

# Paratextual Framing of Translation Studies Books in the Turkish Context

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## Abstract

This study examines the paratextual elements framing the *Çeviri Odası* (Translation Room) series, an initiative aimed at making Translation Studies (TS) literature accessible to Turkish readers. Despite the growing interest in TS education and research in Türkiye, the availability of translated academic works remains limited. Addressing this gap, the study focuses on how the paratexts—such as prefaces, translator biographies, and editorial notes—mediate the reception and scholarly positioning of these texts within the Turkish academic landscape. While prior research has explored the significance of paratextual elements in literary works, few studies have focused on theoretical texts on translation. This research employs a qualitative approach, conducting a detailed paratextual analysis of five books in the series to assess their role in contextualizing translation theories for Turkish readers. Findings reveal that the series endeavors to bridge international scholarship with local academic discourse but also highlights challenges, such as limited recognition of translators and discrepancies in editorial practices. These results underscore the transformative role of paratexts in facilitating cultural and academic exchange. The study contributes to Translation Studies by addressing a critical gap in the literature and providing a foundation for future inquiries into the cultural circulation of translated academic texts.

**Keywords:** paratext, translation studies, *Çeviri Odası*, translator, editor

## Çeviribilim Kitaplarının Türkçe Çevirilerinin Yanmetinsel Çerçevesi

## Öz

Bu çalışma, Çeviribilim alanyazınına Türkçede erişilebilir kılmayı amaçlayan bir girişim olan *Çeviri Odası* serisini çerçeveleyen yanmetinsel unsurları incelemektedir. Türkiye'de çeviri eğitimi ve araştırmalarına yönelik artan ilgiye rağmen, akademik eserlerin Türkçe çevirileri sınırlı kalmaktadır. Bu boşluğu ele alan çalışma, önsözler, çevirmen biyografileri ve editör notları gibi yan metinlerin, bu eserlerin Türkiye'deki akademik ortamda alınılmasına ve akademik olarak konumlandırılmasına nasıl aracılık ettiğine odaklanmaktadır. Önceki araştırmalar edebi eserlerdeki yanmetinsel unsurların önemine vurgu yapmış, az sayıda çalışma ise çeviri üzerine kuramsal metinlere odaklanmıştır. Bu çalışmada nitel bir yaklaşım benimsenerek, dizide yer alan Türkçeye çevrilmiş beş kitabın çeviri kuramlarını bağlamsallaştırmadaki rolünü değerlendirmek üzere ayrıntılı bir yanmetinsel analiz yapılmıştır. Bulgular, dizinin uluslararası ve yerel akademik söylem arasında köprü kurmaya çalıştığını; ancak çevirmenlerin sınırlı tanınırlığı ve editöryal uygulamalardaki farklılıklar gibi zorlukların da mevcut olduğunu ortaya koymaktadır. Bu sonuçlar,

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kültürel ve akademik alışverişi kolaylaştırmada yanmetinlerin dönüştürücü rolünün altını çizmektedir. Alanyazındaki boşluğu ele alan çalışma, çeviriye ilişkin kuramsal metinlerin kültürel dolaşımı konusunda gelecekteki araştırmalar için bir temel sağlayarak çeviribilime katkıda bulunmaktadır.

**Anahtar sözcükler:** yanmetin, çeviribilim, *Çeviri Odası*, çevirmen, editör

## INTRODUCTION

**T**ranslation Studies has rapidly become a popular field in Türkiye. Each year, the number of translation and interpreting departments is increasing, and students' interest in these programs is growing. According to the data obtained from both *YÖK Lisans Atlası*<sup>1</sup> and *ÖSYS Sonuç Analizörü*<sup>2</sup>, in 2024, 74 translation and interpreting departments offered undergraduate programs in English, French, German, Chinese, Japanese, Russian, Arabic, and Farsi to 5599 students. Furthermore, internet research showed that 18 universities have offered 20 graduate translation programs, indicating a growing interest in the translation profession and research. Therefore, translator education and training have become a hot topic due to the increasing number of students and the rapidly changing language services market. However, the translation of essential works in the academic field into Turkish is still limited (Vermeer, 2018; Stolze, 2020; Rifat, 2004; Robinson, 2019). Given the challenges translation studies students in Türkiye face in accessing texts in Turkish, such an undertaking is of considerable value.

A very small number of scholarly publications focus on translating TS literature. According to Kadiu (2016, 2017), translating texts on translation theories can be used as a tool for translator training, highlighting how reflexivity can be cultivated among translator trainees, enriching translator education and encouraging critical self-awareness among future translators. Additionally, recent research on the reception of Western TS theories (Alvstad, 2012; Kaźmierczak, 2022) provides insight into how theoretical approaches are adapted and reinterpreted in different cultural settings. Moreover, in the Turkish context, literature reviews on translated works (or their non-existence) within the field of TS (Saki Demirel, 2023) aim to illustrate how translated theories circulate and reshape scholarly discourse on translation. Terminological studies, such as those by Baydan (2016), also contribute by clarifying the nuanced language of TS, making it more accessible and applicable across linguistic boundaries.

The only paratextual analysis of translated TS books was conducted by Kathryn Batchelor (2018). To explain, a comprehensive initiative has been started in China to translate Western translation studies works into Chinese to nourish the native approaches and theories. Prominent translation and interpreting schools have undertaken this initiative, translating many fundamental books on translation and translation studies and publishing textbooks for translation students. Conducting a paratextual analysis, Batchelor concluded that this undertaking occurred purposefully and systematically to offer resources “both affordable and available for students” (2018, p. 99) but also “make the foreign serve China” (p. 103). According to Batchelor, Chinese scholars undertook

<sup>1</sup> <https://yokatlas.yok.gov.tr/lisans-anasayfa.php>

<sup>2</sup> <https://yks.ee.hacettepe.edu.tr/>

this translation effort to absorb Western ideas, deliquiate them, and create a native translation studies field (2018).

A similar effort has been made by Everest Publishing's *Çeviri Odası* (Translation Room) series edited by Levent Alarşlan, which aims to bring essential works in Translation Studies (TS) to Turkish readers. This series is worthwhile as it translates into Turkish books by leading international authors in the translation field, including translation theories and feminist and post-colonial and literary translation. The books in the series have been translated into Turkish by translators who are TS graduates or respected translation scholars.

So far, five books have been published within this series. The first one, Tajewini Niranjana's *Siting Translation: History, Post Structuralism, and the Colonial Context* (1992), translated as *Tarih, Post Yapısalcılık ve Sömürgecilik Bağlamında Çevirinin Konumu* (2023) by Ensar Macit and edited by Cansu Canseven, explores the intersection of translation with post-structuralist and post-colonial theories. Anthony Pym's *Exploring Translation Theories* (2014) was the second book of the series, appearing in Turkish as *Çeviri Kuramlarını Keşfetmek* (2023), was translated by a team including Cemre Özer Taş, Duygu Göç, Gizem Süren, Hesna Doğanek Kalkan, Hüseyin Güngör, with Çiğdem Taşkın Geçmen as editor. This book explores various translation theories in-depth, serving as a foundational text. Kate Briggs' *This Little Art* (2018), translated as *Küçük Bir Sanat* (2024) by Betül Kadioğlu and edited by Ecenur Değirmenci, reflects on the art and craft of translation, presenting it as both an intellectual endeavor and a deeply personal practice. Sherry Simon's *Cities in Translation: Intersections of Language and Memory* (2011), translated by Şule Demirkol Ertürk and edited by Arzu Akbatur under the title *Çeviri Şehirleri Dil ve Hafızanın Karşılaşmaları* (2024), examines the cultural and historical significance of translation in urban spaces. And the most recent book, Luise Von Flotow's *Translation and Gender: Translating in the 'Era of Feminism'* (1997), translated as *Çeviri ve Toplumsal Cinsiyet: "Feminizm Çağı"nda Çeviri* (2024) by Alev Kerimoğlu Bulut and edited by Ayşe Ece, investigates the intersection of translation with gender and feminist studies.

This study analyzes translation efforts in Translation Studies in Türkiye through a paratextual analysis. It focuses on the *Çeviri Odası* series, which plays a crucial role in bridging the gap in the publication of TS literature in Turkish. Through a paratextual analysis of the series, this study aims to explore its impact on the field and how it may contribute to the broader academic discourse surrounding Translation Studies in the Turkish context. As the desk research suggests, the Turkish literature lacks studies on the paratextual analysis of translated TS books. Therefore, this study aims to fill this gap, opening the threshold for further inquiry.

## 1. METHOD: PARATEXTS IN TRANSLATION

In *Paratexts: Thresholds of Interpretation* (1997), Gérard Genette conceptualizes *paratext* as the accompanying elements that frame and influence the interpretation of a primary text. These elements, which include titles, prefaces, footnotes, dedications, covers, and publisher information, serve as a threshold or "zone of transaction" between the text and its audience (p. 1). According to Genette, paratexts guide the reader's understanding, shape expectations, and contribute to the reception of the text in various cultural and temporal contexts. By mediating between the text and

the reader, paratexts prepare the reader for the main text and play a vital role in establishing its meaning, positioning it within a particular discourse, and determining its interpretation and value.

According to Genette (1997), a reader does not receive the text but the book, including the cover, cover page, blurb, illustrations, notes, epigraphs, etc., either by the author or any other actor related to the publication process. All these items, i.e., paratextual elements, affect the reception of the text, constituting a threshold to the text itself, as the reading of the text cannot occur without the perception of the paratext. Building on Genette, Batchelor (2018) argued that many extra-textual elements should be included in the analysis of paratexts as Genette stated that all the material that “provides some commentary on the text and influences how the text is received” should be considered paratext (1997, p. 7). For instance, author’s websites, book commentaries, research papers, video interviews, promotion materials, social media posts, etc., can fall into this category.

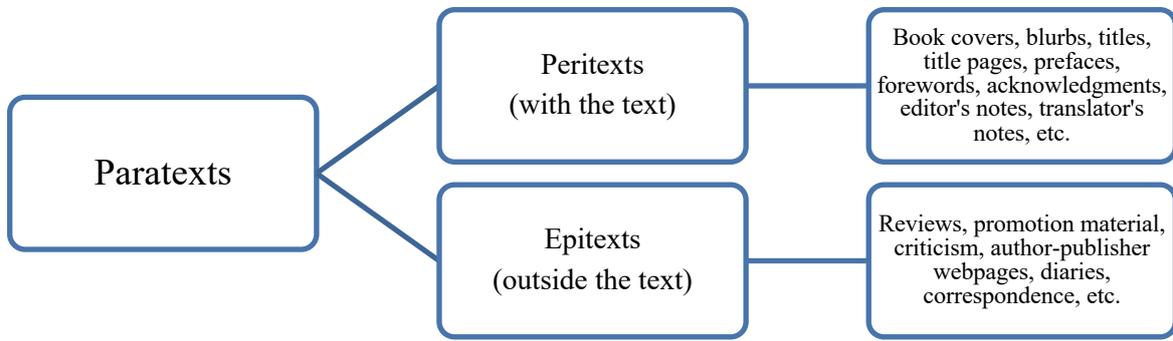


Figure 1: Types of paratexts (Batchelor, 2018)

Genette's concept of paratexts can be divided into two main types: peritexts and epitexts. Peritexts appear within the book and directly accompany the main text, including the book cover, title, preface, acknowledgments, and editor’s and translator’s notes. On the other hand, epitexts are external elements existing outside the book but still influence its reception and interpretation, including reviews, promotional materials, criticism, author-publisher webpages, diaries, and correspondence. Building on these concepts, Batchelor (2018) highlights how translators and publishers employ paratexts to tailor translations for target audiences. Moreover, Batchelor’s book comprises conceptual and methodological approaches to paratextual research in Translation Studies, constituting a solid base for further study. Kovala (1996) and Yalsharzeh et al. (2019) further analyze paratextual elements' role in supporting or disrupting dominant ideologies. Gross and Latham (2017) propose a *peritextual literacy framework* for engaging with paratexts critically, supporting interpretive depth.

In the Turkish context, Tahir Gürçağlar (2002) demonstrates the value of paratexts in revealing translation processes otherwise hidden within the text. Her subsequent contributions (2011, 2015) emphasize the political and ideological layers embedded within paratextual elements, especially within the Turkish publishing context, where paratexts mirror state-driven views on translation. Demirkol Ertürk (2019) further illustrates how these elements in retranslation shape canonical works, embedding them within the cultural context of their new audience. Kıran (2020) analyzes the paratexts of the English translations of Ece Temelkuran’s novels in the context of the UK. Olgun and

Pinarbaşı (2022) emphasize translator agency, showing how paratextual interventions guide interpretation subtly yet significantly. Similarly, Özbir (2020) argues that paratexts can be used as a guideline to trace the translatorial interventions, allowing the translator to justify their decisions. In her study on translation history, Taş (2018) draws attention to the using paratexts to analyze the translator's different roles. Most recently, Abdal (2024) traces intertextuality in the paratexts of Pelin Batu's self-translated poems.

This research is notable for its focus on the paratextual analysis of translated literature, an area that has not received much attention in translation studies. It examines paratextual elements—such as prefaces, introductions, and cover designs and investigates the impact that translated books have on the field of Turkish translation studies, exploring how they contribute to broader discussions in the humanities. By analyzing the connection between these elements, this research aims to emphasize the crucial role of translation in not only the dissemination of literature, as prior studies have indicated, but also in fostering cultural and intellectual exchanges within Turkish academia. For this purpose, the peritextual material, i.e., the book covers, title pages, blurbs, editor's and translator's notes, prefaces, etc., constitute the main body for analysis. Also, epitexts such as online promotion materials and social media posts of translators and editors are investigated.

## 2. ANALYSIS

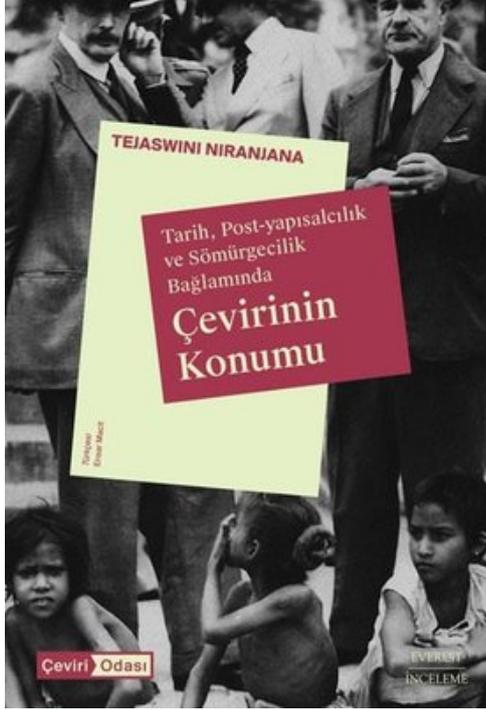
This chapter will present the paratextual analysis of all five books separately. A table containing the relevant information on the books is as follows:

No	Author	ST Title	TT Title	Year	Translator(s)	Editor
1	Tajeswini Niranjana	Siting Translation: History, Post Structuralism, and the Colonial Context	Tarih, Post Yapısalcılık ve Sömürgecilik Bağlamında Çevirinin Konumu	ST: 1992 TT: Oct., 2023	Ensar Macit	Cansu Canseven
2	Anthony Pym	Exploring Translation Theories	Çeviri Kuramlarını Keşfetmek	ST: 2010-2014 TT: Nov., 2023	Cemre Özer Taş, Duygu Göç, Gizem Süren, Hesna Doğanel Kalkan, Hüseyin Güngör	Çiğdem Taşkın Geçmen
3	Kate Briggs	This Little Art	Küçük Bir Sanat	ST: 2018 TT: Mar., 2024	Betül Kadioğlu	Ecenur Değirmenci
4	Sherry Simon	Cities in Translation: Intersections	Çeviri Şehirleri Dil ve	ST: 2011 TT: May, 2024	Şule Demirkol Ertürk	Arzu Akbatur

		of Language and Memory	Hafızanın Karşılaşmaları			
5	Luise Von Flotow	Translation and Gender: Translating in the 'Era of Feminism'	Çeviri ve Toplumsal Cinsiyet: "Feminizm Çağı"nda Çeviri	ST: 1997 TT: Sep, 2024	Alev Kerimoğlu Bulut	Ayşe Ece

Table 1: Information on Çeviri Odası books

### 2.1. Tarih, Post Yapısalcılık ve Sömürgecilik Bağlamında Çevirinin Konumu by Tejaswini Niranjana



As the picture of the cover shows, the author's name and title are in the middle of the cover, and the translator's name is written in smaller letters in the corner. Instead of the term "çevirmen"<sup>3</sup> or "çeviren," "Türkçesi" is used to indicate the translator, erasing the mention of translation work and the translation profession. The cover features a black-and-white photograph with several individuals, likely from a colonial or postcolonial context, involved in what appears to be a public or formal interaction. In the front, three children are seated on the ground, two of whom look malnourished and half-naked. In the background, there are several men in suits, which may symbolize authority. The stark contrast between the seated children and the standing white men could represent themes of power dynamics and social hierarchies, reflecting the postcolonial issues that are discussed in the book. This

photograph is striking and thought-provoking, symbolizing the complex legacies of colonialism that the book addresses. The blurb situates Niranjana's work within a broader intellectual discourse that critiques traditional Western translation theories by invoking the theoretical perspectives of post-structuralist thinkers like Derrida, De Man, and Benjamin. It also underlines the book's significance, portraying translation not only as an instrument of oppression but also as a potential site for resistance and transformation.

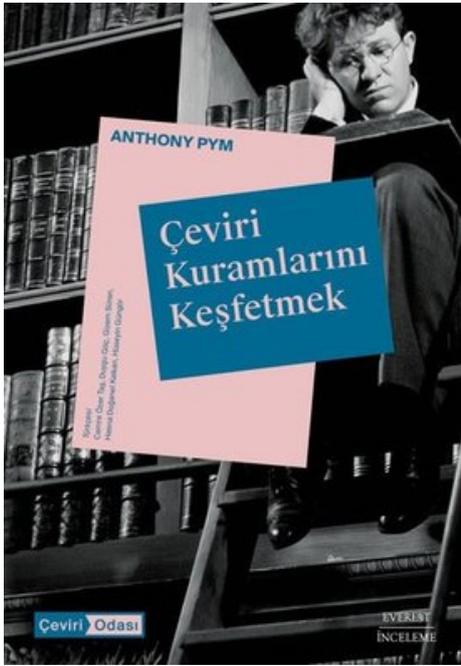
The first page after the cover contains the short biographies of the author and the translator. The author's biography is lengthier and more detailed, covering her awards, titles, and works, while the translator's is much shorter, underlining only his educational background, which is in translation studies. There is no information on the editor except on the title page. Cansu Canseven, a translation graduate, is a well-established editor and translator in the Turkish publishing industry. The text includes a total of 383 footnotes, which consist of four editor's notes and five translator's

<sup>3</sup> Translator

notes, which serve to clarify terms and specify the Turkish editions of the cited texts. They do not provide any commentary on the decision-making processes of either the editor or the translator. No translator's or editor's preface, translation bibliography, or glossary can be found in the book.

Desk research conducted on the internet revealed a number of epitexts related to the book. Firstly, most online bookstores provide the same information verbatim as found on the publisher's website. However, some details on that website are incorrect. For example, it lists Levent Alarslan as the editor of the book when, in fact, Cansu Canseven is the editor, and Alarslan serves as the series editor. Another epitextual item comes from a short NTV Radio podcast that promotes the book. Unfortunately, the introduction in the podcast is copied directly from the book's website, lacking any original commentary from the presenter. As can be inferred from the peritexts, the translator and the editor put much effort into the translation of the book. However, this effort has been rendered invisible by both the cover design and the epitexts in the form of promotional material.

## 2.2. *Çeviri Kuramlarını Keşfetmek* by Anthony Pym



The cover of the book closely resembles that of the previous one, highlighting the continuity of the series. The names of all five translators are listed in alphabetical order. Biographical information about the author and the translators is provided on the back of the first page. The author's biography is the longest, while the biographies of the translators are shorter, focusing on their education in prestigious universities and their relevant work experience. Since it was designed as a textbook for translation and interpreting students at the undergraduate or graduate level, the book does not provide much information about the translators, and the apparent hierarchy between the author and the translators may discourage future translators. The cover features a black-and-white photograph of a man engrossed in reading, surrounded by books, emphasizing the intellectual rigor of translation theories.

The blurb suggests that the book is aimed at a scholarly audience while making complex translation concepts accessible. It targets not only translation scholars but also all readers interested in translation. The book does not include endnotes, a translator's or editor's preface, glossaries, or any supplementary materials that would spotlight the translator's decisions about the plethora of theoretical terms from various theoreticians in the field.

As epitextual materials, apart from the similar introduction texts on online bookstore webpages, a blog post on *Eksisözlük*<sup>4</sup> dated 05.03.2024 asserts a disturbing claim:

Nine years ago, my friends and I translated the academic book *Exploring Translation Theories* as our graduation thesis. Two years ago, Everest Publications contacted our

<sup>4</sup> <https://eksisozluk.com/5-mart-2024-everest-yayinlari-rezaleti--7790628>

professor to publish the book. The manuscript was prepared for publication by an editor, and it has been on the market for some time now (...) However, when it came to paying the translation fees, Everest Publications started to play dead. Initially, they claimed the payments would be made two months after the book's release. Looking at the publication date, January 2023, there has been no payment from the company, and it is impossible to reach their accounting department.

The identity of the blog post writer is unknown due to the blog's strict anonymity policy, but it is highly probable that he or she is one of the book's translators. It should be noted that nowhere in the book is the fact that this was translated as a graduation project indicated. This issue sheds light on potential ethical dilemmas in the publishing process, particularly regarding how translators and editors are compensated for their work. Unfortunately, such ethical challenges are seldom addressed in the typical forms of paratextual or epitextual materials that accompany publications. By neglecting to highlight these concerns, the broader implications for equity and fairness in the academic publishing landscape remain unresolved, calling for greater scrutiny and discussion.

### 2.3. *Küçük Bir Sanat* by Kate Briggs



A similar cover design is adopted for the third book, which shows a painting of a man dressed in rustic attire who appears to be working with wooden furniture. The posture and the tools suggest he is crafting or repairing a chair, focusing on the physical labor involved in the act of creation, perhaps drawing a metaphorical parallel to the craft or art of translation being a careful and thoughtful process. The blurb, written by Lydia Davis, emphasizes the book's focus on the challenges of literary translation, presenting it as an "enchanted and delicate essay" exploring the practice through theoretical and personal lenses. It positions the book as a scholarly and personal exploration of translation, targeting readers who are translators, academics, or enthusiasts of literary and cultural studies. Providing a testimonial, Lydia Davis, herself a celebrated translator and

writer, significantly enhances the book's authority and appeal.

Again, the bibliographical information about the author and the translator can be found on the backside of the first page. The difference in length and detail is noticeable. The translator is introduced in three short sentences: educational background and previous translations. While the cover design and title hint at the parallels between translation and art or craft, the hierarchy between the author and translator may be unwarranted.

The text contains eight endnotes from the translator and one note from the editor, each serving to clarify culturally specific elements, wordplays, and quotations in other languages. One endnote states that the quoted sentence was translated by the editor. Apart from these interventions, there is no other paratext specific to the translated book. Translator and editor interventions, where they are present, tend to highlight their functional contributions to the work. However, they often fall short

in providing an in-depth exploration of the decision-making processes that underpin the acts of translating and editing.

Epitextual research reveals little promotional activity for the book or its publisher. Additionally, the introductory texts are taken directly from the publisher's website, which lists the series editor's name but omits the book editor's name. Thus, the paratextual material (or its absence) may not be adequate to attract readers from the field of translation studies, making it less impactful.

#### 2.4. *Çeviri Şehirleri: Dil ve Hafızanın Karşılaşmaları* by Sherry Simon



The cover features an aerial view of a cityscape, with the iconic *Sagrada Família* Basilica in Barcelona in the background. The basilica's towers are a key architectural feature, immediately recognizable as part of the city's identity. The foreground shows a cluster of rectangular buildings, typical of Barcelona's city planning. This image might represent the book's focus on cities and translation, with Barcelona being a multilingual, culturally rich city known for its historical and architectural significance. The blurb positions the book within the intersections of translation, cultural, and urban studies, appealing to readers interested in the complexities of cultural diversity and translation's role in defining boundaries. Moreover, including visual elements like photographs and maps adds an

interdisciplinary appeal, broadening its audience beyond translation scholars and inviting readers interested in cultural interactions and boundary fluidity.

The preface for the Turkish translation is written by Sherry Simon, endorsing the work of the translator, Şule Demirkol Ertürk, a translator and translation scholar. According to Tahir Gürçağlar (2013), when the author of the original text holds a more established literary reputation than the translators, this can significantly enhance the status of the translated work. Tahir Gürçağlar argues that such an established reputation can "consecrate" the translated book, elevating its perceived value and legitimacy within the literary community (p. 98). Furthermore, four editor's notes and four translator's notes indicate the sources of the Turkish translations of the quotations. Moreover, the bibliography of the translation is included in the last pages of the book.

Epitextual analysis reveals that the translation was promoted on social media platforms, highlighting it as the work of a distinguished scholar from Boğaziçi University. This promotion included posts that emphasized the academic credentials of the translator and the significance of the work. Additionally, both the translator and the editor took to their personal social media accounts to share announcements and updates about the translation. As a result, a close-knit group of friends and colleagues may recognize the presence of the translated work, narrowing its scope reception.

#### 2.5. *Çeviri ve Toplumsal Cinsiyet: "Feminizm Çağı'nda Çeviri"* by Luise von Flotow

The book cover features a classical painting of a woman, promoting intellectual engagement and critical analysis. The warm color palette conveys a sense of timelessness, while the bold blue

overlay creates a striking contrast with the traditional artwork. The design exemplifies the intersection of historical narratives and contemporary feminist discourse, illustrating a dialogue between past and present within feminist theory.



The blurb highlights the historical and conceptual exploration of feminist translation, tracing its development from Sappho to Simone de Beauvoir while positioning the work within the broader context of feminist discourse. By raising pivotal questions on translation's role in amplifying marginalized voices and contributing to feminist aims, the text appeals to scholars and readers invested in the intersection of translation and gender studies, situating the book as both a scholarly and reflective endeavor.

The biographies of both the author and the translator are found on the back of the first page. This time, the biography of the translator, Alev Kerimoğlu Bulut, is almost as lengthy as that of the author, showcasing her academic and professional background. The publishers appear to have acknowledged the authority of a translator/scholar with significant symbolic capital, like Kerimoğlu Bulut. Moreover, the editor, Ayşe Ece, also an academic, has included four endnotes, providing bibliographical references for the Turkish translations of the cited works. Additionally, the translator has added 65 notes that explore the subject matter in greater depth. The inclusion of a translator's preface offers insight into the translation process in general and the work's significance for the translator. The translator states that she has met the author face to face and enjoyed her support in every step, which suggests the author's sincere endorsement. Finally, a short glossary with the definitions of the most fundamental terms can be found at the end of the book, reinforcing the publication's educational stance.

In addition to online bookstores, there appears to be a notable lack of intentional effort on the part of the publisher to promote the book effectively. Most of the visibility that the book has gained seems to come directly from translation scholars, who have taken the initiative to share their insights and endorsements on their personal social media accounts. Epitextual materials, which encompass supplementary content surrounding a publication, offer only a limited scope of additional visibility for the books' promotion. Most of the marketing efforts heavily depend on general announcements made by the publisher, coupled with the individual promotional activities undertaken by translators and editors on various social media platforms. This grassroots approach to publicity places a significant emphasis on the personal dedication and enthusiasm of these academic figures rather than a comprehensive, structured marketing strategy by the publisher. As a result, this reliance on individual efforts can restrict the books' reach and diminish their overall impact within the wider scholarly community.

All in all, the findings from the analysis reveal a number of shared strategies employed in the paratextual features and promotional practices of the books examined. One notable aspect is the careful consideration behind the cover designs, which demonstrate intentional choices that resonate

with the underlying themes and narratives present within the content. These design elements are not merely aesthetic; they serve a crucial role in establishing a connection between the visual representation of the books and their intellectual and thematic frameworks. Publishers appear to be making concerted efforts to align the visual cues on the covers with the core messages of the texts, thereby enhancing the overall reader experience and comprehension. This strategic integration aims not only to attract potential readers but also to reflect the essence of the works.

However, an important observation is the limited visibility of translators in this promotional landscape. Translators, who play an essential role in making these works accessible to a broader audience, often experience a lack of recognition. This is particularly evident in the way their names are presented on the book covers; they frequently appear in a diminished or less prominent manner. Instead of being acknowledged with terms such as “çevirmen” (translator) or “çeviren” (translated by), many covers opt for the less personal term “Türkçesi” (the Turkish version), which can overshadow the crucial contributions made by translators. This trend raises questions about the visibility and acknowledgment of their work in the publishing industry.

An exception to this trend is found in Kerimoğlu Bulut’s translation, which offers more insight into these processes. The absence of prefaces or explicit commentaries within many of these books significantly limits their potential to address and reflect upon the complexities and challenges of translating theoretical texts into Turkish. This gap is particularly notable, as such reflections could enrich the reader’s understanding of translation as an interpretive act. In contrast, the book *Çeviri ve Toplumsal Cinsiyet* stands out for its enhanced focus on professional expertise. It includes a translator’s preface that outlines the translator’s approach and rationale, a glossary that aids comprehension of key terms and numerous detailed notes that not only clarify concepts but also deepen the reader’s engagement with the primary text. This level of detail and assistance gives the reader a more comprehensive framework for understanding the material.

## DISCUSSION AND CONCLUSION

This study focuses on the critical role of paratextual elements in framing and disseminating translated academic works within the Turkish context, particularly in the field of Translation Studies. By analyzing the *Çeviri Odası* series, it has become evident that cover designs, translator biographies, and supplementary materials serve as powerful tools to communicate the thematic focus and academic importance of these texts. However, the findings also highlight significant gaps, such as limited visibility of translators’ contributions and the absence of reflective prefaces, which constrain its potential as a pedagogical and academic resource (Kadiu, 2016; 2017). These observations reveal both the strengths and limitations of current publishing practices in addressing the needs of Turkish readers and scholars.

The study’s findings have broader implications for understanding how translated works shape academic and cultural discourse. The paratexts analyzed demonstrate the extent to which publishing practices influence the reception and positioning of translated texts in the target culture. For instance, the emphasis on authorial authority over translators’ voices reflects an ongoing imbalance in recognizing translation as an intellectual endeavor (Tahir Gürçağlar, 2011). Furthermore, the discrepancies in promotional strategies and ethical concerns, such as the non-

payment allegations, highlight systemic challenges in the Turkish publishing industry. These issues warrant attention, as they directly affect the sustainability and credibility of translation as a profession and as an academic field.

From a theoretical standpoint, this study aligns with and extends the work of scholars like Batchelor (2018) by situating paratextual analysis within a localized context. The findings suggest that translating foundational texts into Turkish contributes not only to the circulation of global ideas but also to the development of culturally specific approaches in Translation Studies. This dual function—bridging international and local perspectives—demonstrates the transformative potential of translation as both a pedagogical and cultural practice.

This study is limited by the paratextual analysis of the books of a specific series. Future research could build on this study by utilizing other qualitative methods, such as in-depth interviews of all the actors within the production process. A longitudinal approach would offer valuable insights into shifts in cultural and academic priorities over time, providing a more dynamic understanding of the interplay between translation and its paratexts. Additionally, comparative studies examining similar initiatives in other linguistic or cultural contexts could reveal how localized strategies contribute to the global circulation of Translation Studies literature. Lastly, exploring the reception of these translated works among students, scholars, and practitioners would offer a more comprehensive view of their impact on the field.

In conclusion, the *Çeviri Odası* series represents a significant step forward in making Translation Studies literature accessible to Turkish audiences. However, its paratextual shortcomings reflect broader challenges in recognizing and valuing the collaborative nature of translation. By addressing these gaps, publishers, translators, editors and academics can contribute to a more equitable and inclusive discourse, fostering a deeper appreciation of the intellectual and cultural labor involved in translation. As the findings suggest, focusing on paratextual elements is not merely an academic exercise but a vital means of understanding and shaping the cultural dynamics of knowledge production and circulation.

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OKTAY YİVLİ

# Kırk Yama

AŞK, EDEBİYAT ve ÖTEKİ ŞEYLER



  
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Mahmut Babacan

Üniversiteler İçin

# Türk Dili Kompozisyon Bilgileri



  
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8.  
BASIM

Başka Bir Tarih Hayal Etmek

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MURAT GÜR



  
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