

Digital Epitextual Visibility of Translators: The Case Study of Parşömen's Çevirmenine Sorduk Interviews

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Abstract

This article explores the digital epitextual visibility of literary translators through the case study of *Çevirmenine Sorduk* [We asked the translator], an ongoing interview series published by the Turkish digital literary magazine Parşömen. Drawing on the theoretical frameworks of translator (in)visibility (Venuti, 1995), paratext (Genette, 1997), and digital paratextuality (Freeth, 2022, 2024), the study examines how structured online interviews function as paratextual spaces where translators assert agency, perform professionalism, and narrate their interpretive labour. Employing inductive thematic analysis, the research analyses 61 interviews published between 2021 and 2025, all built around a standardized set of six open-ended questions. The findings reveal three recurring and interrelated themes: (1) Translator's Agency and Authorship, (2) Translator as Reader and Mediator, and (3) Translation as a Challenging and Labour-intensive Act and Process. The study argues that *Çevirmenine Sorduk* operates as a curated digital epitext that enhances translator visibility in the Turkish literary field, offering both individual and collective representations of translatorship. By foregrounding translators' visibility in digital epitexts—a relatively underexplored locus in Translation Studies—this research contributes to a broader understanding of how translators perform their visibility in digital spaces.

Keywords: *Çevirmenine Sorduk*, digital epitextual visibility, interview, paratext, Parşömen, translator visibility

Dijital Öte Metinsel Çevirmen Görünürlüğü: Çevirmenine Sorduk Söyleşi Dizisi Örneği

Öz

Bu makale, Parşömen adlı dijital edebiyat dergisinde yayımlanmaya devam eden *Çevirmenine Sorduk* söyleşi dizisini inceleyerek edebî çevirmenlerin dijital öte metinsel [digital epitextual] görünürlüğünü ele almaktadır. Çalışma, Venuti'nin çevirmen görünürlüğü/görünmezliği [(in)visibility] kavrayışı, Genette'in yan metin [paratext] kavramsallaştırması ve Freeth'in dijital yan metinsellik [digital paratextuality] yaklaşımından yola çıkarak, çevrimiçi söyleşilerin çevirmenlere bir eyleyen olarak kendilerini ifade edebilecekleri, mesleki kimliklerini sergileyebilecekleri ve çeviri sürecine dair deneyimlerini paylaşabilecekleri yan metinsel bir alan sunduğunu ortaya koymayı amaçlamaktadır. Bu doğrultuda, Parşömen'de 2021 ile 2025 yılları arasında yayımlanan ve her biri yapılandırılmış aynı altı soruya dayanan 61 söyleşi, tümevarımsal tematik analiz yöntemiyle incelenmiştir. Analiz sonucunda üç temel tema öne çıkmıştır: (1) Eyleyen Bir Özne ve Yazar Olarak Çevirmen; (2) Okur ve Aracı Olarak Çevirmen; (3) Zorlayıcı ve Emek Yoğun Bir Edim ve Süreç Olarak Çeviri. Bulgular, *Çevirmenine Sorduk* söyleşi dizisinin edebiyat alanında hem bireysel hem de kolektif ölçekte çevirmen görünürlüğünü güçlendiren bir dijital öte metin alanı oluşturduğunu göstermektedir. Çeviribilim alanında görece az çalışılmış bir mecra olan dijital öte metinlere, çevrimiçi çevirmen söyleşilerine odaklanan bu araştırmanın, çevirmen görünürlüğünü dijital bağlamda yeniden düşünmeye katkı sunması beklenmektedir.

Anahtar Sözcükler: *Çevirmenine Sorduk*, çevirmen görünürlüğü, dijital öte metinsel görünürlük, Parşömen, söyleşi, yan metin

Introduction

In recent decades, the concept of translator visibility has become a central concern in Translation Studies, particularly since Lawrence Venuti's (1995) influential critique of the translator's systemic marginalization within literary and publishing ecosystems. While early debates centred predominantly on textual strategies and peritextual framing, the rise of digital platforms has opened new spaces for translators to assert their presence beyond the printed page. This shift has given rise to what Freeth

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(2022, 2024) terms the *digital paratextual space*—a fluid and accessible sphere where translators can publicly perform their translatorship, share their processes, and articulate professional identities.

Building on Genette's (1997) typology of paratexts and Koskinen's (2000) model of translator visibility, this study focuses specifically on digital epitextual translator visibility—that is, translator-authored or translator-centred content published online outside the bounds of the translated text. While recent scholarship has begun to address digital peritexts such as social media posts and blogs (Batchelor, 2018; Freeth, 2024), empirical research on curated, long-form digital interviews remains scarce—especially in the Turkish context.

This study examines *Çevirmenine Sorduk* [We Asked the Translator], a structured online interview series published on Parşömen, an independent digital literary magazine in Türkiye. The central aim is to explore how this digital epitextual platform contributes to translator visibility by offering translators a public space to narrate their agency, interpretive labour, and professional routines. The study seeks to answer the following research questions:

- (1) How do the translators interviewed in *Çevirmenine Sorduk* articulate their agency, translatorship, and professional and emotional engagement with the translation process?
- (2) In what ways does *Çevirmenine Sorduk* interview series function as a visibility-enhancing digital epitextual space?

Methodologically, the study employs inductive thematic analysis on 61 interviews published between 2021 and 2025. The data set, unified by a consistent set of six open-ended questions, provides a rich and structured corpus for identifying recurring themes. Situated at the intersection of Translation Studies, paratext theory, and digital media studies, the article ultimately argues that *Çevirmenine Sorduk* serves not only as a vehicle for individual expression but also as a collective archive of contemporary translatorship in Türkiye.

The article is structured as follows: Section 1 outlines the conceptual and theoretical background of translator visibility, with a particular focus on paratextual and digital epitextual frameworks. Section 2 introduces the *Çevirmenine Sorduk* series as the case study and details the methodological approach. Sections 2.1 to 2.3 present the findings of the thematic analysis under three key themes: (1) Translator's Agency and Authorship, (2) Translator as Reader and Mediator, and (3) Translation as a Challenging and Labour-intensive Act and Process. The conclusion reflects on the broader implications of digital epitextual visibility and proposes directions for future research.

1. Digital Epitextual Visibility of Translators

Translator visibility, traditionally examined through the seminal framework proposed by Lawrence Venuti, has shifted significantly with the advent of digital spaces. Venuti's (1995) influential notion of translator (in)visibility has long served as a theoretical cornerstone in Translation Studies, emphasizing how translators' contributions are systematically erased through a prevailing preference for fluency. He argues that the more fluent a translation appears, the more the translator disappears behind the illusion of transparency, making the text seem as if it were originally written in the target language (Venuti, 1995, p. 1). According to Venuti, this invisibility is not only textual but also culturally embedded and perpetuated through institutional, legal and commercial practices that marginalize translators' roles (Venuti, 1995).

While Venuti (1995) does not explicitly engage with the concept of paratext, he nevertheless draws on a range of materials—such as book covers, print reviews, newspapers, and advertisements—that would now be recognized as paratextual elements. As Freeth (2024, p. 147) observes, Venuti emphasizes that the translator's absence from these zones reinforces a conception of translation that contributes to its marginalization in Anglo-American culture. This underscores the influential role that paratexts play in shaping the reception of translated texts and in guiding both translational and reading practices.

The concept of paratext was originally developed by Gérard Genette (1997), who distinguishes between peritexts—elements located within the same volume as the main text, such as titles, prefaces, and footnotes—and epitexts, which exist outside the physical bounds of the book, including interviews, reviews, and correspondence. “Genette’s key innovation [is] to argue that a literary work consists not solely of a text but also of a paratext [...]” (Batchelor, 2022, p. 122). Genette also underscores the close relationship between paratexts and authorial intention, asserting that both peritextual and epitextual elements generated by author play a crucial role in shaping the reader’s interpretation. Although Genette’s model primarily focuses on literary works and author-generated paratexts, and does not specifically address translation, his concept of paratext has been widely embraced in Translation Studies over the past three decades as a valuable framework for analysing how translated texts are framed and received and how translators are positioned within these framing structures.

As noted by Tahir Gürçağlar (2018), while Translation Studies has seen a growing number of case studies focusing primarily on peritextual elements in literary translation, this trend has not been matched by sustained theoretical reflection on the value of the paratext. Batchelor (2018) responds to this gap by offering an interdisciplinary and theoretically robust examination of paratexts, emphasizing their essential role in understanding how translations are framed across both textual and media environments. In her book, Batchelor (2018, pp. 31–32) identifies the key themes in paratext-related translation research and highlights the consideration of “paratexts as places of potential translation or translator visibility” as one of the central concerns within the field.

Koskinen’s tripartite model of translator visibility stands out as a notable example of research that integrates the concept of paratext to explore how translators achieve visibility across different textual layers. Koskinen (2000, p. 99) identifies three types of visibility: textual (traces of the translator within the text), paratextual (translators’ statements about their translation in or outside of the margins of the text) and extratextual (recognition of translators in broader social and professional discourses outside and beyond the translated text). As Freeth (2024, p. 9) summarizes, Koskinen defines paratextual visibility as translators’ commentary on their work situated at or around the text, while extratextual visibility concerns the translator’s public and social status beyond the text’s immediate context.

Compared to Genette and Koskinen, Batchelor challenges the rigidity of peritext/epitext and paratextual/extratextual division and proposes a more inclusive understanding of paratext, describing it as “a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received” (2018, p. 142). This expanded definition is echoed in Freeth’s (2024) work, which examines how digital literary spaces have reshaped the spatial, temporal, and social coordinates of translator visibility. Freeth introduces the concept of the digital paratextual space to account for this shift, asserting that the traditional distinctions between textual, paratextual, and extratextual visibility are now increasingly blurred in the digital age. He emphasizes that digital environments liberate the translator from the spatial and institutional constraints of print, enabling new forms of public engagement and professional self-positioning (Freeth, 2024).

As van Egdom and Declercq (2024, pp. 98–99) argue, digital platforms not only expand the range of paratextual strategies available to translators but also encourage the fusion of professional identity, personality, and practice. Translators are now empowered to assert agency and enhance socio-professional visibility by leveraging various digital tools. These include informal yet influential digital epitexts such as blog posts, podcast appearances, tweets, and online interviews—spaces where translators can articulate their process, respond to criticism, and construct their public profiles in real time.

Similarly, Freeth contends that “the digital paratextual space serves as a key site of translator visibility [...] thanks largely to the translator’s ability to perform their translatorship and assert their own visibility within such spaces” (2024, p. 148). These environments allow translators to perform their translatorship actively and enable them to be no longer confined to the margins of the printed page or

dependent on institutional validation. Digital paratextual visibility, then, emerges as a mode of performative authorship where translators can bypass traditional gatekeepers such as publishers or editors.

This study adopts Freeth's notion of the digital paratextual space but narrows its focus specifically to digital epitextual visibility. The rationale for this emphasis is twofold. First, the empirical object of this research—Parşömen's *Çevirmenine Sorduk* interview series—primarily comprises epitextual materials: interviews published on an external digital platform that reflect on translation practice. Second, as Batchelor (2018) observes, research in Translation Studies have often concentrated on peritextual elements when discussing translator visibility, while studies focusing on epitextual and especially digital epitextual dimensions remain relatively scarce. By prioritizing the digital epitext, this study aims to foreground an under-explored area in the translator visibility debate.

In this study, digital epitext refers to any translator-authored and/or translator-focused content published or shared online outside the main body of the translated text, including web interviews, social media posts, blog entries, and digital magazines.

Turning to the Turkish context, the status of translator visibility reveals both progress and persistent challenges. As Taş İlmek (2025, p. 3) notes, despite growing academic interest in translators and efforts to recognize their contributions, many translators in Türkiye remain "invisible" within the literary and publishing ecosystem. Their names are often omitted from book covers or hidden in small print, and literary criticism or publicity material rarely mentions their role. These conditions echo Venuti's original formulation of invisibility but take on localized features shaped by the Turkish publishing industry's structures and norms.

Batchelor's observation that translator visibility debates in Translation Studies mainly focus on non-digital peritexts is also applicable to the Turkish context. Most existing research in Türkiye continues to analyse non-digital peritexts or general cultural discourses, leaving a noticeable gap in the exploration of translators' digital epitextual practices. By focusing on digital epitexts, particularly through the lens of the *Çevirmenine Sorduk* interviews, this study contributes to filling this gap and expanding the conversation about how translators in Türkiye construct and perform visibility in digital spaces.

2. The Case of *Çevirmenine Sorduk* Interviews by Parşömen

Parşömen is a Turkish digital literary magazine that has been published continuously since its inception on 30 October 2007 (Parşömen Fanzin, 2021a). Founded and edited by Onur Çalı, Parşömen positions itself as an independent literary fanzine that deliberately operates outside the commercial and institutional constraints of traditional print publishing. Drawing inspiration from the symbolic and historical significance of parchment (parşömen)—a writing surface born out of material scarcity and intellectual necessity—the magazine embodies a spirit of resistance and literary self-sufficiency rooted in both antiquity and digital modernity (Parşömen Fanzin, 2021b).

Over the years, Parşömen has largely expanded and cultivated a distinct editorial identity that favours quality over quantity and champions underrepresented voices and experimental forms. Its diverse content includes original short stories, poems, essays, literary criticism, and translations, all published exclusively online. Regular features such as "İlk Göz Ağrısı," "Nasıl Yazar Oldular," and "Beş Soruda Yayınevleri" demonstrate the magazine's commitment to nurturing literary dialogue across a wide spectrum of genres and contributors. Particularly notable is its sustained emphasis on translation and translators, evident in its frequent publication of translated fiction and poetry as well as reflective essays on translation practice. Çalı, the founder and editor of Parşömen, explicitly emphasizes the central role that translation plays in the magazine's editorial vision. In a 2021 interview, he highlights that Parşömen attaches great importance to publishing translated works—particularly poetry and short fiction—and acknowledges the invaluable contributions of translators to the platform's literary diversity (Parşömen Fanzin, 2021b). This editorial commitment is further exemplified by Parşömen's special feature titled

“Çeviri Soruşturması: Kitap Çevirmenleri Anlatıyor” [Translation Survey: Book Translators Speak], in which a wide range of literary translators were invited to reflect on the ethics, challenges, and intellectual labour of translation. The survey not only amplifies the translators’ voices but also positions translation as a critical and reflective practice, reinforcing the platform’s role as a space where the theory and practice of translation are publicly debated and valued (Parşömen Fanzin, 2022).

Unlike many literary platforms that marginalize translators or restrict their visibility to peripheral mentions, Parşömen consistently attributes translated works with clear translator bylines and editorial framing and translators are always credited alongside the original authors. This ethos finds its most structured expression in the long-running interview series *Çevirmenine Sorduk* [We Asked the Translator], which invites literary translators to reflect on professional backgrounds, motivations, decision-making processes, translation routines, and their relationships with both the source texts and authors. Through this paratextual initiative, Parşömen not only amplifies the voice of the translator but also constructs an evolving public archive of contemporary translation practice in Türkiye. The consistent structure and depth of these interviews make them an invaluable resource for understanding how literary translation is practiced, narrated, and framed in contemporary Türkiye. Given the scarcity of regularly published digital translator interviews in Turkish literary culture — apart from those hosted by K24 and the Turkish Association of Literary Translators (ÇEVBİR)—this series holds scholarly significance as a rare and sustained form of digital epitextual translator visibility in Türkiye.

Table 1 below presents a chronological list of interviews, from the most recent to the earliest, published within the framework of Parşömen’s *Çevirmenine Sorduk* series.

Table 1: List of Interviews

	Date of interview	Translator interviewed	Title of translated work	Original author	Interview URL
1	30 April 2025	Sevgi Tuncay	<i>Kayzer’in Atı Libussa</i>	Carl Sternheim	https://parsomenfanzin.com/2025/04/30/cevirmenine-sorduk-sevgi-tuncay-ve-kayzerin-ati-libussa/
2	9 April 2025	Ayça Çınaroğlu	<i>Tekillikler</i>	John Banville	https://parsomenfanzin.com/2025/04/09/cevirmenine-sorduk-ayca-cinaroglu-ve-tekillikler/
3	15 January 2025	Murat Tanakol	<i>Bu Dünyanın Krallığı</i>	Alejo Carpentier	https://parsomenfanzin.com/2025/01/15/cevirmenine-sorduk-murat-tanakol-ve-bu-dunyanin-kralligi/
4	22 March 2024	Suat Başar Çağlan	<i>Sürgün Rehberi</i>	Velibor Çolić	https://parsomenfanzin.com/2024/03/22/cevirmenine-sorduk-suat-basar-caglan-ve-surgun-rehberi/
5	27 November 2023	Deniz Erkaradağ	<i>Serseri</i>	Intan Paramaditha	https://parsomenfanzin.com/2023/11/27/cevirmenine-sorduk-deniz-erkaradag-ve-serseri/
6	6 October 2023	Betül Kadioğlu	<i>İnci Kolyeli Düz Siyah Elbise</i>	Helen Weinzwieg	https://parsomenfanzin.com/2023/10/06/cevirmenine-sorduk-betul-kadioglu-ve-inci-kolyeli-duz-siyah-elbise/
7	22 September 2023	Birsel Uzma	<i>Miras</i>	Miguel Bonnefoy	https://parsomenfanzin.com/2023/09/22/cevirmenine-sorduk-birsel-uzma-ve-miras/

8	22 June 2023	Banu Karakaş	<i>Mola</i>	Mario Benedetti	https://parsomenfanzin.com/2023/06/22/cevirmenine-sorduk-banu-karakas-ve-mola/
9	6 April 2023	Eyüp Karakuş	<i>Güneş Çarpması</i>	İvan Bunin	https://parsomenfanzin.com/2023/04/06/cevirmenine-sorduk-eyup-karakus-ve-gunes-carpmasi/
10	27 March 2023	Tamer Gülbek	<i>Ey İskoçlar!</i>	Robert Burns	https://parsomenfanzin.com/2023/03/27/cevirmenine-sorduk-tamer-gulbek-ve-ey-iskoclar/
11	22 March 2023	Burcu Alkan	<i>Blake – Bir Biyografi</i>	Peter Ackroyd	https://parsomenfanzin.com/2023/03/22/cevirmenine-sorduk-burcu-alkan-ve-blake-bir-biyografi/
12	1 December 2022	Regaip Minareci	<i>Yalanın Erdemi</i>	Joachim Zelter	https://parsomenfanzin.com/2022/12/01/cevirmenine-sorduk-regaip-minareci-ve-yalanin-erdemi/
13	22 November 2022	İrem Sağlamer	<i>Foe</i>	J. M. Coetzee	https://parsomenfanzin.com/2022/11/22/cevirmenine-sorduk-irem-saglamer-ve-foe/
14	19 September 2022	İsmail Ferhat Çekem	<i>Tom Amca'nın Kulübesi</i>	Harriet Beecher Stowe	https://parsomenfanzin.com/2022/09/19/cevirmenine-sorduk-ismail-ferhat-cekem-ve-tom-amcanin-kulubesi/
15	19 July 2022	Mehmet Deniz Öcal	<i>Hacılar Yolu</i>	Abdulrazak Gurnah	https://parsomenfanzin.com/2022/07/19/cevirmenine-sorduk-mehmet-deniz-ocal-ve-hacilar-yolu/
16	5 May 2022	Sinem Sancaktaroğlu Bozkurt	<i>Ne Eğlenceli Çağ</i>	Kiley Reid	https://parsomenfanzin.com/2022/05/05/cevirmenine-sorduk-sinem-sancaktaroglu-bozkurt-ve-ne-eglenceli-cag/
17	26 April 2022	Emre Ağanoğlu	<i>Herkes Başka Biriye Kim Kimdir</i>	C.D. Rose	https://parsomenfanzin.com/2022/04/26/cevirmenine-sorduk-emre-aganoglu-ve-herkes-baska-biriyen-kim-kimdir/
18	25 April 2022	İrem Uzunhasanoğlu	<i>Hayvan Çiftliği</i>	George Orwell	https://parsomenfanzin.com/2022/04/25/cevirmenine-sorduk-irem-uzunhasanoglu-ve-hayvan-ciftligi/
19	22 April 2022	Arzu Eylem	<i>Beyaz Veba</i>	Karel Čapek	https://parsomenfanzin.com/2022/04/22/cevirmenine-sorduk-arzu-eylem-ve-beyaz-veba/
20	19 April 2022	Süleyman Doğru	<i>Dünya Sonu Savaşı</i>	Mario Vargas Llosa	https://parsomenfanzin.com/2022/04/19/cevirmenine-sorduk-suleyman-dogru-ve-dunya-sonu-savasi/
21	8 April 2022	Zafer Ceylan	<i>Kaptan</i>	Taleb Alrefai	https://parsomenfanzin.com/2022/04/08/cevirmenine-sorduk-zafer-ceylan-ve-kaptan/

22	4 April 2022	Meryem Bülbül	<i>On İki Öykü</i>	H. G. Wells	https://parsomenfanzin.com/2022/04/04/cevirmenine-sorduk-meryem-bulbul-ve-on-iki-oyku-ve-bir-ruya/
23	18 March 2022	Gül Alkan Oduncu	<i>Yumurta</i>	Sherwood Anderson	https://parsomenfanzin.com/2022/03/18/cevirmenine-sorduk-gul-alkan-oduncu-ve-yumurta/
24	3 March 2022	Deniz Cansız	<i>Komşum Rosicky</i>	Willa Cather	https://parsomenfanzin.com/2022/03/03/cevirmenine-sorduk-deniz-cansiz-ve-komsum-rosicky/
25	10 January 2022	Fuat Sevimay	<i>Ulysses</i>	James Joyce	https://parsomenfanzin.com/2022/01/10/cevirmenine-sorduk-fuat-sevimay-ve-ulysses/
26	6 December 2021	Deniz Koç	<i>Açık Şehir</i>	Teju Cole	https://parsomenfanzin.com/2021/12/06/cevirmenine-sorduk-deniz-koc-ve-acik-sehir/
27	2 December 2021	Saliha Nilüfer	<i>Sonsuzluğun Tarihi</i>	Jorge Luis Borges	https://parsomenfanzin.com/2021/12/02/cevirmenine-sorduk-saliha-nilufer-ve-sonsuzlugun-tarihi/
28	20 November 2021	Mustafa İsmail Dönmez	<i>Akdeniz Sürgünü</i>	Hoda Barakat	https://parsomenfanzin.com/2021/11/20/cevirmenine-sorduk-mustafa-ismail-donmez-ve-akdeniz-surgunu/
29	16 November 2021	Mehmet Hakkı Suçin	<i>Küçük Bir Ayrıntı</i>	Adania Shibli	https://parsomenfanzin.com/2021/11/16/cevirmenine-sorduk-mehmet-hakki-sucin-ve-kucuk-bir-ayrinti/
30	11 November 2021	Merve Yalçın Pelit	<i>Küçük Çocuk</i>	Lawrence Ferlinghetti	https://parsomenfanzin.com/2021/11/11/cevirmenine-sorduk-merve-yalcin-pelit-ve-kucuk-cocuk/
31	9 November 2021	Umay Öze	<i>Taşrada Bir Ay</i>	J. L. Carr	https://parsomenfanzin.com/2021/11/09/cevirmenine-sorduk-umay-oze-ve-tasrada-bir-ay/
32	6 November 2021	Betül Tinkılıç	<i>Kim Jiyeong, DOĞUM: 1982</i>	Cho Nam-joo	https://parsomenfanzin.com/2021/11/06/cevirmenine-sorduk-betul-tinkilic-ve-kim-jiyeong-dogum-1982/
33	3 November 2021	Metin Yetkin	<i>Neden Yazıyorum</i>	George Orwell	https://parsomenfanzin.com/2021/11/03/cevirmenine-sorduk-metin-yetkin-ve-neden-yaziyorum/
34	28 October 2021	Anıl Ceren Altunkanat	<i>Tanrı'ya Verdikleri Adlar</i>	Anjali Sachdeva	https://parsomenfanzin.com/2021/10/28/cevirmenine-sorduk-anil-ceren-altunkanat-ve-tanriya-verdikleri-adlar/
35	14 October 2021	Feride Evren Sezer	<i>Gizli Kusur</i>	Thomas Pynchon	https://parsomenfanzin.com/2021/10/14/cevirmenine-sorduk-feride-evren-sezer-ve-gizli-kusur/

36	7 October 2021	Gizem Kara Öz	<i>Becky Breinstein – Sokrates'in Zehir Kadehi</i>	Marc Van Dijk and Sander Ter Steege	https://parsomenfanzin.com/2021/10/07/cevirmenine-sorduk-gizem-kara-oz-ve-becky-breinstein-sokratesin-zehir-kadehi/
37	5 October 2021	Arzu Altınanıt	<i>Doyma Ânu</i>	Wallace Stegner	https://parsomenfanzin.com/2021/10/05/cevirmenine-sorduk-arzu-altinanit-ve-doyma-ani/
38	5 October 2021	Bahadır Bingöl	<i>Bay Perşembe</i>	G. K. Chesterton	https://parsomenfanzin.com/2021/10/05/cevirmenine-sorduk-bahadir-bingol-ve-bay-persembe/
39	28 September 2021	Çağla Taşkın	<i>Senlin Yükseliyor</i>	Josiah Bancroft	https://parsomenfanzin.com/2021/09/28/cevirmenine-sorduk-cagla-taskin-ve-senlin-yukseliyor/
40	16 September 2021	Nuray Önoğlu	<i>Sabotaj Çetesi</i>	Edward Abbey	https://parsomenfanzin.com/2021/09/16/cevirmenine-sorduk-nuray-onoglu-ve-sabotaj-cetesi/
41	12 September 2021	Gülçin Wilhelm	<i>Köken</i>	Saša Stanišić	https://parsomenfanzin.com/2021/09/12/cevirmenine-sorduk-gulcin-wilhelm-ve-koken/
42	9 September 2021	Çiğdem Öztürk	<i>Belgelerim</i>	Alejandro Zambra	https://parsomenfanzin.com/2021/09/09/cevirmenine-sorduk-cigdem-ozturk-ve-belgelerim/
43	6 September 2021	Anıl Alacaoğlu	<i>İsyan</i>	Joseph Roth	https://parsomenfanzin.com/2021/09/06/cevirmenine-sorduk-anil-alacaoğlu-ve-isyan/
44	29 August 2021	Zeynep Öztekin Yıldırım	<i>Aziz Don Manuel</i>	Miguel de Unamuno	https://parsomenfanzin.com/2021/08/29/cevirmenine-sorduk-zeynep-oztekin-yildirim-ve-aziz-don-manuel/
45	30 July 2021	Elif Okan Gezmiş	<i>Öznellik</i>	Nick Mansfield	https://parsomenfanzin.com/2021/07/30/cevirmenine-sorduk-elif-okan-gezmis-ve-oznellik/
46	10 July 2021	Deniz Keskin	<i>Moby Dick</i>	Herman Melville	https://parsomenfanzin.com/2021/07/10/cevirmenine-sorduk-deniz-keskin-ve-moby-dick/
47	7 July 2021	Seda Çingay Mellor	<i>Çoban Kulübesi</i>	Tim Winton	https://parsomenfanzin.com/2021/07/07/cevirmenine-sorduk-seda-cingay-mellor-ve-coban-kulubesi/
48	25 June 2021	Ahmet Şimşek	<i>Ömrümden Beş Sene</i>	Alfred Dreyfus	https://parsomenfanzin.com/2021/06/25/cevirmenine-sorduk-ahmet-simsek-ve-omrumden-bes-sene/
49	5 May 2021	Tülin Er	<i>Zeplin</i>	Karin Tidbeck	https://parsomenfanzin.com/2021/05/05/cevirmenine-sorduk-tulin-er-ve-zeplin/
50	4 May 2021	Tufan Göbekçin	<i>Bir Film Nasıl Okunur?</i>	James Monaco	https://parsomenfanzin.com/2021/05/04/cevirmenine-sorduk-tufan-gobekcin-ve-bir-film-nasil-okunur/

51	17 April 2021	Habibe Çıkılıoğlu	XX	Angela Chadwick	https://parsomenfanzin.com/2021/04/17/cevirmenine-sorduk-habibe-cikilioglu-ve-xx/
52	8 April 2021	Osman Akinhay	<i>Mrs. Dalloway</i>	Virginia Woolf	https://parsomenfanzin.com/2021/04/08/cevirmenine-sorduk-osman-akinhay-ve-mrs-dalloway/
53	6 April 2021	Selahattin Özpabıyıklar	<i>Sağır Cumhuriyet</i>	Ilya Kaminsky	https://parsomenfanzin.com/2021/04/06/cevirmenine-sorduk-selahattin-ozpabiyiklar-ve-sagir-cumhuriyet/
54	5 April 2021	Hüseyin Can Erkin	<i>Kitapları Kurtaran Kedi</i>	Sosuke Natsukawa	https://parsomenfanzin.com/2021/04/05/cevirmenine-sorduk-huseyin-can-erkin-ve-kitapları-kurtaran-kedi/
55	18 March 2021	Yiğit Yavuz	<i>Yitirilen Cennet</i>	John Milton	https://parsomenfanzin.com/2021/03/18/cevirmenine-sorduk-yigit-yavuz-ve-yitirilen-cennet/
56	15 March 2021	Ebru Erbaş	<i>Ağabey</i>	Mahir Güven	https://parsomenfanzin.com/2021/03/15/cevirmenine-sorduk-ebru-erbas-ve-agabey/
57	14 March 2021	Püren Özgören	<i>Ölü Dilde Bir Hayalperest</i>	Grace Paley	https://parsomenfanzin.com/2021/03/14/cevirmenine-sorduk-puren-ozgoren-ve-olu-dilde-bir-hayalperest/
58	9 March 2021	İlknur Özdemir	<i>Sözlerin Ağırlığı</i>	Pascal Mercier	https://parsomenfanzin.com/2021/03/09/cevirmenine-sorduk-ilknur-ozdemir-ve-sozlerin-agirligi/
59	3 March 2021	Bahadırhan Bozkurt	<i>Şehrazat</i>	Leïla Sebbar	https://parsomenfanzin.com/2021/03/03/cevirmenine-sorduk-bahadirhan-bozkurt-ve-sehrazat/
60	1 March 2021	Duygu Akın	<i>Sütçü</i>	Anna Burns	https://parsomenfanzin.com/2021/03/01/cevirmenine-sorduk-duygu-akin-ve-sutcu/
61	25 February 2021	Soner Sezer	<i>Yazarlar İçin Dans Dersleri</i>	Zadie Smith	https://parsomenfanzin.com/2021/02/25/cevirmenine-sorduk-soner-sezer-ve-yazarlar-icin-dans-dersleri/

As Table 1 indicates, the first interview was published on 25 February 2021, while the most recent one (as of July 2025) was released on 30 April 2025. Table 2 shows annual distribution of interviews.

Table 2: Annual Distribution of Çevirmenine Sorduk Interviews

Year	Number of interviews
2021	36
2022	14
2023	7
2024	1
2025	3

Table 2 demonstrates a striking temporal distribution across the five years during which the *Çevirmenine Sorduk* series has been active. The inaugural year, 2021, accounts for more than half of all interviews (36 out of 61), marking an intense launch period possibly fuelled by the novelty of the format and accumulated editorial energy. In subsequent years, the frequency of publication gradually declined: 14 interviews in 2022, followed by 7 in 2023, and only 1 in 2024.

A slight revival is seen in 2025 with 3 new interviews published by April, and the likelihood that more interviews will follow in the remainder of the year suggests a renewed editorial momentum. This uptick may indicate that the project is regaining traction after a period of relative dormancy.

Overall, despite fluctuations in frequency, the series' continuation into its fifth year reflects its sustained relevance as a digital space for translator visibility.

Within the scope of this study, all 61 interviews published in the *Çevirmenine Sorduk* series were included in the data corpus to examine how and in what ways the series, as a digital epitext, fosters translator visibility. The analysis employed inductive thematic analysis—a qualitative research method particularly well-suited for identifying recurring themes in extensive textual datasets. Braun and Clarke clarify that “[i]nductive analysis is [...] a process of coding the data without trying to fit it into a pre-existing coding frame, or the researcher’s analytic preconceptions” (2006, p. 83). To put it clearly, inductive thematic analysis is data-driven. Accordingly, in this study, the process began with compiling all interviews into a single document, which was then subjected to multiple close readings by the researcher. Emerging themes were identified through this immersive reading process, allowing analytical categories to be grounded in the data itself. The standardized and structured nature of the interviews—each built around the same set of questions—significantly facilitated this process by ensuring consistency and comparability across cases, thereby enabling a coherent and systematic thematic analysis.

The same six questions posed to all 61 interviewed translators are listed below²:

- How did you decide to translate this book?
- Could you briefly introduce yourself as a translator? What kind of books do you translate? Authors are often asked this, but we’d like to ask you as a translator: do you follow a particular translation routine?
- Let’s talk about the translation process. How would you describe it? How long did it take, and what kinds of challenges did you face during the process?
- Were you familiar with the author before translating her/his book—had you read or enjoyed her/his works previously—or did you become acquainted with her/him only after deciding to take on the translation?
- How would you assess author’s literary style in the original language? What stands out in terms of her/his language use, style, or distinctive features?
- Were there any parts of the book that affected you deeply as a translator? If so, which one(s)?

This consistent structure not only facilitates thematic analysis but also emphasizes the translator's voice and agency throughout the process. The repetition of the same six open-ended questions across more than sixty interviews constitutes a structured uniform framework, making the series a rich site for analysing digital epitextual translator visibility.

The inductive thematic analysis of the interviews revealed three prominent and recurring themes: (1) Translator’s Agency and Authorship, (2) Translator as Reader and Mediator, and (3) Translation as a Challenging and Labour-intensive Act and Process. Meanwhile, it is worth noting that although these three themes will be discussed separately for the sake of analytical clarity, they are not mutually

² Unless otherwise indicated, all excerpts from Parşömen were translated into English by the researcher.

exclusive; rather, they closely intersect, complement, and reinforce one another. The following sub-sections present the findings of the analysis, structured around these three thematic categories.

2.1. Translator's agency and authorship

This theme explores how the translators' responses in the interviews position them as active, decision-making agents and as creative co-authors of the translated text. Despite the traditional view of translators as mere linguistic intermediaries, the interviews in *Çevirmenine Sorduk* reveal a robust sense of agency, voice, and literary authorship of translators.

The first interview question—"How did you decide to translate this book?"—provides a compelling entry point for exploring the translator's agency and sense of authorship. The responses across the corpus show a spectrum of motivations and decision-making dynamics. While many translators acknowledge that the initial suggestion to translate the book came from publishers or editors, nearly all of them frame their ultimate decision as autonomous, driven by personal interest, literary admiration, or a sense of cultural responsibility. This illustrates that the presence of institutional actors does not negate translator agency; rather, agency is enacted through selective engagement and critical evaluation.

For instance, translators like Nuray Önoğlu openly state that the idea originated from the publisher, but emphasize their active role in vetting the work:

The publishing house suggested the book. Whenever I receive a translation proposal, I usually want to see the text before making a decision. That's what happened this time as well. I reviewed the book, did some research on it, and decided I wanted to translate it. I informed the publisher of my decision, we signed a contract, and I got started (Önoğlu, 2021).

Similarly, Arzu Altınanıt describes the process initiated by the Publisher, yet decided by the translator:

The suggestion came from the publishing house. The idea of translating a Pulitzer Prize-winning book was of course very exciting for me, but as always, I wanted to see the text before making a decision. I reviewed the book and did some research on the author and the work. I truly loved the book and decided to translate it (Altınanıt, 2021).

Ayça Çınaroğlu also confirms the publisher's role in initiating the project, but highlights her pre-existing appreciation of the author:

Like most of the books I have translated before, *Tekillikler* was suggested to me by the publisher. I had previously translated Banville's *Sır* and *Gizli Konuklar*. Although the author's style is quite different in these two books, I was already familiar with Banville's voice, so I gladly accepted (Çınaroğlu, 2025).

In a similar vein, Deniz Erkaradağ recounts how *Serseri* was recommended by her editor, yet her decision to translate it was shaped by her strong emotional and ideological connection to the text:

Serseri was suggested to me by my editor, Nazlı Berivan Ak. In fact, it was my very first translation, and the book we used for the trial translation. I fell in love with it the moment I read it. *Serseri* feels like a chick-flick, a Bridget Jones-style women's novel, but at the same time, it has philosophical, literary, and political depth. The fact that the main character is a bisexual woman and that the novel is feminist also played a significant role in my decision to translate it (Erkaradağ, 2023).

While many translators describe making the final decision after reviewing a publisher's suggestion, others recount a more proactively self-driven process—initiating the translation entirely on their own and often identifying the text, acquiring rights, or pitching it to publishers. These self-initiated accounts reflect a different form of translator agency, one that positions the translator not only as a linguistic mediator but as a literary advocate and cultural entrepreneur. These translators proactively identify gaps in the literary field, pursue works that resonate with their personal interests or disciplinary concerns, and often approach publishers with proposals rather than awaiting commissions.

Tamer Gülbek, for example, describes his initiative as emerging from personal reading and aesthetic enjoyment, which evolved into a substantial translation project:

Flipping through old poetry anthologies is one of my hobbies. One day, while leafing through the pages, I came across Robert Burns's long narrative poem *Tam O'Shanter*. I started by translating that one. When I was pleased with the result, I decided to translate some of Burns's other well-known poems as well. Eventually, this led to a collection of forty-one poems by Burns (Gülbek, 2023).

Similarly, İlknur Özdemir illustrates how her long-term literary relationship with author Pascal Mercier shaped her decision to translate *Sözlerin Ağırlığı*. Her reflection underscores emotional identification, literary continuity, and a sense of ownership over the author's corpus:

I also translated another novel by Pascal Mercier, which was published in Turkish as *Sahnede Ölüm*. By then, the author had become my author. When I read *Sözlerin Ağırlığı*, I was deeply moved, because the book resonated so strongly with what I had felt, experienced, and hoped for throughout my career as a translator. I translated it with great affection, both because I saw reflections of my own journey as a translator and because of the way it made me reflect on life itself (Özdemir, 2021).

In this case, the act of translation stems not from institutional suggestion but from an internalized aesthetic affinity—marking the translator as a literary stakeholder and affective agent.

Fuat Sevimay offers a particularly striking example of authorial ambition and cultural mission. Having previously translated *Finnegan's Wake* and *A Portrait of the Artist as a Young Man*, he describes his desire to complete Joyce's oeuvre:

I wanted to complete the author's entire body of work — something no other translator in the world had done (Sevimay, 2022).

This statement elevates the act of translation to a deliberate literary intervention—akin to a scholarly or curatorial project. The translator's self-assigned mission signals an advanced form of authorship and cultural stewardship.

Disciplinary and intellectual motivations also guide self-initiated projects. Elif Okan Gezmiş, a practicing psychologist, accepted the translation of *Öznellik* not as a passive recipient but as someone identifying a theoretical gap in her field:

In addition to being a translator, I am also a psychologist. I thought the book, which addresses the 'subject'—the direct concern of psychology—within the framework of different fields and theories, could serve as a valuable guide. Naturally, I accepted the offer right away (Okan Gezmiş, 2021).

Her rationale reflects not only subject-matter alignment but also disciplinary advocacy, where translation becomes a form of knowledge transfer and scholarly contribution.

Finally, Ahmet Şimşek recounts a long-standing personal interest in the Dreyfus Affair, which developed into an ethically motivated translation campaign:

Although there were books written by Dreyfus himself about the events he was central to, none had been translated into Turkish... For the past two years, I had been proposing the book to various publishers for translation (Şimşek, 2021).

Here, translation is framed as historical redress—bringing neglected voices and primary texts into the target culture. The translator emerges not only as agent but as advocate, engaging in literary justice.

Collectively, these self-initiated accounts reinforce the notion that translator agency is not confined to text-level interventions. Instead, it encompasses the entire trajectory of translation—from discovery and selection to proposal and realization—where translators actively shape the cultural and literary ecology of their context.

Beyond narrating how they decided to translate a book, translators in *Çevirmenine Sorduk* construct highly self-aware profiles through their responses to the second question: "Can you briefly introduce yourself as a translator? What kinds of books do you translate? Do you follow a particular translation routine?" These responses function not only as biographical notes but also as performative gestures of professionalism and literary agency.

While some translators openly admit to lacking fixed routines, even these admissions become stylized self-positionings that reveal the translator's engagement with the text and the labour behind it. For instance, Betül Kadioğlu states:

Unfortunately, I don't have a fixed routine—each book creates its own small, short-term rituals—but at least I have tiny habits to begin with: I tidy my perpetually messy desk (only to mess it up again in a few days), organize my desktop, open a new Word file, and decide which font to use (only to choose the same one as always) (Kadioğlu, 2023).

This humorous yet methodical approach reflects a translator deeply attuned to her environment, implicitly asserting a form of creative ownership over the translation process.

By contrast, translators like Bırsel Uzma and Regaip Minareci articulate more structured routines grounded in time management and page quotas. Uzma notes:

I do have a translation routine. I assign myself a daily page quota... In some books, I can only manage five pages per day; in others, I go up to fifteen. I've never done more than that (Uzma, 2023).

Regaip Minareci similarly links routine to a lifetime of disciplined labor:

Out of years of habit, I get ready in the mornings as if I'm going to work and sit down at my desk... I try to devote my mornings as much as possible to translation (Minareci, 2022).

Some responses also reveal how the translator's affective engagement with the text influences the rhythm and discipline of their work. In these cases, routine is not merely a technical strategy for time management, but a way of maintaining emotional continuity with the translated narrative. For instance, Sinem Sancaktaroğlu Bozkurt frames consistency as both a professional commitment and a form of emotional anchoring:

When translating a book, I make an effort to translate every single day — even if it's just a single paragraph... I believe this helps me stay connected to the translation (Sancaktaroğlu Bozkurt, 2022).

Other translators blend professional discipline with an affective or even bodily awareness of their limits and process. İrem Sağlamer describes a pragmatic rhythm that balances stamina with productivity:

Depending on the book's nature, I translate at least 5, at most 10–12 pages per day... That averages out to 4–5 hours of work. If I go longer, I lose focus (Sağlamer, 2022).

Some respondents embrace non-linearity and improvisation as part of their literary voice. Selahattin Özpallabıyıklar even calls his process "yöntemsizlik" — methodlessness:

I don't even translate the text in order... This isn't really a 'method' — it's more of a 'methodlessness,' so to speak (Özpallabıyıklar, 2021).

Such statements, while challenging traditional notions of discipline, still affirm translatorial agency. The refusal to conform is itself a form of authorship—one that emphasizes the translator's control over rhythm, approach, and voice.

Taken together, these varied expressions of routine—or its rejection—paint a rich portrait of the translator as a disciplined artisan, self-reflexive intellectual, and creative subject. Whether the process is rigorously timed or emotionally fluid, the responses construct translatorial visibility through paratextual self-fashioning and reinforce what Batchelor (2018) describes as the "consciously crafted threshold" of translator presence.

Moreover, translators' responses often go beyond individual self-presentation to recognize the broader structural role that platforms like *Çevirmenine Sorduk* play in fostering translator visibility. For example, Duygu Akın explicitly acknowledges the visibility politics embedded in the very act of being interviewed:

Thank you for asking, and an additional thank you for aiming to make not only the authors but also the translator visible (Akın, 2021).

Her comment reveals a meta-awareness of the digital epitext as a visibility mechanism. In this light, the question itself—“Could you briefly introduce yourself as a translator?”—is not merely informational but agentive: it invites translators to author their own visibility and professional identity in a public, curated space.

2.2. Translator as reader and mediator

Translators' responses in the *Çevirmenine Sorduk* series reveal that they are not merely linguistic conveyors but also literary readers and professional and emotional mediators. In particular, their answers to the questions “How would you assess the author's literary style in the original language?” and “Were there any parts of the book that affected you deeply as a translator?” demonstrate how they read the source text both analytically and affectively—attuning themselves to the author's style while also responding emotionally to the narrative.

Murat Tanakol, translator of *Bu Dünyanın Krallığı*, offers a stylistic and ideological reading of Alejo Carpentier's prose, emphasizing its defiance of linguistic convention and its embedded intellectual identity:

His sentences do not recognize the grammatical rules and boundaries of Spanish. They crush and transcend them. And Carpentier never lets the reader forget that he is a world-renowned classical music critic, a trained architect, and a committed Marxist (Tanakol, 2025).

Tanakol also articulates a profound emotional bond with the text, likening it to the folktales of his childhood:

I have read the novel more than ten times. I still remember vividly how I translated every single line, every word. This novel means to me what the stories told by my mother and grandmother meant to me in childhood. If I separated one moment from another, the spell would break and the world would collapse (Tanakol, 2025).

Other translators emphasize the author's stylistic fingerprints. Eyüp Karakuş, for example, situates Ivan Bunin within the Russian literary canon and analyses his proximity to Chekhov:

Bunin is a classic Russian writer. As soon as you call someone ‘classic,’ you have to place Chekhov next to them as a counterpart—or even a rival—especially in terms of style, precision, and unexpected endings. There is no doubt they influenced each other (Karakuş, 2023).

Regaip Minareci highlights Joachim Zelter's ironic and minimalist style, portraying him as both socially critical and stylistically economical:

Joachim Zelter, with his exceptional creativity, is among the prominent figures in contemporary German literature. A masterful storyteller, he blends the strength of his prose with sharp wit across all his works. He doesn't rely on long sentences or elaborate metaphors. Instead, he gradually builds and intensifies the fictional worlds he creates. With an ironic tone, he delivers social criticism that draws readers into rare, thought-provoking narratives — and even unsettles them (Minareci, 2022).

Süleyman Doğru praises Mario Vargas Llosa's refined command of language and compares his stylistic discipline to Flaubert's:

Mario Vargas Llosa is a true master of language. His strong command of not only Spanish but also English and French undeniably enriches his style. One of his most remarkable qualities is his extraordinary work ethic — a trait often compared to that of Flaubert. He constructs his works sentence by sentence, word by word, weaving them like intricate embroidery — and this is immediately apparent in the text (Doğru, 2022).

The translator's role as emotional mediator is also evident in the deeply felt responses to specific scenes. Deniz Cansız, for instance, describes a moment in *My Neighbor Rosicky* that left a lasting emotional impression:

Although the book has many sad and touching moments, the part that affected me most was Rosicky's death and the depiction of his grave. Even as a reader, it would have been moving—but as a translator, I felt like I was sitting beside him as he shared his life, his worries, and his hopes for his family... and in the end, I was there at his deathbed (Cansız, 2022).

Similarly, Anıl Alacaoğlu recalls crying while translating the final pages of *İsyân*:

The climax of the book is its ending, so it's hard for me to quote anything without spoiling the reading experience. But very few books have made me cry—*İsyân* was one of them. I hadn't read the ending in advance in order to preserve my excitement and curiosity during the translation process, so I was caught off guard and ended up crying while translating it (Alacaoğlu, 2021).

These reflections portray the translator not merely as a technician of language but as an affective reader, literary interpreter, and cultural mediator, someone who navigates aesthetic complexity, emotional depth, and cultural specificity to render the author's voice both intelligible and resonant in another language. Put simply, by articulating their thoughts about the author and the work, translators reveal themselves as readers of the source text and as mediators between the source author/work and the target audience.

2.3. Translation as a challenging and labour-intensive act and process

The third question posed in the Çevirmenine Sorduk interviews—"Let's talk about the translation process. How would you describe it? How long did it take, and what kinds of challenges did you face during the process?"—reveals that translation is not merely a finished product but a process, labour-intensive, and often strenuous act of linguistic, cultural, and cognitive negotiation.

Most translators, perhaps because they often choose their projects willingly, describe the process as intellectually enriching and emotionally rewarding. Yet this does not negate the complexity and difficulty of the task. Many statements highlight the translator's role not only as a linguistic professional but also as a researcher, cultural analyst, stylistic interpreter, and problem-solver.

Some translators describe extensive research efforts as integral to the act of translation. Murat Tanakol for instance, spent one and a half years translating *Bu Dünyanın Krallığı*, reading nearly 10,000 pages of secondary material to grasp its complex intertextuality and historical density:

This novel is the most written-about literary work in the world, with countless books, theses, and articles devoted to it. To grasp its content thoroughly, I read approximately 10,000 pages. It was an arduous but highly rewarding process (Tanakol, 2025).

Similarly, Birsal Uzma faced difficulties due to the text's breadth of references—ranging from viticulture to aircraft used in World Wars:

On the one hand, it was a very enjoyable process, as I had to conduct extensive research. On the other hand, it was also challenging for the same reason—because I had to be careful not to stray from the author's style. The book spans different geographies and time periods, delving into detailed topics. I encountered numerous subjects that could easily raise concerns about using the wrong terminology—such as epidemic diseases in vineyards, mountain ranges and bird species in South America, or aircraft types used during the World Wars (Uzma, 2023).

For others, the difficulty resided in rendering stylistically challenging prose. Burcu Alkan recounts her struggle with Peter Ackroyd's stylistic density and cultural specificity in *Blake: A Biography*:

Let me say it right away: it was difficult. Seriously. It was one of the most challenging texts I've ever translated. This had more to do with Ackroyd's writing style than with Blake himself. Ackroyd has a fondness for long, dense sentences. And of course, he has a distinctive temperament, which you need to attune yourself to. Even reading Blake in the original English is exhausting. I often found myself thinking, 'It would have been easier to translate Blake himself (Alkan, 2023).

Several translators express frustration with genre-specific or culture-specific vocabulary. Zafer Ceylan, while translating a novel saturated with maritime terminology, found himself relying more on technical glossaries than the source text:

I have to say it was a difficult process, because I was confronted with a maritime culture whose jargon I wasn't familiar with. The book is so rich in cultural elements that I'm sure even an Arab reader unfamiliar with the sea and seafaring would need a dictionary to get through it. In fact, I spent more time with dictionaries of nautical and maritime terminology than with the source text itself (Ceylan, 2022).

Deniz Keskin faced similar challenges with *Moby Dick*, particularly due to the historical nautical language and 19th-century context:

It was a very enjoyable yet equally challenging process. It took more than a year, but less than two. [...] I think the most difficult part of translating *Moby Dick* was that the events take place on a ship. Since I'm not particularly well-versed in nautical terminology in Turkish either—and considering the novel is set in the 19th century—grappling with maritime terms (and the seafaring language of the time) took quite a lot of time (Keskin, 2021).

Beyond technicalities, several translators comment on the mental and emotional toll of the process. Merve Yalçın Pelit explains the exhaustion of navigating long, punctuation-free sentences in a stream-of-consciousness narrative:

The book employs a dense stream-of-consciousness style. There are long sentences that go on for pages, often without any punctuation. At times, it was very difficult to tell where a sentence began or ended. When all of this came together, the act of translating could become quite exhausting. On some days, I could barely manage to translate a single page (Yalçın Pelit, 2021).

Saliha Nilüfer, another translator, describes the difficulty of grasping and rendering philosophical concepts:

I particularly struggled with the first part of the book, which delves heavily into philosophical topics. There were times when I translated two lines and then stared at the screen for minutes on the third. I had to read some paragraphs multiple times just to fully grasp and digest their meaning (Nilüfer, 2021).

Others underline the intense linguistic creativity required to render slang, subcultural jargon, and culturally untranslatable concepts. Ebru Erbaş offers one of the most striking examples:

What I struggled with the most was finding suitable equivalents for the slang, street language, and various subcultural jargons used by the author. I was extremely meticulous about reflecting the vibrancy of contemporary language while avoiding anachronisms or falling into representations of slang that only exist in translations—like the infamous 'damn it, man.' Moreover, some elements specific to the culture and geography of the novel simply don't exist in our context; for example, since there are no Maghrebi immigrants in Turkey, we haven't developed a range of expressions to describe such people. In fact, the issue isn't merely about vocabulary—it's about immersing oneself in the language's patterns, ways of speaking, and common usages, and being able to render it all in a harmonious and natural flow (Erbaş, 2021).

Collectively, these reflections portray translation as an act that demands far more than linguistic proficiency. It calls for intimate familiarity with stylistic nuance, sustained engagement with sociohistorical and cultural contexts, mastery of specialized terminologies, and the creative negotiation of differences between languages and worlds. The emphasis placed on difficulty and sustained effort foregrounds translation not as a simple act of language transfer, but as a complex, generative practice of rewriting and reimagining across borders.

At the same time, these reflections illuminate the translator's essential and multifaceted role—not merely as a linguistic mediator, but as a cultural interlocutor, a meticulous researcher, problem-solver, and a creative co-author—whose labour-intensive efforts are central to the life and vitality of translated literature.

Conclusion

This study has sought to explore the digital epitextual visibility of literary translators through the case of *Çevirmenine Sorduk*, an interview series published by the Turkish digital literary magazine Parşömen. Grounded in the theoretical frameworks of Venuti's (1995) translator (in)visibility, Genette's (1997) paratextual theory, and Freeth's (2022, 2024) notion of the digital paratextual space, the analysis has demonstrated how digital epitexts serve as vital and performative thresholds through which translators assert agency, authorship, and professional identity.

Drawing on a dataset of 61 structured interviews, the thematic analysis identified three recurring patterns: (1) Translator's Agency and Authorship, (2) Translator as Reader and Mediator, and (3) Translation as a Challenging and Labour-intensive Act and Process. These themes collectively reveal a counter-discourse to traditional invisibility by portraying the translator as an active literary agent, a perceptive and affectively engaged reader and mediator, and an intellectual labourer engaged in meaning-making. Whether through self-initiated translation projects, affective interpretations of source texts, or detailed descriptions of processual challenges, the translators' responses actively construct and negotiate visibility in the digital sphere. Importantly, *Çevirmenine Sorduk* itself emerges as a curated digital epitext that not only showcases individual translator voices but also functions as a collective and archival platform for the public performance of translatorship.

By centering the digital epitext—a relatively underexplored locus in translator visibility research—this study contributes to expanding the methodological and theoretical landscape of paratext-oriented translation studies. It emphasizes the need to move beyond peritexts and embrace evolving digital formats that facilitate new configurations of translatorial agency and recognition. The Turkish case, in particular, illustrates how independent, non-institutional digital platforms can offer meaningful alternatives to conventional publishing structures in fostering translator visibility.

It is important to note, however, that the study is limited by its reliance on a single platform and genre (web-based interviews), which may not capture the full diversity of digital epitextual practices in Türkiye or beyond. Future research could extend this inquiry by conducting comparative analyses across multiple digital venues (e.g., social media, podcasts, blogs) or exploring the reception of such epitextual visibility by readers, publishers, and critics. Additionally, longitudinal tracking of translators' digital self-positioning could offer insights into how digital epitexts shape professional trajectories over time. Despite its limitations, this study affirms the growing significance of digital paratextual spaces in redefining translator visibility and opens up new avenues for critical reflection in Translation Studies.

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