

## EDITING PROCESS OF THE TRANSLATED TEXT AS A MEANS TO RECOVER THE INTERTEXTUAL GAP: FROM SOUL MUSIC TO RUH MÜZİĞİ\*

Metinlerarası Boşluğu Kapatma Yöntemi Olarak  
Çeviri Metnin Editoryal Düzenleme Süreci: Soul Music'ten Ruh Müziği'ne

Ezgi Su DAĞABAK<sup>1</sup>, Aslı Özlem TARAKCIOĞLU<sup>2</sup>

### ÖZET

Bir terim olarak Julia Kristeva tarafından ortaya konan metinlerarasılık kavramı, hiçbir metnin kendisinden önce veya kendisiyle aynı dönemde yazılmış diğer metinlerden tamamen bağımsız olamayacağı nosyonu üzerine kuruludur. Bu fikirden yola çıkarak, yazar ve her bir okurun birbirinden farklı deneyim ve okuma geçmişleri nedeniyle her metnin sonsuz sayıda anlamda yorumlanabileceği sonucuna varmak mümkündür. Bu çalışmada Terry Pratchett'in Soul Music adlı eserinin Delidolu Yayınları tarafından Ruh Müziği adıyla basılan çevirisi incelenmektedir. Çalışma kapsamında genellikle kabul edildiği şekilde çeviri yoluyla metinlerarası boşluğun daha da açılmasından ziyade, kapatılmasının mümkün olabileceği ileri sürülmektedir. Çalışma Terry Pratchett'in Soul Music adlı kitabının 2019 yılında Delidolu Yayınları tarafından Ruh Müziği adıyla basılmış olan çevirisini analiz etmektedir. Eserde gerçek hayatta yer alan müzik gruplarının, ünlü kişilerin, film sahnelerinin ve çeşitli edebî eserlerin yanı sıra, kitabın ait olduğu seri olan Diskdünya'nın diğer kitaplarına da çok sayıda gönderme bulunmaktadır. Metinlerarası ilişkileri bu kadar yoğun olan bir eserin diller arası çevirisi hedef ve kaynak dil ve kültürler arasındaki kültürel ve dilsel farklılıklar nedeniyle "diğer metinler"le olan bağlarını yitirme tehdiidi altındadır. Bu bağlamda, söz konusu metinlerarası ilişkilerin korunması, eşdeğerliğin bir çeviri elde edilmesi açısından azami önem taşımaktadır. Bu çalışma, çeviri sürecinde yaşanan metinlerarası ilişki kayıplarını incelemekte ve bu kayıpları gidermenin olası yollarına ilişkin çözüm aramaktadır.

**Anahtar Kelimeler:** Metinlerarasılık, Terry Pratchett, Ruh Müziği, Bakhtin, Çeviribilim.

### ABSTRACT

The concept of intertextuality, as coined and defined by Julia Kristeva, may be explained as an intersection of textual surfaces in which there are many meanings embedded in one text and any text consists of many references to other texts; thus, it is possible to assert that the possible interpretations of any text is limitless due to the different backgrounds of the author and each reader, and also due to the different intertextual comprehensions regarding their different past readings or the various interpretations of the same readings. This study analyzes the problem of intertextual losses in translated literary texts due to cultural and linguistic differences, and possible compensation for these losses with the in-text additions during the editing step. The study is based on the case book titled Soul Music by Terry Pratchett, published in 2019 by Delidolu Publishing under the title Ruh Müziği. The interlingual translation of an intertextually rich text is under the risk of losing its connection with "other source texts" due to cultural and linguistic differences between different cultures. In this regard, preservation of such references is an obligation in order to achieve an equivalent translation. This study examines such transfer problems in translation process and their possible solutions to compensate for the loss of meaning.

**Keywords:** Intertextuality, Terry Pratchett, Soul Music, Bakhtin, Translation Studies.

1. ORCID: 0000-0003-4113-0816

2. ORCID: 0000-0001-8353-5526

1. Research Assistant, Ankara Hacı Bayram Veli University, ezgisudagabak@gmail.com

2. Assoc. Prof. Dr., Ankara Hacı Bayram Veli University, aslioz67@gmail.com

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**GENİŞLETİLMİŞ ÖZET**

Julia Kristeva tarafından Mikhail Bakhtin'in çalışmalarına dayanarak ortaya konan metinlerarasılık kavramı, hiçbir metnin kendisinden önce veya kendisiyle aynı dönemde yazılmış diğer metinlerden tamamen bağımsız olamayacağı nosyonu üzerine kuruludur. Kristeva'ya göre, her bir metin sabit bir anlam taşıyan sabitlenmiş noktalar olmaktan ziyade, yazar, okur, karakterler ve içinde bulunulan kültürel bağlam arasında çok katmanlı bir diyalog içerisinde anlam kazanan unsurlardır. Bakhtin'in heteroglossia ve dialogism gibi kavramlarından da yola çıkarak, Kristeva her metni kendisinden önce yazılmış olan metinlerden meydana gelen bir mozaığe benzetmiştir. Kristeva'nın düşüncesinden yola çıkarak metinlerin birden fazla anlam taşıyabileceği ve her metnin birden fazla metne gönderme içerdiği fikri göz önünde bulundurulduğunda, yazar ve her bir okurun farklı artalanlardan gelmesi ve farklı okuma geçmişlerine sahip olmasından kaynaklı olarak bir metnin sonsuz farklı şekilde yorumlanabileceği sonucuna varmak mümkündür. Bu bağlamda, aynı kişi dahi bir metni ikinci kez okuduğunda birebir aynı anlamı çıkarmaz, çünkü artalanına o metnin ilk okuması da eklenmiştir. Benzer bir bakış açısından yola çıkarak, Derrida da metnin anlamının sabitlenmesi nosyonunu yapısöküme uğratar ve en basit görünümlü metinlerde dahi anlamın sabitlenmesinin mümkün olmadığını ileri sürer. Çünkü her metinde yazar tarafından bilinçli olarak metne dahil edilmemiş olsa dahi, okurun/dinleyicinin kendi deneyimlerinden ve okumalarından yola çıkarak metinlerarası bağlar kurması mümkündür. Bu bağlamda, Roland Barthes yazarı azat ederek anlamın yorumlanması konusundaki tüm yetkiyi okura verir. Yukarıda değinildiği üzere, metinler arasındaki ilişkileri tanımlamak ve analiz etmek için birçok düşünür çok sayıda fikir ortaya koymuştur. Kısaca özetlemek gerekirse, metinlerarasılık bir metnin başka metinlerle olan bağlantılarını gözetken, metinlerin yorumlanma sürecinde bireylerin farklı deneyim ve okumalarını yapısökümcü bir bakış açısıyla ele alarak birbirinden çok farklı anlamların üretilebileceği fikrine dayanan bir kavramdır. Dil içi alımlamada dahi alt kültür dilleri ve art alan bilgisinin neden olduğu farklı metinlerarası ilişkiler, diller arası çeviri sürecinde metinlerarası ilişkilerin aktarılmasını iki kat problematik bir duruma dönüştürmektedir. Bu çalışmada Terry Pratchett'ın rock & roll müziği tarihine nazire minvalinde yazmış olduğu bir kurgu roman olan Soul Music kitabının Delidolu Yayınları tarafından Ruh Müziği adıyla basılan çevirisinde yer alan dipnot ve sonnotlar incelenmektedir. Metnin orijinalinde çok sayıda müzik grubu, film sahnesi, ünlü kişiler, şarkı sözleri ve tarihsel anekdotların yanı sıra, kitabın ait olduğu Diskdünya serisinin diğer kitaplarına da çok sayıda gönderme vardır. Metinlerarası ilişkilerin bu kadar yoğun biçimde yedirildiği bir metinde, söz konusu göndermeleri çeviri esnasında yitirmemek adına, çeviri esere çok sayıda dipnot ve eserin sonuna gönderme yapılan şarkılar listesi eklenmiştir. Metne yapılan bu eklemeler metinlerarası boşluğu kapatmak yönünde orijinal dilde dahi yazarın ve yayınevinin okura sağlamadığı bir imkânı sağlama eğilimindedir. Buradan hareketle, genel geçer olarak inanıldığı şekilde çeviri yoluyla metinlerarası boşluğun daha da açılmasından ziyade, kapatılmasının mümkün olduğu ileri sürülebilir. Bu çalışma, çeviri sürecinde meydana gelen aktarım süreçlerinin neden olduğu dilsel ve kültürel kayıplara, yine çeviri sürecinde gerçekleşen editoryal müdahale ile çözüm bulma imkânlarını incelemektedir.

## INTRODUCTION

The concept of intertextuality as a literary term is first coined by Julia Kristeva in her “Word, Dialogue and Novel”, however her ideas regarding this issue are widely built upon the concepts proposed and explained by Mikhail Bakhtin such as discourse in novel, genre, heteroglossia and dialogism. So as to explain the term, Kristeva (1986: 36) refers to it as “an intersection of textual surfaces rather than a point (a fixed meaning), as a dialogue among several writings: that of the writer, the addressee (or the character) and the contemporary and earlier cultural context”. Depending on the grounds of Bakhtinian thought, Kristeva asserts that there is at least double meaning in any text, which paves the way for multiple interpretations of meaning. She proposes that “any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another” (Kristeva, 1986: 37). Supposing that there are many meanings embedded in one text and any text consists of many references to other texts, it is possible to assert that the possible interpretations of any text is limitless due to the different backgrounds of the author and each reader, and also the different intertextual comprehensions regarding their different past readings or the various interpretations of the same readings.

With a similar approach to the Kristeva in terms of the definition of intertextuality, Graham Allen writes in his book *Intertextuality* that:

“the act of reading (...) plunges us into a network of textual relations. To interpret a text, to discover its meaning, or meanings, is to trace those relations. Reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all the other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext.” (Allen, 2000: 1)

Departing from a similar approach to interpreting a meaning, Derrida deconstructs the whole notion of fixing a meaning in any text and asserts that:

“No element can function as a sign without referring to another element which itself is not simply present. This interweaving results in each ‘element’ ... being constituted on the basis of the trace within it of other elements of the chain or system. This interweaving, this textile, is the text produced only in the transformation of another text. (...) There are only, everywhere, differences and traces of traces.” (Derrida, 1972: 26)

In other words, Derrida believes that the meaning cannot be fixed in any text, even in the most simple-looking situations. There are always references to other texts and meanings in the eye of the listener, the receiver that is unintended by the author, the sender.

Discussing the matter from a different perspective, Roland Barthes takes the emphasis from the author and places it on the interpretation of each reader as “the reader is the space on which all the quotations that make up the writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination... the birth of the reader must be at the cost of the death of the Author” (Barthes, 1977: 148).

As compiled and briefly discussed above, there are many different approaches to define and analyze the intertextuality and intertextual relations between texts. To provide a short explanation, the term may be referred to as a post-structuralist concept that appreciates the external references of a text with other texts and contexts in a deconstructionist manner considering the past experiences and readings

of individuals that allows unrelated interpretations. Intertextuality concept provides the reader with an opportunity to interpret and comprehend a text in limitless possible ways.

This study analyzes the problem of intertextual losses in translated literary texts due to cultural and linguistic differences, and possible compensation for these losses with the in-text additions during the publishing process based on the case book titled *Soul Music* by Terry Pratchett, published in 2019 by Delidolu Publishing under the title *Ruh Müziği*, which is the first example of intertextual loss due to translation process as the Turkish title cannot transfer the reference to the music genre “soul music” while conveying the basic meaning. *Soul Music* is a book written as a salutation to the history of music in general, and rock music in specific. The book consists of countless references to real life music bands, groups, famous people, movie scenes, and literary works, including references to the other books in the “Discworld” series of the same author, some of which are explicit and some of which are implicit. One can read the book on one level without taking the hints to any of the references without any loss on the basic course of events in the book. However, it is the references that enhances the joy of reading and denotes the mastery behind the writing process. Thus, it can be alleged that a person who hasn’t invested in every one of the included artistic environments, s/he cannot grasp every reference included in the book, even if s/he is native English speaker due to the sub-cultural differences such as different background information and jargon of rock & roll sub-culture. When it comes to translation of the work, it becomes even more difficult to transfer such references, allusions and reference word-plays due to the limitations of linguistic usages and similarities, let alone the lack of cultural background information on the source culture and sub-cultures. The translation of an intertextually intervened text, which is basically every text as for scholars, is under the risk of losing its connection with “other source texts”. In this regard, preservation of such references is an obligation in order to obtain an equivalent translation. This study examines such transfer problems in publishing process and their possible solutions to compensate for the loss of meaning with the help of editorial interventions to the text.

## 1. Theoretical Framework

The analysis of the case book in terms of intertextual references and their compensation in translation and publishing process is based on the intertextuality types of Robert S. Miola who is a professor of English and classics. In his article titled *Seven Types of Intertextuality*, Miola (2004) focuses on the intertextuality based on the relation between different texts rather than the double-voiced narration or heteroglossia within the same text. He categorizes the types of intertextuality into seven main titles under three categories:

1. Direct mediation, verbal echo
2. Tradition; based on similarities that creates the same expectations in the audience
3. What audience brings into the reception of the text, rather than what the author intends

Category 1 consists of 4 sub-categories: revisions, translations, quotations and sources. Revisions refers to the texts that are in close relationship with anterior texts. It may be applied by the author or the external forces due to many reasons including but not limited to adaptation, censorship, explanations etc. Alternatively, the revision may simply reflect an author’s subsequent wishes. As another alternative, the reviser may present another set of problems in the text. The second type included under the first category is translation. As translation inevitable carries the text “across” and creates another text, it is the ultimate intertextuality. The text experiences a cultural and linguistic transformation, in which the cultural differences gets widened in terms of cultural references. Third

type of intertextuality is quotation. In this type, the anterior text exactly transfers a quotation from a previous text as a whole or in a way distorting some structures or changing some words in phrases. Fourth one is the intertextuality out of sources. Many texts utilized as source provide different elements for later texts such as plot, characters or style.

The second category includes two sub-categories: conventions and configurations, and genres. The authors grow up in cultures in which their characters, identities, lifestyles, perspectives and thought styles are shaped. Thus, their productions are consciously or unconsciously affected from the traditions to which they are exposed. This environmental effect refers to the conventions and configurations type. The other sub-category is related to the literary parallel of convention effect on literary works. The genre utilized by the author affects the author's style and the work.

The third category has one sub-category called paralogues. They refer to other texts written based on a literary work such as commentaries of the audience or writings of critics. Within the scope of this study, the footnotes and the list of references attached by the publishing house may be regarded as in-text paralogues revealing all the references categorized under the remaining 6 intertextuality categories of Miola.

As for the reasoning to introduce these in-text paralogues, the concepts of intertextual gap by Bauman and ungrammaticality by Riffaterre. Bauman's intertextual gap is related to the author's "linking of his own current performance to prior performances and his manipulation of the intertextual tension between replication and the purposeful construction of an intertextual gap" (Bauman, 2004: 11). Ungrammaticality in Riffaterre's theory, on the other hand, refers to the intertextual gap that should be filled by the reader. Ungrammaticality is an intertextual reference to another text that is unknown in the current text. However, this means that the mentioned ungrammaticality is a grammaticality in the other text. In order to eliminate the referential losses in the current text, the reader has to make retro-active readings, which refer to acquisition of existing literary and cultural knowledge (Riffaterre, 1978).

This study claims that these intertextual gaps are filled by the paralogues attached as footnotes and end-list in the case book. In order to provide a brief and clear examination, the analysis focuses on the references and their explanations provided by the publisher.

## 2. Analysis of the Case Book: *Ruh Müziği*

Within the scope of this study, the references included by the author Terry Pratchett in the case book *Soul Music* are examined based on its Turkish translation *Ruh Müziği* along with the footnotes and end-list attached by the publisher. As for Miola (2004) the translation, which is also a type of intertextuality, causes an intertextual impossibility due to the losses encountered during translation process resulting from linguistic and cultural differences between the source and target languages and cultures. This observation of Miola may be deemed accurate observing in the case book that the translator chooses to carry out a word-for-word translation without any effort to reveal the underlying intertextual references. There is not any preface, footnote or endnote attached by the translator in any regard. Thus, from this point on, this study examines the additions included by the editorial staff with the objective of revealing the intertextual references in the original text and presenting the Turkish audience with an annotated translation.



## 2.1. Revision

As both the source text and the Turkish translation remains faithful to the original story, there is not any revisionary type of intertextuality related to the plotline in the examined case book.

The only revisionary intertextual addition to the history of music references is presented on the cover of the Turkish translation. As can be seen in the Figure 1 presented below, the M letter of the *Ruh Müziği* is written in the logo of the metal music band *Metallica*, which is not existent in the original cover pictures of the case book. It is added as a complementary salutation to the author's intention of making references to the music history and music bands.

Figure 1: Title Font of the Turkish Translation



Pratchett, 2019a, Front Cover

## 2.2. Translation

As the case book examined within the scope of the study is the translated version of *Soul Music* by Terry Pratchett, in essence the whole study is built upon the intertextuality caused by the translation type. Miola refers to the question of fidelity in translation, which is generally discussed in terms of word-for-word translation, paraphrase, metaphrase and sense-for-sense translation in translation studies. However, when it comes to intertextual relations in a text, the distinctions between the two languages and cultures as the source and the target becomes more challenging in transferring the whole meaning and also the references due to the “the unbridgeable cultural and linguistic spaces” (Miola, 2004: 16). According to Miola (2004: 17), “to varying extents all translations exhibit this kind of intertextual impossibility”. However, this study asserts that the translated version compensates for the intertextual gap between the author and readers due to the additional information provided through footnotes and end-list by the editorial staff. Though there is not any alteration, addition, wordplay or any kind of intervention by the translator as can be observed in the translation, the editing process gets involved in the translation process and contributes to the translation through the mentioned attachments to the translated text. Thus, it reverses the notion of intertextual impossibility thanks to the fact that the translated version provides the required bridge between sub-cultural knowledge gaps through publisher's attachments without interfering in the original text.

## 2.3. Quotation

As mentioned in the theoretical framework, this type of intertextuality refers to the direct or altered quotations to other texts. As the original book is a salutation to music history, Pratchett makes references to many song lyrics embroidered into the book as lines from characters' daily lives.

### Example 1:

#### Source Text (ST):

“Do you know you're shaking all over?” he said. ‘Moving around on your seat like you got a pant full of ant.’ (Pratchett, 2013: 112)

**Target Text (TT):**

“Tepeden tırnağa titrediğinin farkında mısın?” dedi. “Pantolonuna karınca dolmuş karınca gibi kıpırdanıp duruyorsun.”<sup>7</sup> (Pratchett, 2019a: 134)

**Editor’s Endlist Item:**

<sup>7</sup> *I Got Ants in My Pants* - James Brown, 1973

In the source text, the author makes an implicit reference to James Brown’s song *I Got Ants in My Pants*. It is possible for a foreign reader to miss this reference without the indication by the editor’s endlist item. It may even be unlikely for a native reader to comprehend this reference unless they know the song.

**Example 2:****ST:**

‘And then go down to the docks and hire a troll and tell him to stand in the corner and if anyone else comes in and tries to play . . .’ he paused, and then remembered, ‘Pathway to Paradise, I think they said it’s called . . . he’s to pull their head off.’

‘Shouldn’t he give them a warning?’ said Gibbsson.

‘That will be the warning.’ (Pratchett, 2013: 180)

**TT:**

“Sonra rıhtıma in, bir trol tut ve söyle ona, gelip dükkânın köşesinde dursun ve içeri girip... şeyi... hangisiydi... şeyi çalıp söylemeye...” Duraksadı, ama sonra hatırladı: “Hah, *Cennete Patika*<sup>13</sup> demişti sanırım... O şarkıyı çalmaya kalkın olursa, onun kafasını koparsın.”

“İlk önce uyarsa daha iyi olmaz mı?” dedi Gibbsson.

“Uyarı *bu* olacak işte.”\* (Pratchett, 2019a: 214)

**Editor’s Footnote:**

“\*Wayne’in Dünyası isimli rock komedisi filminden bir sahne: Wayne, enstrüman dükkânında *Stairway to Heaven*’ı çalmaya yeltenir ama görevli onu durdurup duvardaki yazıyı gösterir; o şarkı yasaktır. Gitarı eline alan herkesin hemen en ünlü şarkıları çalmaya çalışması ve tüm o yanlış notalar yüzünden kafası şişen dükkân sahipleri yüzünden elbette.”

**Editor’s Endlist Item:**

<sup>13</sup> *Stairway to Heaven* - Led Zeppelin, 1971

In this example, the author makes references to a song and a scene from a movie through the same song. Considering that the audience does not know the song or the movie, it is most likely that they miss these references. Thus, here both the endlist item and the footnote provided in the translation compensates for any possible intertextual gap.

**Example 3:**

<p><b>ST:</b></p> <p>‘OK, you lot, come over here. So you want to be Music With Rocks In stars, do you?’</p> <p>‘Yes, sir!’</p> <p>‘Then listen here to what I say . . .’ (Pratchett, 2013: 250)</p>
<p><b>TT:</b></p> <p>“Siz! Buraya gelin. Demek siz de içinde taşlar olan müzik yıldızı olmak istiyorsunuz?”</p> <p>“Evet efendim!”</p> <p>“O zaman beni iyi dinleyin...”<sup>19</sup> (Pratchett, 2019a: 294)</p>
<p><b>Editor’s Endlist Item:</b></p> <p><sup>19</sup> “So you want to be a rock ‘n’ roll star? / Then listen now to what I say...” <i>So You Want to Be a Rock ‘n’ Roll Star</i> - The Byrds, 1967</p>

In this example, the given dialogue is a reference to the lyrics of the song, *So You Want to Be a Rock ‘n’ Roll Star*, by the band named The Byrds. As the lyrics are embedded into a dialogue rather than giving as a direct quotation, it would even be difficult for a native speaker to grasp this reference. Thus, the endlist item provided by the editor closes the intertextual gap better than the original text.

**Example 4:**

<p><b>ST:</b></p> <p>She leaned closer. ‘It’s the new boy working there,’ she said. ‘I’d <i>swear</i> he’s elvish.’ (Pratchett, 2013: 360)</p>
<p><b>TT:</b></p> <p>“Orada çalışan şu yeni oğlan yüzünden,” diye ekledi sessizce. “Yemin ederim ki... acayip <i>elfsi</i> biri.”<sup>45</sup> (Pratchett, 2019a: 421)</p>
<p><b>Editor’s Endlist Item:</b></p> <p><sup>45</sup> There’s a Guy Works Down the Chip Shop, Swears He’s Elvis - Kristy MacColl, 1981</p>

The author uses the word *elvish* to describe a character throughout the book, which is a reference to the world-famous rock and roll star Elvis Presley. In the end of the book, the author makes a rather explicit reference to Elvis Presley using the lyrics of a Kristy MacColl song. However, it would not be likely for a Turkish reader to apprehend the Elvis Presley reference throughout the whole book even after reading the lyrics reference. For a native English speaker, it may be easier to comprehend the reference to Elvis Presley. However, the Turkish translation *elfsi* is not easily understandable as an Elvis Presley reference without the endlist item provided by the editor.



## 2.4. Source

In this part, the references to the characters from other texts, plotlines, real-life musicians and music groups are analyzed as the source type of intertextuality in the case book.

### Example 1:

<p><b>ST:</b></p> <p>This is also a story about sex and drugs and Music With Rocks In.</p> <p>Well . . .</p> <p>. . . one out of three ain't bad. (Pratchett, 2013: 2)</p>
<p><b>TT:</b></p> <p>Bu aynı zamanda seks, uyuşturucu ve içinde taşlar olan müzik<sup>1</sup> hakkında da bir hikâye.</p> <p>Ve... eh...</p> <p>...üçte bir, hiç de fena değil.<sup>2</sup> (Pratchett, 2019a: 6)</p>
<p><b>Editor's Footnote</b></p> <p><sup>1</sup> Ve bu kitap da, içinde rock müzik olan bir kitap. O yüzden, muhtelif yerlerdeki sayıları görünce, 426. sayfadaki Çalma Listesine bir göz atabilirsiniz.</p>
<p><b>Editor's Endlist Item</b></p> <p><sup>2</sup> Two Out of Three Ain't Bad - Meat Loaf, 1977**</p> <p>** Bu albümün kapağı, Ruh Müziği'nin kapağına da doğrudan ilham vermiştir.</p>

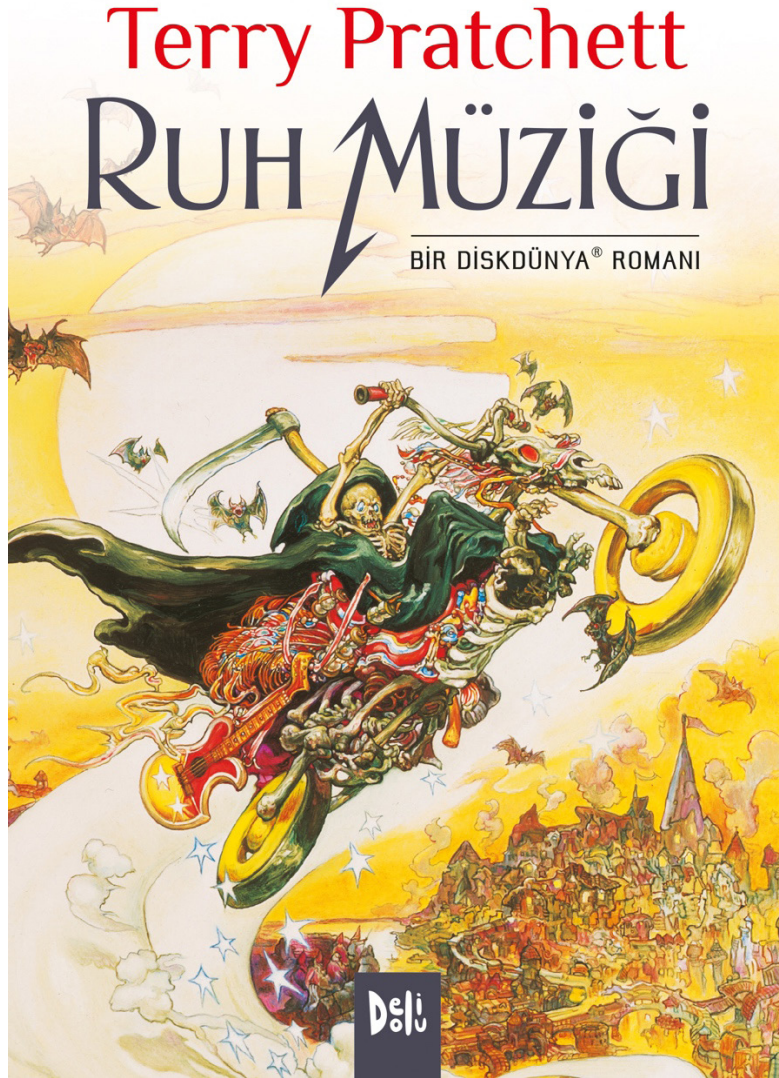
In this example, there are many references explained as footnotes and as endlist item. The author uses the word *Music With Rocks In* as a reference to rock and roll music. The endnote provides an information regarding the relation of *çinde taşlar olan müzik* to rock and roll by stating in the footnote that “and this is a book with rock music in”. Furthermore, the same footnote also mentions the fact that there is a playlist in the end of the book consisting of all the song and music band references provided in the source text. As the original writing of the author does not provide such a reference list, it may be claimed that the translated version closes the intertextual gap better than the original version.

The footnote to the endlist item written by the editor also provides an additional information that the book cover is a direct reference to the music album cover of the band *Meat Loaf*, which is also hard to grasp for a person who is not knowledgeable in rock and roll music.

Figure 2: Album Cover that Inspired the Book Cover of Soul Music



Corben, 1977, *Bat Out of Hell* Album Cover

**Figure 3:** Book Cover of the Turkish Translation

Pratchett, 2019a, Book Cover

The mentioned album cover and the cover of the translated book is presented respectively as Figure 2 and Figure 3. The original book cover is kept untouched except for the book title font analyzed above

**Example2:**

<b>ST:</b> A finger pointed at the Dean. I NEED YOUR CLOTHES. The Dean backed away. ‘What?’ GIVE ME YOUR COAT. (Pratchett, 2013: 334)
<b>TT:</b> Bir parmağını Dekan’a uzattı. GİYSİLERİNE İHTİYACIM OLACAK. Dekan geriledi. “Ne?” CEKETİNİ BANA VER.* (Pratchett, 2019a: 391)
<b>Editor’s Footnote:</b> * Terminatör 2’deki ünlü bar sahnesinden. Tabii, filmde o sahnede çalan şarkının Bad to the Bone <sup>42</sup> [Kemiklerime/İliklerime Dek Kötüyüm] oluşu, apayrı bir hoşluk...
<b>Editor’s Endlist Item:</b> <sup>42</sup> <i>Bad to the Bone</i> - George Thorogood & The Destroyers, 1982

This example presents a reference to a song by *George Thorogood & The Destroyers* titled *Bad to the Bone*, which is a reference to the character named Death, described as a skeleton. The dialogue written in the original book is a reference to a movie scene, during which the mentioned song is played. Thus, it may be claimed that this is a rather implicit reference and would be almost impossible to be comprehended even by the native English speakers unless they know the mentioned scene and remember the background song. Thus, this is another good example where the translation compensates for the intertextual gap better than the original writing.

**Example 3:**

<b>ST:</b> ‘It just means “small shoot”,’ said Imp. ‘You know. Like a bud.’ ‘Bud y Celyn?’ said Glod. ‘Buddy? Worse than Cliff, in my opinion.’ ‘I . . . think it sounds right,’ said Imp. (Pratchett, 2013: 112)
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**TT:**

“Cücük Çobanpüskülü?” dedi Atlın. “Cliff”ten bile kötü bence. Ama dur biraz; bunun bizdeki karşılığı, ‘Bud y Holly’ oluyor.”

“*Bud y ha?* Yani kısaca *Buddy*,” dedi Imp. “Fena olmadı sanki?”

“Bence berbat bir isim,” dedi Atlın.\* (Pratchett, 2019a: 134)

**Editor’s Footnote:**

\* 50’li yılların rock ikonu, çok erken yaşta hayatını kaybeden Buddy Holly’nin adının aksine tabii.

In this example, the name of the character is translated from *Llademos* language, which can be referred a local language in the Discworld, to *Ankh-Morporkian*, which can be referred as a widely used language in the Discworld. After this translation, the name of *Imp y Celyn* becomes *Bud y Celyn*. For native English speakers, it may be easy to grasp the reference as long as they know that *celyn* means *holly* in Welsh language. The Turkish translation gives the exact correspondence of the related reference, which reminds the readers of the rock icon, Buddy Holly as can be seen in the footnote provided by the editor.

**Example 4:****ST:**

‘Where is it, then?’ said Glod.

‘Are you ready for this?’

They blinked at him. Dibbler beamed and blew a cloud of greasy smoke.

‘The Cavern!’ (Pratchett, 2013: 187)

**TT:**

“Neresi orası?” dedi Atlın.

“Duymaya hazır mısınız?”

Gözlerini kırıştırtarak ona baktılar.

Dibbler gülümsedi ve yapış yapış bir duman bulutu üfledi. “Mekânın adı, Mağara!..”\* (Pratchett, 2019a: 221)

**Editor’s Footnote:**

\* The Beatles’ın da ilk canlı performansını sergilediği, Liverpool’un tarihi barlarından biri.

In this example, the author makes a reference to a real place located in Liverpool, in which *The Beatles* gave their first live concert. This is a rather specific information even for a native English speaker. Thus, this is another good example that demonstrates how the additions in a translated version would provide better understanding in terms of intertextual references in a book.

## 2.5. Convention and Configuration

**TT:**

“Onlar *ne*?” dedi. Ve sonra, hafızasının derinliklerinden, korkunç bir yanıt yüzeye çıktı. Ancak çok özel bir tür, böyle isimlere sahip olabilirdi.

“Öğrenciler mi?”

“Şey. Evet?” dedi Ponder gerileyerek. “Sorun olmaz, değil mi? Yani, sonuçta burası bir üniversite ve...”

Rektör Ridcully kulağını kaşdı. Adam haklıydı elbette. Etrafta o tiplerden olması *gerekiyordu*, bundan kaçınmak mümkün değildi. Gerçi Ridcully ve öğretim üyelerinin geri kalanı ellerinden geldiğince kaçınıyordu onlardan. Arada bir, bir tanesini gördüklerinde, hemen aksi yöne doğru koşuyorlar veya kapıların arkasına saklanıyorlardı. Çağdaş Rünler Okutmanı, ders vermektense kendini gardırobuna kilitlemesiyle tanınırdı. (Pratchett, 2019a: 203)

**Klavye Sürçmesi:**

*İlkokulu sevmezdim. Hep geç kalan çocuktum ben. Gerçek bir “kalın kafalı” değildim ama koyundan ziyade de bir keçiydim. Okul müdürü H. W. Tame, altı yaşında bir çocuğun hangi ortaokula gideceğini tahmin edebildiğine inanıyordu anlaşılan; ve ben keçi olduğumdan beni işe yaramaz bir öğrenci olarak yaftaladı. Annem bunu Kabul etmedi elbette ve bu yüzden pek çok annenin yaptığı şeyi yaptı: çevreden, bana yardım edecek bir öğretmen buldu.*

*İlkokul bitirme sınavı sonuçlarının geldiği günü hatırlıyorum... H. W. Tame, sınıfta dolaşarak, her birimize nereye gideceğimizi söylüyordu yine. Sonunda, ben sandalyemden kalkıp dışarıda bekleyen ebeveynlerime haber verirken sınıfta mutlak bir sessizlik hâkimdi; çünkü sınıfını geçen tek keçi bendim. (Pratchett, 2019b: 226)*

Holtspur İlkokulu’na dair anılarımın çok güzel anılar olduğunu söyleyemem aslında ama muhtemelen bunun sebebi, haylaz bir hayalperest olmamdı. Neyse ki o okuldan sağlam kurtuldum ve görünen o ki, kontrol altına alındığımda hayalperestliğim olağanüstü faydalı çıktı. Sizi öldürmeyen şey sizi güçlendirir. (Pratchett, 2019b: 227)

The first quotation is from the book *Ruh Müziği*, and the second one is from *Klavye Sürçmesi* which is a book consisting of many writings of the same author, Terry Pratchett regarding his ideas on literature, life and death. In the second quotation, it is observed that Pratchett does not have a high opinion of formal education, which is reflected in his writings as can be observed through the degrading comments towards the lecturers and the rector in the first quotation. There are many other references that can be analyzed under this type of intertextuality. However, as this study is based on the compensation for the intertextual gap through publisher’s footnotes and endlist, this type requires further research and examination.

## 2.6. Genre

As the book is a pioneering member of the fantastic literature and also written in a humorous style, it includes many features related to this genre and writing style. The supernatural elements such as the wide use of magic, the personification of the Death as a character and the time travel can be regarded as strong indicators to its relation to the fantastic literature genre. However, as mentioned in the 3.5. *Conventions and Configurations*, this type also falls out of the scope of this study and requires further research.



## 2.7. Paralogue

As seen in the box below, the translated version of the case book consists of many footnotes and an endlist in order to compensate for the intertextual gap resulting from many intertextual references included in the original text.

### Editor's Footnote

<sup>1</sup> Ve bu kitap da, içinde rock müzik olan bir kitap. O yüzden, muhtelif yerlerdeki sayıları görünce, 426. sayfadaki Çalma Listesine bir göz atabilirsiniz.

In this study, these footnotes and the endlist is regarded and analyzed as in-text paralogues as they are not a part of the original text, but rather a commentary written subsequently by the editor as a reader of the book.

## CONCLUSION

As observed in the analysis part of the study, the intertextual gap stemming from the differences in cultural and sub-cultural differences which are caused by the lack of information utilized in the writing to create word-plays and extra-textual references to the real world in the source text *Soul Music* is compensated by the endlist consisting of the references to song lyrics and music band names which are profoundly utilized in the original text so as to salute the history of music. In this case, this compensation does not occur in the translation process, but in the editorial process. Thus, it can be deduced from this observation that a translation is not only the product of a translator, but a product created by a group of publishing agents varying in power and number based on the publishing houses. This observation brings a new insight regarding the translation analyses, proving that editing process has as much responsibility and effect on the final product as the translation process during the translation and publishing of a literary work.

It is observed in the analysis that the references regarding musicians or places related to musical anecdotes, and other artistic genres such as literature and movies are explained in the footnotes provided by the editor. Thus, it can be claimed that the intertextual gap is closed in the translation. At this point, many scholars may contradict with these additions as they may seem over-intervention to the text. For example, Antoine Berman (2000) explicitly objects to any kind of addition to the texts during translation procedures as he explains in his 12 deforming tendencies. However, the additions in the forms of endnotes, footnotes and attached lists may be excused from being regarded as such due to the fact that they are not directly embedded within the course of the text. On the other hand, there are also some scholars, such as Nabokov (1992), promoting the utilization of prefaces, endnotes and footnotes for contextual equivalence in translations.

Though Miola (2004) asserts that the translation type of intertextuality creates an intertextual impossibility due to the losses encountered during translation process resulting from linguistic and cultural differences between the source and target languages and cultures as mentioned above, the Turkish translation of the case book, *Ruh Müziği* provides extensive explanations on the intertextual references, which are not explained in the case book. Thus, it can be claimed through this analysis that the intertextual gap as proposed by Bauman, or the ungrammaticalities as proposed by Rifaterre do not necessarily gets widened through the process of translation. On the contrary, many strategies such as footnotes and annotations in the form of endlists attached to the text assists the reader with appreciating the intertextual references even better than the original text, thus closing the mentioned intertextual gap without retroactive readings.

When it comes to the reception by the readers, it may be asserted that the annotated style of the Turkish translation provides a better insight for the wholesome comprehension of the original book. Due to

the fact that the casebook bears so many intertextual references within itself which are not limited to basic linguistic references, even the native speakers of the source language may fail to notice each and every one of the intertextual references in case they are not highly invested in many fields such as history of music, music bands, song lyrics, movies, certain movie scenes, history and evaluation of rock and roll genre along with many other historical anecdotes. When it comes to the readers of the Turkish translation, this difficulty turns into a double-fold hardship as there also occurs the change in the linguistic and cultural environment. Turkish readers, however knowledgeable in the mentioned fields in their own language and culture, encounters with elements of another culture and language. Even when they are familiar with the foreign histories, cultural items, music bands and many other items that are included in the book in the forms of intertextual references, the Turkish readers may face with linguistic barriers as they may not make the required connection between the translation and the original song if they are not competent in the original language. Thus, the reception of the translated text readers depends on many factors from their foreign language competency to their knowledge in the fields that are utilized in the books. That said, it should also be mentioned that the individual intertextual backgrounds also bear a major importance in the reception of the translated text, as each person has their own intertextual references based on their personal backgrounds of any kind. It is possible for some to notice all references without needing any kind of annotation and explanation for some, while some experiences difficulty in comprehending the intertextual relations even with the help of the endlists and footnotes. In this regard, the reception of the readers relating to the comprehension of the intertextual relations in the translated literary works requires further analysis consisting of the readers commentaries.

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