Unveiling Collective Translation: Exploring Charles Dickens's *The Haunted House* through Paratextual Analysis

Kolektif Çevirinin Açığa Çıkarılması: Charles Dickens'in Perili Ev Adlı Eserinin Yanmetinsel Analizle İncelenmesi

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Abstract

This study examines collective translation practices through the Turkish translation of Charles Dickens's *The Haunted House* in 2024 and explores this process in the context of Gérard Genette's paratext theory. It also investigates the collective translation model, in which eight translators simultaneously contribute to the translation process, in both theoretical and practical dimensions. The primary purpose of the research is to reveal how translators and the act of translation are represented at the social level by analyzing the visibility of collective translation practices through public epitexts. In this study, which is based on a qualitative research design, various public epitexts such as publishing house announcements, interviews, book reviews, and press releases are evaluated through document analysis. The project, organized under the leadership of ÇEVBİR (Translators' Association of Turkey), exemplifies how collective translation can serve as both a literary and a professional solidarity practice. The findings demonstrate that the collective translation process is not limited to the production of the target text alone; it also serves to increase the visibility of the translation profession, strengthen translator solidarity, and foster social awareness. In this respect, the study contributes to the applications of paratext theory in translation studies and draws attention to the social dimensions of collective translation examples.

Keywords: collective translation, paratext, epitext, translator visibility, *The Haunted House*, Çevbir

Öz

Bu çalışmada, Charles Dickens'in Perili Ev adlı eserinin 2024 yılında Türkçeye çevrilmesi üzerinden kolektif çeviri pratikleri incelenmekte, bu süreç ise Gérard Genette'in parateks (yanmetinsellik) tanımlamaları bağlamında ele alınmaktadır. Yanmetinsel unsurlar kitap içi ve kitabı çevreleyen unsurlar olarak da temel iki sınıfa ayrılmıştır. Ayrıca, sekiz çevirmenin aynı anda çeviri sürecine katkıda bulunduğu kolektif çeviri modeli hem teorik hem de pratik boyutlarda incelenmektedir. Araştırmanın temel amacı, kolektif çeviri pratiklerinin kamusal epitekstler (kitabı çevreleyen ögeler) aracılığıyla görünürlüğünü analiz ederek çevirmenlerin ve çeviri eyleminin toplumsal düzeyde temsiliyetini ortaya koymaktır. Nitel bir araştırma tasarımına dayanan bu çalışmada, yayınevi duyuruları, röportajlar, kitap eleştirileri ve basın bültenleri gibi çeşitli kamusal epitekstler belge analizi yoluyla değerlendirilmektedir. Çalışma, ÇEVBİR (Türkiye Çevirmenler Birliği) öncülüğünde planlanan bu projenin kolektif çeviriyi hem edebi hem de mesleki dayanışma odaklı bir pratik olarak nasıl görünür kıldığını ortaya koymaktadır. Bulgular, kolektif çeviri sürecinin yalnızca hedef metnin üretimiyle sınırlı olmadığını; çeviri mesleğinin görünürlüğünü artırma, çevirmen dayanışmasını güçlendirme ve toplumsal farkındalık yaratma açısından da işlevsel olduğunu göstermektedir. Bu bakımdan çalışma, yanmetinsellik teorisinin çeviri çalışmalarındaki kullanımına dair yorumlar yapabilmeye katkıda bulunmakta ve kolektif çeviri örneklerinin toplumsal boyutlarına dikkat çekmektedir.

Anahtar Kelimeler: kolektif çeviri, yanmetin, epitekst, çevirmen görünürlüğü, Perili Ev, Çevbir

Introduction

Collective translation has become a prominent field of study in the rapidly evolving field of translation studies, reflecting the increasingly team-based nature of modern translation practices. As Echevarria (2009) observes, "The days of the fiercely solitary translator working in splendid isolation are numbered." Collective translation, a cooperative process involving several translators who work on the exact text simultaneously, is an example of an active and systematic method of translating texts across languages. In collective translation, participants' varied knowledge, cultural consciousness, and language skills are utilized to produce correct, stylistically competent and culturally sensitive translations.

There are numerous essential reasons why collective translation has emerged. The increased rate of globalization has increased the need for translations in various fields, including business, technology, education, and literature. The need can be fulfilled only through more creative and efficient translation methods. Furthermore, new communication tools in the digital age have facilitated the practice of translating remotely, regardless of the distance from the original document. These technological progresses enable the integration of different points of views and sets of expertise seamlessly and result in better word or sentence translation quality (Echevarria, 2009).

In the past, translation was predominantly conceptualized as the activity of a single translator mediating between two cultures and languages (Bassnett, 2002; Robinson, 1997; Venuti, 2008). However, the collective (or collaborative) translation model, rather than the more restricted notion of "community translation" used in public service contexts, flips this traditional view on its head and conceptualizes translation as a shared and open practice (O'Brien, 2013a; Pym, 2011b). It has many voices that enrich the text, allowing for a broader range of interpretations and stylistic nuances, thereby reshaping the work within the target culture rather than merely replicating the original. Collective translation minimizes individual biases and enhances the end-result by having multiple perspectives present. The collective setting also encourages a sense of unity and shared responsibility among the translators. It encourages mutual comprehension and compromise required to clear confusion and reach a mutually acceptable conclusion for challenging passages. It could be argued that collective translation has the potential to enhance translation quality and provide translators with valuable professional learning experiences. However, in the case under study, although the translations were published together, each translator worked independently on different source texts, without directly contributing to each other's translations. Through collective work, translators are able to hone their skills, gain new knowledge about the art and practice of translation, and learn from one another.

Collective translation has significant theoretical ramifications for translation studies and its practical benefits. It encourages critical examination of essential concepts such as authorship, agency, and the ethical implications of translation. Collective translation raises significant questions about group dynamics, ownership of the translated material, and the influence of collective decision-making on translation outcomes. Scholars can better understand the intricate interactions between individual and group contributions during translation by exploring these issues.

Collective translation is a significant break from traditional translation theories and practices. In accepting the collaborative ethos that exists between several translators, it becomes feasible to create more intricate and culturally aware translations with the possibility of encompassing a

wider variety of viewpoints. The theoretical foundations and practical applications of collective translation will be explored in this paper. This study analyzes the 2024 Turkish translation of *The Haunted House*, a collaborative literary project initiated by Charles Dickens but including contributions from several other authors. The analysis focuses on how the work's paratextual elements—categorized by Genette as peritext and epitext—reflect the visibility of the translation profession and the professionalization of translators in Turkey. This research will also discuss the phenomenon of collective translation, which will be used as a case study of collective translation practice.

Therefore, within the framework of the study, *The Haunted House* has been chosen for analysis, and this study seeks to address the following research questions:

- How does collective translation impact the visibility of the translated text?

- What are the theoretical implications of collective translation regarding epitext and the product's visibility within the collaboration framework?

This research examines how collective translation is practiced in literary texts by analyzing the paratextual features of Charles Dickens's *The Haunted House* in its 2024 Turkish collective translation. It also invites readers to consider the transformative potential of collective translation and encourages future research on this relatively underexplored methodology within the framework of paratextual analysis in translation studies.

Terminology Note

In the literature, the terms *collaborative translation* and *collective translation,* are often used interchangeably, yet they can carry slightly different connotations. Collaborative translation generally functions as an umbrella term that refers to any translation activity conducted by more than one agent working together (O'Brien, 2013b).

Collective translation, on the other hand, is frequently associated with solidarity-oriented translation practices, particularly when translators unite for a professional, social, or cultural cause—as exemplified in projects coordinated by professional associations such as ÇEVBİR in Turkey. As discussed by Fois (2011), collective translation refers to a collaborative practice in which a text is divided among multiple translators, who then negotiate, revise, and harmonize their individual contributions to produce a unified target text. Beyond the technical act of dividing and merging, collective translation emphasizes shared responsibility, mediation, and the co-construction of meaning, often within institutional or pedagogical settings, thereby highlighting the social and professional dimensions of translation.

Given the social and professional focus of the present study, the term collective translation will be adopted consistently. Other terms will only be used when directly cited from relevant literature.

1. A Collective Approach to Translation

Collective translation, while historically present across various language pairs, has in recent years gained renewed attention in translation studies as a model in which two or more translators collaborate to produce a single text. It moves away from the conventional approach of a single translator and depends more on collaboration, shared expertise, and the combination of various viewpoints. O'Brien (2013a, p. 17) defined it as:

> A general definition of collaborative translation (…) is when two or more agents cooperate in some way to produce a translation. Collaborative translation can also have a more narrow meaning, referring to the situation where two or more translators work together to produce one translated product.

She (2013, p. 17) adds:

> The term has also come to be closely linked with the concepts of community translation, social translation, volunteer translation, fan translation, fansubbing, and crowdsourcing.

Stewart, Orbán, & Kornelius (2010, p. 9) also describe cooperative translation as:

> In contrast to conventional translation exercise courses, students do not prepare individual rough translations. Rather, they immediately begin the work of researching and translating the source text in the group setting. As each portion of the source text is read aloud and contemplated by the team, individual participants contribute translation proposals, which are written down, collected, and weighed against each other for their relative merits. Finally, an adequate solution is chosen by reaching a compromise among all team members. (…) each participant is involved in the entire process, constantly exchanging thoughts and negotiating a solution acceptable to all parties.

It can be understood that collaborative translation is "the situation where two or more translators work together to produce one translated product" (O'Brien, 2013a).

According to Pym (2011a), community translation and crowdsourcing are synonymous with collective translation. He describes it as "used for group translating where the work is largely voluntary (i.e., unpaid in financial terms)" (Pym, 2011a, p. 78). This collaborative method contrasts traditional solitary translation practices, offering a dynamic and comprehensive approach to translation.

Collective translation has several possible benefits, particularly in comparison to conventional, individual translation practices. The most revived ones are:

- Improved Accuracy and Quality: The collaborative process of translation permits multiple rounds of review and discussion, thereby reducing the opportunity for mistakes and improving both linguistic accuracy and cultural relevance. Cross-pollination between the different specialties results in a more refined final product.

- Enhanced Perspectives: Collaborative work among translators allows for including varied experience, interpretive discernment, and cultural sensitivity in the translation process. Such heterogeneity results in a more evolved and nuanced translation of the source material.

- Effective Utilization of Resources: Delegation of tasks and the distribution of particular tasks according to the personal strengths of each member can enhance productivity and time management by collective translation, particularly in big or complicated projects.

The evolution of collective translation is primarily thanks to the increasing demand for quality translations in today's globalized world (Echevarria, 2009). As Liang and Sun (2022, p. 23), in today's globalized world, interest in collaborative translation has grown, especially with the rise of the World Wide Web and web-mediated collaborative activities in both volunteer and professional contexts.

Technological advances in digital communication resources have also greatly helped promote collective translation. In their book Translation-mediated Communication in a Digital World, which was authored in 2002, O'Hagan and Ashworth explain how new digital technologies have transformed translation methodologies, introducing terms such as "teletranslation" and "telein-

terpretation." They specify that CMC applies to both synchronous and asynchronous interaction. This enables translators to interact with one another either simultaneously or when working in different time zones. Such technologies, including collaboration software for translating collaboratively, web-based word lists, and messaging apps, allow translators to easily communicate and collaborate regardless of whether they are far apart or close to one another. As a result, technology makes collective translation more effective by easing communication and enhancing collaboration to solve difficulties (O'Hagan & Ashworth, 2002).

Manterola Agirrezabalaga (2017, p. 196) distinguishes between broad-sense and restricted-sense collective translation. While the restricted sense involves translation carried out by two or more translators working in pairs or teams, the broad sense includes collaboration between translators and non-translators. Since these practices differ in scope and nature, assessing each participant's contribution is not straightforward. In translation studies, joint translation offers a collaborative and dynamic approach to translation, thereby bringing about a paradigm change. Collective translation seeks to provide accurate translations enhanced by various viewpoints, utilizing the varied abilities and experiences of numerous translators. Collective translation is well-positioned to play a key role in meeting the growing demand for high-quality translations in a more interconnected society.

2. Genette's Concept of Paratext

The theory of the paratext, which was developed by Gérard Genette in his now classic "Seuils" (1987), later translated into English as "Paratexts: Thresholds of Interpretation" (1997), is one of the fundamental paradigms of textual analysis and literary theory.

Paratexts are the devices that frame a literary text's main text and govern how the text is perceived and interpreted. Genette characterizes the paratext as the relation between a text and everything that surrounds it: "its paratext" (1997b, p. 3; "son paratext" in the original French, 1982). These components include titles, prefaces, introductions, epilogues, footnotes, and cover designs. Genette explains this as follows:

> Moreover, although we do not always know whether these productions are to be regarded as belonging to the text, in any case, they surround it and extend it precisely in order to present it in the usual sense of this verb but also the strongest sense: to make present, to ensure the text's presence in the world, its "reception" and consumption in the form (nowadays, at least) of a book. (Genette, 1997a, p. 1).

As a "threshold" between the text and its reader, paratexts provide insights into how texts are framed and understood. This is highlighted by Genette's examination of paratexts (Genette, 1997a). Moreover, according to Macksey (1997), paratext is neither fully part of the text nor utterly independent. Genette (1997a, p. 1) pointed out that paratextual elements are crucial "to ensure the text's presence in the world, its 'reception' and consumption in the form (nowadays, at least) of a book." He further explained that "the paratext is itself a text: if it is still not the text, it is already some text" (1997a, p. 7). This observation suggests that the paratext should not be understood merely as an accessory or external frame; rather, it constitutes a textual layer in its own right, shaping how the work is introduced, circulated, and interpreted. In other words, Genette's reflections underline that paratexts simultaneously mediate access to the main text and generate independent meanings that contribute to the reader's overall reception. In order to establish the status of a paratextual message, he formulates simple questions to determine the role and the message of a paratextual element in the following terms:

> More concretely: defining a paratextual element consists of determining its location (the question where?); the date of its appearance and, if need be, its disappearance (when?); its mode of existence, verbal or other (how?); the characteristics of its situation of communication - its sender and addressee (from whom? to whom?); and the functions that its message aims to fulfil (to do what?). (Genette, 1997a, p.4)

Genette categorizes paratexts under two main types: peritext and epitext. The peritext is the part that is physically joined to the text. They range from the title, chapter itself, prefaces, introductions, and epilogues through footnotes, endnotes, dedications, acknowledgments, and appendices. The peritext performs functions such as guiding the reader's interpretation, providing additional context, and framing the narrative. For example, a preface might give an account of what the author intended to do or the context of the work, while footnotes might give explanations or references that help the reader to comprehend better (Genette, 1997a; Macksey, 1997).

Genette described epitext as such:

> The epitext is any paratextual element not materially appended to the text within the same volume but circulating, as it were, freely, in a virtually limitless physical and social space. Therefore, the epitext's location is anywhere outside the book, but nothing precludes its later admission to the peritext. (Genette, 1997a, p. 344)

Briefly, epitext refers to elements outside the main body of a text that influence how the text is received and interpreted. Within Gérard Genette's theory of paratexts, epitexts play a crucial role in shaping a literary work's reception in the literary system. These elements include interviews, reviews, author biographies, promotional materials, and other external announcements. Even though these pieces are not part of the text proper, they largely determine how readers receive, interpret, and evaluate a book. In the end, the experience of reading a novel becomes as much shaped by outside comments as by individual readers themselves. For example, an interview with the author may let us understand personal options for an action or motivators of artistic creation not explicit in the book, while reviews offer readers new expectations and directions with which to read in (Genette, 1997a; Gray, 2010).

Genette classifies epitexts into two categories: public and private. Public epitexts—such as interviews, book reviews, and press releases—are aimed at a broad audience and usually serve promotional or explanatory purposes. According to Özdoğan (2018, p. 39), "public epitext covers all the epitexts which are intentionally for the public". They play a key role in enhancing the visibility and dissemination of a text. In contrast, private epitexts include letters, personal notes, or diary entries that were not originally intended for public view but may become accessible through archival work (Genette, 1997a). Genette describes them as:

> In the public epitext, the author addresses the public, possibly through an intermediary; in the private epitext, the author first addresses a confidant who is real, who is perceived as such, and whose personality is important to the communication at hand, even influencing its form and content. (1997a, p. 371)

These materials offer more intimate insights into the author's intentions, ideological background, or creative process (Birke & Christ, 2013). Both epitext forms show that meaning is generated not just from a text's contents but also from the ancillary materials that frame and support them. The study of paratexts involves examining how these secondary elements contribute to the text's meaning and interpretation. The work's historical and cultural context, the objectives of the author, and the text's rhetorical strategies can be considered in this analysis. Within paratexts (Genette, 1997a), scholars may find several layers of meaning that encompass and shape the main text.

When reading a novel, for example, a reader may look at the cover to find out the book's marketing strategy, the preface in order to understand the author's stance, and the reviews to know how the book has been received. All of these paratextual components, Macksey (1997) notes, guide us in how to find meaning in the book.

Genette's notion of the paratext, focusing on the importance of all the parts surrounding and supporting the text, has greatly impacted literary research. Considering the significance of peritexts and epitexts assists scholars in understanding the roles of texts and how readers read them more fully. In this model, an integrated approach to textual analysis is used in which attention is paid to both what the text is made of and to the many factors that shape how it is read and experienced.

3. *The Haunted House*

Charles Dickens's *The Haunted House* is a collection of ghost stories. Dickens wrote the framing story of this collection, which was first published in the Christmas issue of his magazine "All the Year Round" in 1859. In this story, while staying in a house that is said to be haunted, some friends get together to share ghost stories (Wikipedia contributors, 2024).

There are eight ghost tales in the collection. *The Haunted House* consists of eight interconnected stories. While Dickens himself contributed three stories (*The Mortals in the House, The Ghost in Master B's Room, and The Ghost in the Corner Room*), the remaining five were authored by Wilkie Collins, Elizabeth Gaskell, Hesba Stretton, Adelaide Anne Procter, and George Augustus Sala, each set in a different eerie room. This structure highlights the collaborative nature of the original work, which provides an interesting parallel to the collective translation analyzed in this study (Wikipedia contributors, 2024). In 2024, eight translators, Didar Zeynep Batumlu, Bülent O. Doğan, Savaş Kılıç, Zarife Biliz, Elif Ersavcı, Deniz Keskin, Roza Hakmen and Yunus Çetin, collaborated to translate *The Haunted House* into Turkish. This collaboration was in favor of ÇEVBİR which is striving to make the translation profession more popular and to support the professionalization of translators in Türkiye. Every translator brought their unique perspective and skills to the collaboration, forming the perfect team to ensure both the accuracy and cultural nuances of the translation and the complex voice and tone of the novel. Working together, the translators managed to bring Dickens's subtle narrative details into Turkish while handling his complex style.

The collective translation of *The Haunted House* perfectly illustrates collective translation practices and the advantages of bringing together the expertise of several translators. The resulting Turkish edition maintains fidelity to Dickens's original contributions and to the collaborative architecture of the work. Another possibility that the Turkish translation of *The Haunted House* opens up is to look at Genette's theory of paratextuality via translation. The translated work's title, cover design, preface, and reviews are pivotal peritexts and epitexts mediating the reader's perception and interpretation of the text. In conclusion, the collective translation of *The Haunted House* into Turkish brings out the collaborative nature of translation and the relevance of the paratextual features for the reception of translated texts. In collaboration, translators can themselves make translations that are true to the text and sound right to the readers of the target language.

4. Review of Previous Studies on Paratextuality

In recent years, paratranslation has gained ground within Translation Studies, particularly in literary texts. However, some scholars have intended to shed light on different fields. This effort

has reinforced the visibility of paratextuality in terms of translation studies. In addition to Genette's detailed definitions and classifications, scholars discussed the term "paratextuality" from various aspects. Skare (2020) notes that the boundary between peritexts and epitexts is fluid, and Tahir-Gürçağlar (2011) emphasizes that analyzing paratexts reveals how translations are framed for readers and reflects societal norms and expectations regarding translated texts within a literary system and historical reflections of translation literature. Švelch (2017) examines the inconsistent usage of the concept of "paratextuality" in new media and suggests a new system of paratextual analysis that integrates the culturally specific traits of the video game industry. Through the examination of video game trailers, the empirical findings underscore their dual nature as commercial adjuncts and independent texts, illustrating the importance of analyzing paratexts in digital media contexts with increased conceptual depth. Riera (2018) underlines the importance of paratextuality within the framework of the translation of dramatic works (works of performative art) by addressing the gap by analyzing such epitextual materials as reviews, webpages, videos, posters, flyers, and theatre programmes to identify the reception of translated plays in new cultural contexts. The research also highlights the visibility and interpretive role of the translator within this dynamic process. In their dialogue on the evolving understanding of paratexts, Brookey and Gray (2017) critically reassess Genette's original framework. Brookey asks his famous question, "Are paratexts merely para?" and searches for satisfying answers. Referring to Genette's definition, which positions paratexts as external and subordinate to the main text, Gray reconceptualises the concept by reminding Barthes' (1977) distinction between the work and the text? He argues that paratexts should not be seen as merely peripheral elements but rather as integral components that, together with the work, constitute the text as a socio-cultural entity. This perspective challenges the notion of paratextual position during the formation and reception of meaning in media and cultural units. Peng and Liang (2021) analyze the paratextual elements of Graham Sanders' English translation of Fu Sheng Liu Ji (Six Records of a Life Adrift) by Shen Fu, focusing on their spatial and categorical distribution and detail density. Their study highlights how components such as footnotes, introductions, and translators' notes help mediate cultural understanding, emphasize the translator's visibility, and enhance reader reception. The research states the crucial role of paratexts in the international circulation and canonization of Chinese literature in English-speaking contexts. It contributes to discussions of world literary systems.

Based on Gérard Genette's "paratext" theory, a study by Ekinci (2024) goes on to analyze the peritextual elements of both the publisher's edition of The Midnight Library by Matt Haig and its Turkish translation, Gece Yarısı Kütüphanesi. The research looks at things like book format, series data, cover design, title pages, typography, and printing processes; the study tries to determine to what extent the Turkish translation is true to its original English. In the field of qualitative document analysis, the research shows that while there are some small differences, there is a difference of 1cm in size and fewer promotional blurbs, for example, but the overall design, structure, and layout tend to be similar. Bucaria and Batchelor (2023) examine the intersection of translation and media paratexts through case studies of recent promotional campaigns by Netflix. Adopting an interdisciplinary perspective, their work includes marketing strategies, political and commercial factors, and evolving theoretical approaches. The article highlights how media paratexts function within globalized digital platforms and emphasizes the importance of continued research into their role in shaping cross-cultural reception. This study also opens the gateway to detailed and broad discussions in media paratexts and translation. The studies above reflect the evolving understand-

ing of paratextuality, from its varying definitions to its reflections in recent academic research. A review of the existing literature shows that paratextuality is observable not only in literary texts but also in theatre and various audiovisual materials. What makes this study significant, based on insights gained from this literature review, is its focus on the reception of a collaboratively produced collective translation through its paratextual elements, and how this reception is connected with the collective and professional benefits it brings, particularly within the framework of ÇEVBİR. In this regard, the study is expected to make a valuable contribution to the literature by offering a new lens through which to examine the social and professional functions of collective translation practices by compiling data from epitexts.

5. Methodology

Qualitative research is an inductive research approach that aims to investigate the meanings behind phenomena and reveal how human experiences can be interpreted and made meaningful; it has a flexible structure where the researcher takes the role of a participant (Merriam, 2009) by getting help from detailed descriptions (Glesne, 2011). According to the suggestion of Holmes (cited in Munday 2001), descriptive translation studies (DTS) analyze products (translated works) to conclude. In paratextual analysis (searching the prints left by the translation itself), epitexts have been gathered and analyzed by focusing on their common grounds to reach an interpretation of collective translation and visibility of working together for a specific purpose. This article will explore the role of paratext in literary translation, with particular attention given to using epitexts. Materials such as press reviews, posters, websites, and theatre programs will be examined as key factors influencing how translated works are received by authorities in literature, mentioning the introduction essays of literary critics on literature websites. In this study, the document analysis method has been used by focusing on the key features asserted in essays and articles written by literary critics (public epitexts) and columnists so as to introduce the translation of a book to the Turkish literary system.

6. Chasing Collective Work through Public Epitexts

Reflecting collectivity and collaboration onto translation emerged with an important work of translation. Working together for a shared aim is seen in translations carried out in financial support of ÇEVBİR in Türkiye.
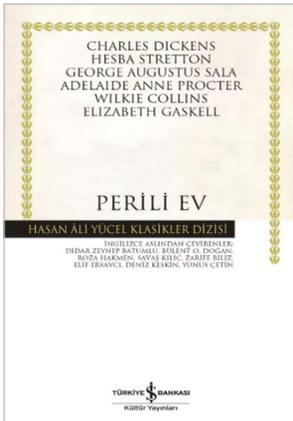

Figure 1. Cover page of the Turkish collective translation of *The Haunted House* (*Perili Ev*)

Figure 2. Inner title page of the Turkish collective translation of *The Haunted House* (*Perili Ev*)

On the official website of **İş** Bankası Publishing, the book is presented with its cover and a brief description that highlights its nature as a collective work. The description mentions the contributing authors who accompanied Charles Dickens, as well as the titles of the individual sections. The translators' names are also listed in the bibliographic details provided on the site. Additionally, in the sample pages published under the "Tadımlık" (Preview) section on the publisher's website—specifically on the page following Hasan Ali Yücel's foreword—it is stated that the proceeds from the book will be donated to ÇEVBİR. Moreover, this note appears directly below the translators' names.

ÇEVBİR announced the release of the collective translation project *The Haunted House* on February 12, 2024, with the following announcement:

> A collective translation project initiated to generate financial resources for our Association has been published by **İş** Bankası Kültür Yayınları under the title *The Haunted House*. The copyright royalties from the book have been donated to our Association by the translators. *The Haunted House* marks the third collective translation project released by our Association, following Yastıkname and Dile Kolay. We would also like to announce that we plan to carry out further collective translation projects in the future to continue contributing to the Association's revenues.
>
> The translation of the book, originally compiled by Charles Dickens, was realized with the contributions of the following members of our Association: Didar Zeynep Batumlu, Bülent O. Doğan, Elif Ersavcı, Roza Hakmen, Savaş Kılıç, Zarife Biliz, Deniz Keskin, and Yunus Çetin.
>
> We would like to express our sincere thanks to all our members who contributed to the translation and publication of the book, as well as to the book's editor, Deniz Resul.

In an introductory announcement published on www.literaedebiyat.com on March 11, 2024, ÇEVBİR presents the collective translation of *Perili Ev*, Turkish translation of *The Haunted House*, published by İş Bankası Kültür Yayınları. According to the announcement, it was reported that the income from the book would be donated to the Union by its translators. *Perili Ev* is the third collective translation published by the Association. Depending on the article, it could be concluded that the Association is aware of the contribution of collective translation.

The second essay, dated back to March 2024, an essay titled *Perili Ev: Odalar Dolusu Öykü* written by Emek Erez, on the website of *gazeteduvar.com*, could be accepted as a detailed introduction and analysis of the stories in terms of their styles combined with the style of the author. Erez defines the book from the reader's perspective, underlines the house as haunted, and gives clues about the uncharted atmosphere in the living spaces of the stories. According to Erez's description, three of the stories were written by Dickens. The book also includes stories by Hesba Stretton,

George Augustus Sala, Adelaide Anne Procter, Wilkie Collins, and Elizabeth Gaskell. Their stories are titled after ghosts of various rooms and places in a house. According to Erez, "collectivity not only shows up itself in the stories written by various authors, but it also appears in terms of translation." She addresses this collaboration by using the metaphor "collaboration ghost."

The last paragraph of the essay highlights the collective translation effort. The information about the translation procedure was given by mentioning the translators' names; "Every story in the text was translated into Turkish by the members of ÇEVBİR. The Turkish translation of *The Haunted House* (Perili Ev) consists of eight stories, each translated by a different translator. The stories and their translators are as follows: *Evdeki Ölümlüler* (The Mortals in the House) – Didar Zeynep Batumlu; *Saat Odasındaki Hayalet* (The Ghost in the Clock Room) – Bülent O. Doğan; *Çift Kişilik Odadaki Hayalet* (The Ghost in the Double Room) – Roza Hakmen; *Resimli Odadaki Hayalet* (The Ghost in the Picture Room) – Savaş Kılıç; *Ahırdaki Hayalet* (The Ghost in the Barn) – Zarife Biliz; *Küçükbey B'nin Odasındaki Hayalet* (The Ghost in Master B's Room) – Elif Ersavcı; *Orta Odadaki Hayalet* (The Ghost in the Middle Room) – Deniz Keskin; *Köşe Odasındaki Hayalet* (The Ghost in the Corner Room) – Yunus Çetin.

Banu Yıldıran Genç (April 6, 2024) introduces the book in a reinforcing manner by giving details about the content of the stories with a pretentious title, "There is not a ghost in *The Haunted House*. There is a human from a to z." The website is called *1O Haber*. It presents the book cover and a picture of Charles Dickens at the beginning of the essay. The essay is finished with a colophon with the names of the contributing writers and collaborated translators.

There are eight stories in *The Haunted House*. Three of the stories were written by Charles Dickens, the others by Hesba Stretton, George Augustus Sala, Adelaide Anne Procter, Wilkie Collins, and Elizabeth Gaskell, the famous writers and poets of the period.

This collective translation ultimately serves the purpose of collaborative unity to support translators in Türkiye. In the short introduction of the article, the author relates her relationship with the stories to psychology and her childhood. Not only are ghost stories told, but psychological details are also explored in closed houses and rooms. The first and last stories are introduced together with their translators. She also mentions her favorite story. Since the previous text is in verse and not prose, the translator is made visible, and the translators' names of the other stories are written and closed, emphasizing translation again. She has used the front cover of the book to support her essay.

Günay Çetao Kızılırmak (March 20, 2024) evaluates the book *in Parşömen Fanzin*, praising both the authors and translators (and the translation project itself) together and gives some clues that make the book worth reading. Her column in *Parşömen Fanzin* presents the book's front cover and a photo of Charles Dickens.

As a typical style, it is possible to see a short description of the writer and the translation Project as a collective translation action. Dickens and other authors whose short stories welcome curious readers have been mentioned by their translators and ÇEVBİR. Çetao Kızılırmak underlines Dickens's effort in terms of preparing a collective work with other authors. Readers learn that Dickens's "All the Year Around" project for the literary magazine had been an alternative method for writers in 1859. She mentions that there was a fictional comfort for storytellers who wanted to concentrate on individual stories rather than constructing a narrative novel. Readers have been

informed about the first person and omniscient narrators.

Çetao Kızılırmak states her sincere thoughts about "coming together for a specific purpose and being together to achieve it." Translators were addressed as "brave" because they came together in a haunted house (metaphorically) and cooked, traveled, and talked together for a translation act (literally). This introduction essay can be read as a detailed academic and literary evaluation of three parties of a literary work: authors, translators, and fictional characters. All of the contributors had come together and collaborated. The writers explore the challenging depths of storytelling within the structure inspired by Dickens, the translators work together to sustain ÇEVBİR despite financial struggles, and the characters unite to face their fears. Each task is more demanding than it appears, and only the difficult things seem to function well.

Ahmet Çağatay Bayraktar has written about the book and translation Project on a website called 24saatgazetesi.com in a supportive way. He starts his essay by mentioning that *Perili Ev (The Haunted House)* is the third collaborative work of the ÇEVBİR, Bayraktar's essay includes detailed information about the collective translation policy of the Union by referring to the explanations of Savaş Kılıç (President of the Union) and Bülent Doğan (translator). Kılıç informs the reader by mentioning other Works of ÇEVBİR. ÇEVBİR President Savaş Kılıç, who said that the idea of translating the book *The Haunted House* came from their member Koray Karasulu, noted that the collective translation was also in line with Dickens' literary thought:

> "Since each author has a different style, having separate translators translate the texts would not create inconsistency; on the contrary, it would provide the opportunity to repeat the variety of styles in the original text in the translation. I do not know the situation for translating the book into other languages. However, as far as we know, this compilation, which has been translated into Turkish several times before, has been translated by more than one translator for the first time. We would not be wrong if we said this was **a** re-creation in a spirit in line with Dickens' literary project."

As part of the collective translation projects, the book *Yastıkname* was published by Metis Publishing, while *Dile Kolay* was released by Pan Kitap. Kılıç explained that the reason for working with different publishers for each book primarily depended on the awareness and capacity of the publishing houses to meet the minimum working conditions established by ÇEVBİR. Kılıç stressed the importance of cooperation by reminding us of the richness of language provided by different translators. Bayraktar announced that the other books are in the pipeline as part of a collective translation project. He quotes Kılıç's words about the importance of a collective translation project, referring back to the introduction written by the translators of "Yastıkname," which was consciously written by the translators to make their voices heard and shed light on the problems of translators. Kılıç emphasizes that "joint translations provide readers with the opportunity to read new translations of their favorite translators and to support ÇEVBİR".

Bülent Doğan, who took part in the translation of Sei Shonagon's *Yastıkname* as an editor, said that the works published within ÇEVBİR not only contribute financially to the Union but also nourish the spirit of solidarity. Doğan, who also translated the recently published book *Perili Ev*, mentioned that collective translations also positively affect making the name ÇEVBİR known.

Another notable example of an epitext is the interview published on the K24 platform, authored by Şule Ölez. Before addressing her article, it will be helpful to remind the reader of the announcement published on the same website in March, 2024. In that anonymous announcement, *Perili Ev* was introduced with the front cover of the book.

The interview features two of the translators of the book, Zeynep Didar Batumlu and Savaş Kılıç. In her article, titled as *The Haunted House: Ghosts of the Industrial Society*, Ölez introduces the work by highlighting its nature as a collective translation project carried out for ÇEVBİR.

Structured as a dialogue, the interview opens with a question directed to Batumlu, inviting her to evaluate Victorian-era ghost stories. In her response, Batumlu provides essential contextual information about the period and the author. The discussion then shifts to Savaş Kılıç, who is asked about the translation of the poetic section of the text. His remarks on translation strategies are particularly noteworthy; he explains that he adopted a style reminiscent of Turkish folk poetry to render the original tone effectively.

When addressing the challenges of translating classical texts, Kılıç notes that they aimed to preserve the long and complex sentence structures characteristic of the period without fragmenting them. Regarding the nature of the collective translation project, he highlights that the diversity of both the authors and the translators enriches the text by offering multiple voices and styles. Kılıç also reflects on the broader challenges of the translation profession while discussing the difficulties encountered during the project.

Throughout the interview, several visual elements accompany the text: photographs of the translators; a staged image of Charles Dickens before a dark castle; a black-and-white print of Queen Victoria; an 1851 painting depicting the opening of the Crystal Palace; the original cover of Dickens's *A Christmas Carol*; the front page of the serialized newspaper version of *The Haunted House*; the front cover of the Turkish edition *Perili Ev* published by İş Bankası Publishing, listing the translators' names; and a black-and-white photograph of Dickens seated on a chair.

Ölez concludes her article by expressing gratitude to the translators on behalf of both the readers and ÇEVBİR, underlining the collective effort and contribution of the project to the literary and translation community.

The last material that can be accepted as an epitext is read in a discussion forum called kayiprihtim.com. Entries were released on February 12, 2024. A translator gave the information about the collective translation, and a link led the reader to the website of ÇEVBİR.

The information gathered throughout the analysis of epitexts can be listed in the form of a table:

The resource and type of public epitext	Key points
İş Bankası Publishing (official website)	Front cover of the target text, brief description about collective work (of writers), ten sample pages from the book, on the second page, translators' names can be seen, on the website, translators' names are listed
Litera edebiyat (writer is unknown, introduction released by ÇEVBİR)	Collective translation, visibility of the translators and the editor's name, and the front cover of the target text

ÇEVBİR website (announcement of the book)	Collective translation, visibility of the translators' names and the editor's name, the purpose of the collective translation (creating financial resources for the Union), future plans for collective translations, and the front cover of the target text
Gazeteduvar (book review by Emek Erez)	Collobration ghost (two-layered collobration-both for source and target text), the theme of the book, information about the writer, visibility of the translators, front cover of the target text
10haber (book review by Banu Yıldıran Genç)	Collaboration (both for source and target texts), highlighting the Union, theme of the stories, first and last story with their translators, visibility of translators, Dickens' photo, and front cover of the target text, different genre-poetry and its translator
Parşömenfanzin (book review by Günay Çetao Kızılırmak)	Detailed information about authors, style, translators, and fictional characters, a motto: possible to unite, financial struggle for Union, front cover of the target text, names of translators are not mentioned
24saatgazetesi, Ahmet Çağatay Bayraktar (announcing the new book, an interview with the president of the Union, and a translator)	Visibility of the Union, detailed information about ÇEVBİR, re-creation (for collabrative translation), richness in style and language, translators' names, and front cover not mentioned
Kayıprıhtım (forum website)	The information about the collective translation and a link led the reader to the website of ÇEVBİR.
K24kitap (announcing recently published books)	Short description of the book, front cover of the book, (translators and ÇEVBİR are not mentioned)
K24kitap (Book Review, by Şule Ölez interview)	Interview with the president of the Union and a translator, ÇEVBİR, and collective translation, information about C. Dickens and other contributing authors, translating poetry and its challenges, challenges in translating classics, multiple voices, visibility of translators (names, photos), Dickens photo, Queen Victoria's picture.

We have concluded that frequently mentioned key points are as follows: front cover of the target text (visual), brief description of the book, collective translation, ÇEVBİR, visibility of the translators (listing their names), information about Charles Dickens and contributing authors, theme of the stories, and financial support for the Union. As a concluding remark, it could be strongly expressed that public epitexts contribute to the visibility of collective translation, translators, and their professional Union.

6. Conclusion and Suggestions

This study aims to present an original perspective by examining the collective translation practices that are increasingly gaining importance in the field of translation studies within the framework of paratext theory and primarily through public epitexts. As a result of the qualitative analyses, the work titled *Perili Ev* has been evaluated as a multi-faceted example of collectivity in terms of both content and production process. While more than one author contributed to the authorship of the work, the translation process was also carried out with the joint efforts of eight different translators. This translation is not only a literary transfer, but also the product of a solidarity-oriented professional movement and a struggle for visibility.

The public epitexts examined within the scope of the research—publishing house promotions, literary websites, book reviews, critical articles, interviews, and announcements—provided important data in many ways, such as sharing the names of translators visibly, conveying details about the translation process, and emphasizing that the translation was carried out for a specific social purpose. These data show that the translated product should be evaluated not only as a target text but also in a structure intertwined with social, cultural, and professional contexts.

From a theoretical perspective, the study contributes to the discussion on how epitexts can extend the framework proposed by Genette. The results show that epitexts do not merely surround the text externally but also play a decisive role in shaping the professional identity and public representation of translators. In this sense, epitexts make collective translation projects highly visible by transferring the translation process and translators' contributions into the public sphere, thus repositioning translators as active producers rather than invisible mediators. This theoretical implication directly addresses the second research question, highlighting that collective translation reshapes the visibility of the profession through epitexts and transforms translation into a socially embedded activity.

The translation of *Perili Ev*, especially planned under the leadership of ÇEVBİR, aims to increase the visibility of the translation profession in T**ürkiye** support collegiality, and contribute to professionalization. The income from the work is donated directly to the translators' Union, and in this respect, it demonstrates that translation is not only an individual production but also a collective action. This solidarity network, created by translators working together, also sets an example regarding the sustainability of the translation profession.

Public epitexts play a key role in making collective translation projects so visible. The translation process and the contribution of translators are conveyed to the public, primarily through interviews, book reviews, and publisher promotional texts; this contributes to the translator being positioned as a more active producer, freed from their traditionally invisible position. The texts analyzed in this study prove that translation is woven with a social consciousness through elements such as the individual mention of translators' names, the use of project-related visuals (cover images, author/translator photographs), and the emphasis on collective labor.

In this context, the translation of Haunted House should be considered not only as a text transfer but also as a process of coming together, co-producing, and making solidarity visible. In this respect, the project also shows that translation activity has the potential to create social value. The collective translation action has revealed that translators can come together to contribute to the text and their profession and colleagues.

For future studies, it is recommended that such collective translation projects be examined more deeply through special epitexts. Through special texts such as translators' personal communications, letters, diaries, or e-mail correspondence, it is possible to investigate how collaborative processes are shaped and how interactions between individuals affect translation decisions. In addition, the impact of such projects on the target audience can be supported by qualitative data such as reader comments and social media interactions, and a multi-layered analysis can be conducted.

Finally, it is thought that the concept of paratext can be applied not only to literary texts but also to fields such as media translation, digital platforms, audiovisual translation, game translation, and theater translation. Thus, theoretical approaches that translation is not only a textual process but also an interactive and dynamic process with multiple environments will be supported.

Genişletilmiş Özet

Bu çalışma iş birliği **içinde** çalışarak bir meslek birliğini kalkındırma amacı güdülerek yapılan bir kolektif çeviri çalışmasını ve onun görünürlüğünün peşinden yanmetinsel unsurları takip ederek gidebilmeyi bir araya getirmiştir. İşbirliğine dayalı çeviri uygulamalarının önemli bir örneği olan Charles Dickens'ın *The Haunted House* adlı eserinin Türkçeye kazandırılması projesinde, sekiz çevirmen sekiz çevirmen, eserin sekiz öyküsünü bağımsız olarak çevirmiş; böylece proje kolektif bir çeviri çalışması olarak ortaya çıkmıştır. Eser de farklı yazarların öykülerinden oluşmuş bir kitaptır. Dickens yazarları bir araya getirmiştir; bir araya gelen yazarlar gizem ve korku ana temasıyla psikolojinin farklı alanlarını evlerde keşfetmeye çalışmıştır. Araştırma, bu tür bir kolektif çeviri modelinin hem pratik mekanizmalarını hem de daha geniş sosyal etkilerini anlamayı amaçlamaktadır. Kolektif çeviri uygulamasında ve çevirmenlerin kendi beyanlarından da hareketle, Genette'in kamu epitekstleri (kitabı çevreleyen ögeler) olarak sınıflandırdığı yanmetinsel unsurlar çevirinin amacının ve çevirmenlerin görünürlüğüne dikkat çekmektedir.

Kolektif çeviri kavramı, özellikle dijital platformların ve iş birliğine dayalı çeviri ortamlarının yükselişiyle birlikte son yıllarda giderek daha fazla ilgi görmektedir. Ancak, bu kavramın etkilerine yönelik akademik araştırmalar genellikle iş bölümü, metinsel tutarlılık veya editoryal koordinasyon gibi teknik ve betimsel yönlere odaklanmıştır. Bu çalışma, odağını sosyal boyuta kaydırarak, kolektif çeviri uygulamalarının çevirmenlerin görünürlüğü, mesleki dayanışma ve çevirinin kültürel ve entelektüel bir faaliyet olarak kamuoyunda algılanması gibi konularla nasıl kesiştiğini incelemektedir.

Çalışmanın teorik temeli, Genette'in parateks teorisinden, özellikle parateks (önsöz, dipnotlar ve kapak malzemesi gibi kitap içindeki parateks) ile epitekstler (röportajlar, incelemeler, duyurular ve medya haberleri gibi kitap dışındaki **ö**geler) arasındaki ayrımdan yararlanmaktadır. Çalışma, kamuya açık epitekstlere odaklanarak (kitabı çevreleyen **ö**geler), çeviri eyleminin eserin dışına taşmış tüm halleriyle nasıl tanıtıldığını, tartışıldığını algılandığını gözler önüne sermeyi amaçlamıştır. Çalışma, nitel bir araştırma tasarımı benimsemekte ve birincil metodoloji olarak belge analizini kullanmaktadır. Veri kaynakları arasında basın bültenleri, yayınevlerinin duyuruları, çevirmenlerle yapılan röportajlar ve çeşitli medya kuruluşlarında yayınlanan eleştiri ve kitap tanıtım yazıları bulunmaktadır. Bu belgeler, çeviri sürecinin kamuoyundaki imajını şekillendiren ve tekrarlayan temaları, söylem kalıplarını ve anlatı stratejilerini belirlemek için analiz edilmiştir. *Perili Ev* hakkında üretilmiş kitabı **çevreleyen ö**gelerde vurgulanmış unsurlar tablo halinde de gösterilerek, ortak ve farklı unsurlar belirtilmiştir.

Bulgular, bu durumda kolektif çeviri sürecinin hedef metnin yaratılmasının çok ötesine uzandığını göstermektedir. Kamuya açık epitekstler, projenin iş birliğine dayalı doğasını ön plana çıkarmak için kasıtlı bir çaba olduğunu ortaya koymakta ve kapsayıcılık ve mesleki dayanışma temalarını vurgulamaktadır.

Araştırma sonuçları, kolektif çeviri sürecinin yalnızca hedef metnin üretimiyle sınırlı kalmadığını; aynı zamanda çeviri mesleğinin görünürlüğünü artıran, çevirmenler arasında dayanışmayı teşvik eden ve toplum nezdinde çeviri faaliyetine dair farkındalık oluşturan bir sosyal işlev taşıdığını göstermektedir. Ürün bağlamında düşünüldüğünde, ortada görünür olan sadece çeviri metin, kaynak dil ve kültür değil; çeviri politikası ve çeviri sürecidir. İş birlikli çeviri kararı ve sosyal dayanışma amacı çevirinin politikasını belirlerken kitabın dışında kitabı var eden diğer ögelerden de çeviri deneyimini kolaylıkla görmek mümkün olmuştur. Kamuya açık epitekstlerde kolektif çeviriye dair geliştirilen söylem, bu dayanışma ruhunu ve ortak emeğin vurgusunu görünür kılmaktadır. Medya haberlerinde çevirmen adlarının birlikte yer alması, bireysel değil ortak bir yazarlık bilincinin inşa edildiğini göstermektedir. Bu durum, çevirmenlerin uzun süredir yaşadığı görünmezlik meselesine yönelik bir çözüm önerisi sunmaktadır.

Çeviri ekibinin medya ve tanıtım materyallerinde temsil edilmesi, çevirmenin geleneksel olarak görünmez olan rolünün yeniden yapılandırılmasına katkıda bulunarak, çeviri eylemini sosyal ve kültürel açıdan önemli bir çaba olarak sunmaktadır. Özellikle, iş birliği yönü sadece lojistik bir çözüm veya yaratıcı bir strateji olarak değil, aynı zamanda çevirmenler arasında kültürel katılım ve topluluk oluşturma biçimi olarak da çerçevelenmektedir. Bir meslek birliği olarak faaliyet gösteren ÇEVBİR'e geliri bağışlanan kolektif çeviri projelerinin çoğalmasının çevirmen görünürlüğüne daha fazla katkıda bulanabileceği öngörülmektedir. Bu tür uygulamaların yaygınlaşmasının, çevirmenliğin kamusal görünürlüğünü artıracağı ve mesleki örgütlenmeyi güçlendireceği öngörülmektedir.

Sonuç olarak bu çalışma, yanmetinsellik kuramını kolektif çeviri bağlamında uygulayarak, çeviri faaliyetinin toplumsal temsiline dair yeni bir bakış açısı sunmaktadır. Kolektif çeviri projelerinin hem mesleki dayanışma hem de çevirmen görünürlüğü açısından taşıdığı potansiyel, bu modelin çeviri çalışmaları içinde daha geniş biçimde ele alınması gerektiğine işaret etmektedir.

Bu çalışma, etik kurul izni gerektirmeyen nitelikte olup kullanılan veriler literatür taraması/yayınlanmış kaynaklar üzerinden elde edilmiştir. / This study does not require ethics committee approval, and the data used was obtained from literature review/published sources.

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