

ANALYSING THE ALLOGRAPHIC NOTES IN THE TURKISH TRANSLATION OF AN ECOLOGICAL WORK: *SILENT SPRING*

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Abstract: Paratextual elements play a crucial role in original and translated works, serving as a bridge between the creators and the recipients of the works. Analysing these elements can provide a deeper understanding of the motives of the authors, publishers, and translators. This study aims to investigate the allographic notes, specifically the translator's notes, in the Turkish translation of *Silent Spring*, a work that raises awareness about environmental impacts of DDT on ecology. The study also seeks to reveal, in such an ecological context, the translator's approach and motives in using footnotes categorized as factual and interpretive notes and their functions. The qualitative analysis indicates that the factual notes outnumber the interpretive notes and the main function of the translator's notes is to provide definitional and explanatory information about the ecology-related terminology which is in line with the genre of the text and the characteristics of the target readers.

Keywords: *allographic notes, footnotes, paratextual elements, translator's note, pragmatic functions, Rachel Carson*

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Introduction

Although paratextual elements, such as titles, subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, footnotes, epilogues, and afterwords, have long been present in published works together with other textual elements and have served crucial communicative and pragmatic functions within texts, as Batchelor (2018) put it, it was not until the publication of Genette's work *Seuils* (1987) (translated as *Paratexts. Thresholds of Interpretation* in 1997) that researchers began to pay attention to paratextual elements surrounding and accompanying the text. According to Genette, paratextual devices can be found both within the book (peritexts) and outside the book (epitexts) (1997, p. xviii) and in its most general sense, the paratext encompasses "what enables a text to become a book and to be offered as such to its readers and, more generally, to the public" (p. 1). It can be put forth that the paratextual components bring a work to life, facilitating the interaction between the author, translator, publisher, editor, and reader. Therefore, it is imperative to consider paratextual elements as integral parts of a work during analysis, rather than excluding them from the main body of the text.

Although Genette did not focus on translation in his work, paratextual elements within the context of translation studies have gained attention from translation researchers in recent years. As translators tend to assume the role of an author in a work, their notes can potentially serve significant functions. Thus, among the paratextual elements, analyzing the translator's notes can provide valuable insights into the translator's approach to the text and the reasons behind their particular translation choices.

Within this framework, this study intended to reveal the pragmatic functions of the translator's notes in one of the most influential works, *Silent Spring* (1962), written by Rachel Carson, a renowned nature author and former marine biologist. *Silent Spring* had a profound impact not only in the United States but also worldwide, creating awareness in terms of environmental issues. The work primarily focuses on the deadly impact of human activities, particularly the use of dichlorodiphenyltrichloroethane (DDT), a persistent organic pollutant, and other dangerous chemicals on the natural environment. Carson discusses various plant and animal species, illustrating how they can be irrevocably harmed and how the world's food supply has been contaminated. After its initial publication, *Silent Spring* was translated into numerous languages, including German (1962), French, Swedish, Danish, Dutch, Finnish, and Italian (1963), Spanish, Portuguese, and Japanese (1964), Icelandic (1965), Norwegian (1966), Slovenian (1972), Chinese (1979), Thai (1982), Korean (1995), and finally Turkish (2004). Based on this brief background, the rationale for selecting *Silent Spring* as the data of the present study can be better understood. *Silent Spring*, due to its motive and content, encompasses a wide range of ecology-

related terminology and field knowledge, while addressing environmental issues. Relatedly, as Cronin foregrounded, “eco-translation covers all forms of translation thinking and practice that knowingly engage with the challenges of human-induced environmental change” (2017, p. 2). Translating ecological works requires the self-positioning of the translator which means that the translator should act dominantly regarding the selection of the translation strategies used in the process. Therefore, this study aims to investigate the translator’s approach during the translation process of a worldwide famous ecological work, specifically his use of notes categorized as factual notes, interpretive notes, and discursive notes, and the functions of these notes, as well as their translations.

Theoretical Background

Translation studies have increasingly focused on the role and significance of paratextual elements in recent years. Genette (1991) posited in his study that it is rare to encounter a text in isolation, devoid of accompanying elements such as author’s name, publisher, preface, illustrations, foreword, title, and more (p. 261). As the analysis of each of them is crucial for the deeper understanding of the entire context, Genette recommended categorizing paratexts based on their position, distinguishing between peritexts that surround the main text and epitexts that lie outside its boundaries, each serving important functions concerning the text.

Paratextual elements serve significant pragmatic functions both within and outside the text. As for Genette, the pragmatic status of a paratextual element is “defined by the characteristics of its situation of communication: the nature of the sender and the addressee, the sender’s degree of authority and responsibility, the illocutionary force of the sender’s message...” (1997, p. 8). Among the various paratextual elements, notes as peritexts, assume a particularly communicative function compared to the other components. Whether they are author’s notes, translator’s notes, editorial notes, or publisher’s notes, they directly communicate with the reader shaping the reception and interpretation of the work.

The translator’s notes, which is the main issue of the present study, can be scattered throughout the text “emerging and becoming visible at specific moments during the reading of the text” (op. cit., p. 151). Translators tend to employ notes with different intentions and each note serves a variety of functions as it directly reaches the target reader. Genette broke down notes into four categories which are discursive, allographic, auctorial, and fictional, focusing on their functions. The functions of notes can be listed as providing definitions or explanations, references, supporting evidence, or additional arguments; clarifying figurative meanings; identifying quotations or translations; commenting on uncertainties or complexities; providing statements to forestall potential objections (1997, p. 326).

Building on Genette's comments on the functions of notes, Maloney (2005) also dealt with the typology of notes based on their functions. He categorized notes into three types: factual, interpretive, and discursive, whose boundaries can sometimes overlap. Factual notes which are also considered as supporting evidence, serve the function of providing specific information to the reader. Factual notes can take on many different forms including definitional, explanatory, intertextual, and historical notes. Maloney also introduced another categorization, following Genette's lead, based on the creator of the note. Allographic factual notes are created by writers who write something for someone else's work such as a translator, an editor, a copy editor, a scholar, a publisher, etc., while autographic factual notes are created by authors or narrators (Maloney, 2005, pp. 28-30). The second type of notes, interpretive notes, can be written by an allographic or autographic writer to provide "a perspective, aside, or comment on an event or description in the main narrative", and "they have a particular voice and point of view and can influence a reader's engagement with a text to a greater degree than factual notes" (pp. 41-42). Discursive notes, the third type of footnotes, take on various forms. One is that they are closely related to the main body of the text. "This narrative might run parallel, informing the reader of an analeptic or proleptic aspect of the main narrative, diverge off on a tangential story about a particular character or plot line, or tell an entirely new story. Discursive notes can also contain authorial or narrator asides or glosses, meant to be read in dialogue with the main narrative" (pp. 48-49). Like the other two forms of footnotes, discursive notes can be created by the author, translator, publisher, or other parties involved in the production of the text.

As previously mentioned, although Genette did not specifically address the issue of paratexts within the frame of translation studies in his renowned work, there are notable scholars such as Tahir-Gürçağlar who focused on the paratextual nature of translation itself. She argued that paratexts in translation constitute an independent field of study as although paratexts in translated texts can be perceived as an integral part of the target texts, "they also have an independent existence since they stand physically separate from the translated text and are more likely to meet the reader before the translation itself" (Tahir-Gürçağlar, 2011, p. 113). According to Batchelor, paratexts are regarded "as any material additional to, appended to or external to the core text which has functions of explaining, defining, instructing, or supporting, adding background information, or the relevant opinions and attitudes of scholars, translators and reviewers" (2018, p. 27). Hermans also conducted research on paratext in the context of translation, with a specific focus on the visibility and dominance of the translator in the translated text through paratextual elements. He argued that it is through the paratextual elements that translators can "signal their agenda" (1996, p. 33).

In addition to theoretical approaches, there are some case studies analysing the translation of paratextual elements in various contexts. To name a few, Yuste Frias (2012) investigated the typographical image of the title letters in children's literature and concluded that equivalence cannot be achieved in the translation of this paratextual element; thus, it cannot create the same effect on young readers. The study suggested that the translation of a work should not be published without its corresponding paratranslation. Tekten (2019) conducted a comparative analysis of two Turkish translations of the collected short fiction of Poe focusing on the paratextual elements, particularly the annotations used by two different translators. The study analysed the translator's decisions and evaluated the translations within the context of Venuti's strategies of foreignization and domestication. The findings demonstrated that investigation of paratextual elements in translated texts provides insights into the position of publishing houses, as well as the voice and identity of the translator. Shreve and Angelone (2010) identified different functions of translator's notes, including providing cultural explanations, clarifying ambiguities, and justifying translation choices. Buendia (2013), by providing examples from the eighteenth-century and nineteenth-century Spanish translations of English novels, focused on the contextual, pragmatic, and functional features of the translator's notes concluding that the translator's notes have an effect on the work's reading, interpretation and reception in the target system.

Despite the growing attention to paratextual elements in translation studies, there is still a need for further research in this area, particularly in relation to specific genres, languages, and cultural contexts. The present study aims to contribute to the existing literature by investigating the translator's notes in terms of their categorization as factual, interpretive, and discursive, and the functions of these notes, as well as their translations in the Turkish translation of *Silent Spring*, a non-fiction work on environmental issues written by Rachel Carson.

Data Analysis and Results

The analysis of the data revealed that the translator's intrusion into the text was evident through the frequent use of the translator's notes as footnotes in the target text. This approach was observed to be different from the author's approach, as she did not give any footnotes while writing such an informative piece of work. The author revealed her approach towards footnotes at the beginning of *Silent Spring*, in which the reader encounters the author's note which is recognized as one of the most influential paratextual elements in the work. She stated:

I HAVE NOT WISHED to burden the text with footnotes but I realize that many of my readers will wish to pursue some of the subjects discussed. I have therefore

included a list of my principal sources of information, arranged by chapter and page, in an appendix which will be found at the back of the book.(Carson, 1962)

The author's note was transferred to the Turkish version without any interruption by the translator:

Okurları dipnotlarla sıkılmak istemedim, ancak çok sayıda okurun tartışılan konuları takip edebilmek için daha ayrıntılı bilgi sahibi olmak isteyeceklerinin de farkındayım. Bu nedenle kitabın sonundaki ekler bölümünde yararlandığı temel bilgi kaynaklarının listesi, bölüm ve sayfalarına göre düzenlenmiş biçimde verilmiştir. (Carson, 2011)

In the author's note section, the author explicitly mentioned her preference for providing an appendix as an additional paratextual element to assist readers in further investigating the issues discussed in the work. This aligns with Genette's observation that the basic function of the original authorial note "is to serve as a supplement, sometimes a digression, very rarely a commentary (...) we know that many authors, rather than appear pedantic, prefer either to abstain from using notes or to limit them to a minimal apparatus of references" (1997, p. 327). Although the author chose not to write any footnotes in the original text, the translator included 134 footnotes in the target text scattered across 77 pages, which is approximately 25.92% of the translated work's pages (excluding the references and appendix sections). These footnotes were found to be abundant, with some pages containing multiple notes. This marked difference between the original and translated texts in terms of the use of footnotes highlights how visible the translator decided to act in the translation process. The "Translator's Notes" in the Turkish edition were abbreviated as "ÇN" (for "Çevirmenin Notu"), and the literal translations of these footnotes were provided in this study with the abbreviation "TN" (denoting "Translator's Note").

In addition to the section of Author's Note, the target text also includes the "Translator's Foreword" section at the beginning of the target text. In this section, the translator, Çağatay Güler, provided information on Rachel Carson and offered comments on *Silent Spring*, primarily focusing on the significance of the work for the environment. In terms of translation, however, Güler does not provide detailed information or mention his translation strategies. He only stated "Sessiz Bahar'ın çevirisi aslında bir görevin çok geçte olsaydın getirilmesi olarak kabul edilmelidir. Gözden kaçan eksiklikler konusunda uyarılarınızı esirgemeyeceğinizi umuyorum." (Carson, 2011, p. xiv) (translated literally as "The translation of *Silent Spring* should be regarded as the fulfillment of a task, albeit too late. I hope you will be kind enough to point out any shortcomings."). Güler concluded this section by expressing his gratitude to individuals who contributed to the translation.

In terms of the type of notes used, it was found that out of 134 notes in the target text, only two of them can be categorized as interpretive notes, while the rest are

factual notes. There were no discursive notes identified. This is thought to be due to the fact that the genre of the work is not fiction, but rather an informative text that provides factual information on ecology and the environment to the reader.

When analysing the categorization and functions of the translator's notes in depth, it is noteworthy that the Turkish translation of *Silent Spring* is abundant in factual notes. These notes were observed to serve various purposes, such as offering definitional, explanatory, intertextual or historical information. The translator opted to include additional information such as definitional explanations or intertextual references in the translation process in order to enhance the reader's understanding of the text more, although Carson did not act in the same way in the writing process.

One of the examples for the translator's factual notes can be the footnote that provides a definition and description of DDT. As previously mentioned, the main focus of the work is to highlight the harmful effects of DDT; however, the author of the original text did not include any information on DDT as footnotes, while the translator chose to give the dictionary definition and additional information through the translator's note. The footnote is as follows:

DDT: Dikloro difenil triklorethan bileşigi için kullanılan kısaltma. II. Dünya savaşı sırasında ve sonrasında yaygın kullanıma giren böcek öldürücü kimyasal. Başlangıçta çok etkili olmasına karşın zamanla böceklerde DDT ye karşı direnç gelişti. Çevrede çok uzun süre alma özelliği olduğundan kullanımı yasaklanmıştır. (ÇN) (p. 18). (literal translation: "Abbreviation used for Dichloro Diphenyl Trichloroethane compound. An insecticidal chemical that came into use commonly during and after World War II. Although it was very effective at the beginning, insects developed resistance to DDT in time. Its use was prohibited due to its ability to stay too long in the environment. (TN)").

A different set of examples can be found among those for which the translator may have assumed that the target reader is unfamiliar with, as evident in the footnote provided for the term "kızılağaç" (p. 69). The note says: "sweet fern: Eğreltiye benzeyen hoş kokulu yaprakları olan Amerika çalısı (ÇN)" (literal translation: "American shrub with fragrant fern-like leaves (TN)"). Similarly, the footnote for the term "mum mersini" (p. 69) is as follows: "bayberry, wax myrtle: Minika, mum mersini, bir tür mersin ağacı (ÇN)" (literally translated as "Minika, candle myrtle, a type of myrtle tree (TN)"). These examples suggest that, in accordance with the genre of the text, there are many terms in the original text that may not be commonly known to Turkish speakers, prompting the translator to include both the definition of the term and its English and Latin equivalents.

It should also be noted that the footnotes are not always for the terms which are foreign to the target culture. It was found out that the translator tended to

provide a note even for a term which is frequently and commonly used in the target language. In one of the instances, the translator provided a translator's note for the term "organik", "organic" in English and wrote a footnote "organic: Organik bitki ya da hayvan. Canlılarla ilgili" (p. 18) (literal translation: "organic: Organic plant or animal. Related to living things (TN)"). As it can be observed, the translator wrote the Turkish term initially, and then gave the dictionary definition of the term. Another example can be the footnote for the term "mutasyon" that can also be regarded as unnecessary, and contrary to the approach of the original author. The translator, in his note, wrote the Turkish term and then the dictionary definition of it and lastly, presented additional information on the term. He noted:

mutasyon: Genlerde kendiliğinden ya da ışın kimyasal maddeler vb. etkilerle ortaya çıkan herhangi bir değişiklik, DeVries bunu türlerde birden bire çıkan değişiklikler için kullanmıştır. (ÇN)." (literal translation: "mutation: Any change in genes that occurs spontaneously or as a result of radiation, chemicals, etc., DeVries used it to refer to sudden changes in species (TN)").

Additionally, the translator included factual notes that consisted of dictionary definition of terms accompanied by the Latin version in parenthesis or without parenthesis. For instance, when describing the term "rakun" (raccoon in English), the translator provided a footnote:

rakun: Tilkiden biraz büyük, ayıya benzeyen, alaca halkalı bir kuyruğu olan ve ağaçta yaşayan bir Kuzey Amerika hayvanı (Procyon lotor (ÇN))" (p. 46) (literal translation: "raccoon: A North American animal that is slightly larger than a fox, looks like a bear, has a pied ringed tail, and lives in trees (Procyon lotor) (TN)").

This demonstrates that the translator's presence in the translation process is frequently evident, even for concepts related to ecology that are known to the reader. While these notes serve the purpose of providing definitions and additional information, it is important to acknowledge that footnotes can be distracting for the reader. Although the author of the original text decided to avoid burdening the text with footnotes, the translator adopted the opposite approach and overlooked the potentially distracting nature of footnotes mentioned here.

It can also be observed that the translator sometimes employed morphological analysis of the ecology-related terms while providing the English version followed by the definition as evident in the examples of "böcek öldürücü", and "canlı öldürücü" (p. 7). For the former, he wrote "'insecticide'; 'insect' (böcek, haşare) + cide (öldüren). (ÇN)" (literal translation: "'insecticide'; 'insect' (insect, pest) + cide (to kill). (TN)"), and for the latter, "'biocide'; bio (canlı, hayat) + cide (öldüren). (ÇN)" (literal translation: "'biocide'; bio (alive, life) + cide (kill) (TN)").

Interestingly, in some parts, the translator only provided the English version of the term as a footnote without giving any explanation, such as the translator's note of "Soil Bank" (p. 9) for "Toprak Bankası" in the translated text (literal translation: "Soil Bank"). Another example can be the footnote of "The Ecology of Invasions" (p. 10) for "İstilaların Ekolojisi" (literal translation: "The Ecology of Invasions").

The translator sometimes gave historical factual notes to the readers such as the note for "Borjiyalar" (p. 17). He wrote:

Borgia ailesi: Roma Katolik Kilisesine 11 kardinal, üç papa, bir İngiliz Kraliçesi, bir Aziz veren kökenini 14. yy İspanya'sından alan; 15. ve 16. yy larda İtalya, İspanya ve Fransa tarihinde önemli etkiler yapmış bir aile (...). (ÇN)" (literal translation: "The Borgia family: A family with origins in 14th century Spain, which gave the Roman Catholic Church 11 cardinals, three popes, an English Queen and a saint, and had a significant impact on the history of Italy, Spain and France in the 15th and 16th centuries. (...) (TN)").

As observed, the translator provided historical information about the Borgia family through a footnote, although the source text author did not feel the need to give information on Borgias to the source text reader.

In terms of the interpretive notes, as Buendia stated, through interpretive notes, the translator does not only say something, but he or she does something.

The main characteristic of discursive notes is that the translator does not only 'say something', but also comments on something and expresses an opinion about it, that is to say, 'do something'. It is their illocutionary force that creates this difference between saying and doing; the communicative intention of these paratextual messages is not restricted to providing verifiable information as they also express a particular judgement and/or attitude. In using these notes, the translator is purposefully guiding the interpretation of the text and accords it with a socially acceptable meaning (p. 159).

When the data was analysed, it was revealed that there are only two interpretive notes in the target text through which the translator had the chance to comment on the issue. The first example is the footnote provided for interpreting Darwin's principle of the survival of the fittest (p. 7). This principle was translated as "en uyumlu durumda bulunan soyunu sürdürür ilkesi" (p. 8) and despite the nonexistence of a note in the source text, the target text included a footnote as follows:

Darwin'in bu ilkesi çoğu kez yanlış anlaşılır. Burada ortama uyum sağlayanın seçilmesi söz konusu değildir. Ortamın koşullarına en uygun olanın seçilmesidir. Sadece yüksek dallardaki yapraklardan başka yiyecek yoksa ancak buraya uzanabilecek boyda olan yerdeki canlı beslenebildiğinden yaşamakta (...) (ÇN) (literal translation: "This principle of Darwin is often misunderstood. Here, the question is not of selecting those who are adapted to the environment. It is the

selection of the one best suited to the conditions of the environment. If there is no food other than the leaves on high branches, only the creature on the ground that is tall enough to reach there can feed and survive (...) (TN”).

The second example for interpretive notes is the footnote provided for the sentence: “To the question ‘But doesn’t the government protect us from such things?’ the answer is, ‘Only to a limited extent’” (p. 180) which was translated as “‘Fakat devlet bizi bu tip şeylerden korumaz mı?’ sorusuna cevap ‘sadece belli bir sınıra kadar’ dır” (p. 181). The footnote in the target text is as follows:

Aslında sigara, bitkisel hormonlar vb gibi maddelerin tehlikesinden söz edenlere karşı çıkarken ‘bu kadar tehlikeli olsa hükümet bunun satışına izin verir mi?’ yaklaşımının bir diğer örneği (ÇN)”. (literal translation: “In fact, while opposing those who talk about the danger of substances such as cigarettes, herbal hormones, etc., it is another example of the ‘if it were so dangerous, would the government allow its sale?’ approach (TN)”).

As it can be inferred from the two interpretive notes from the *Silent Spring*, the function of such notes is to comment on the concept, or to provide a point of view, rather than giving referential or dictionary definitions.

Conclusion

In a translated text, paratextual elements, some of the most significant of which are notes, play a crucial role. Notes in a translated work serve various functions similar to those in source texts, such as providing factual information, offering additional information, explaining particular words or terminologies, referencing, or presenting opinions. These notes help readers to deeply understand the text, and analysing them in the translated text helps reveal the approach and intention of the translator in the translation process. Translators’ notes, often in the form of footnotes, allow translators’ voice to be heard as they directly communicate with the reader, making their presence visible to the reader while fulfilling crucial functions. Within this framework, this study intended to analyse these allographic notes in the Turkish translation of *Silent Spring*, for the sake of revealing, in such an ecological context, the translator’s approach and motives in using footnotes categorized as factual and interpretive and their functions.

Taking into account the fact that the function of translator’s notes may vary depending on the genre and characteristics of the target audience, it was found out that as the data analysed is not a work of fiction, but an informative text type, the main function of the translator’s notes is to provide objective information or explanations to help readers thoroughly grasp the topic, rather than present subjective comments or interpretations.

The study also revealed that while the author of the source text did not feel the need to provide explanations for some of the linguistic items, especially ecological terminology, the translator, on the other hand, felt the need to give such definitions or explanations. This highlights the fact that the source author and the translator may have different perceptions of the target reader: the former may have assumed that the addressee already possesses ecological background knowledge, while the latter may have believed that the target reader may lack such background information. The approach of the translator resulted in his visible stance in the target text as he presented detailed information on the content whether necessary or not. Thus, it can be asserted that the author and the translator were revealed to adopt different approaches towards the text: while the author of the original text opted for writing the text without footnotes considering their interruptive nature, the translator assumed the role of an author in a sense and produced a text full of footnotes, taking the risk of creating a less fluent text for the target reader.

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