

An Examination of Bharati Mukherjee's Voice in Turkish within a Postcolonial Context¹

Bharati Mukherjee'nin Türkçedeki Sesinin Postkolonyal Bağlamda İncelenmesi

Research/Araştırma

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ABSTRACT

Postcolonial literature provided a platform for authors who were seriously affected by colonialism to make themselves visible and to make their voices heard through the style as well as the content of their works. Bharati Mukherjee, one of the prominent female postcolonial authors, represents the diaspora in South Asia both through her works and her persona. Just like other post-colonial authors, Mukherjee addresses themes such as migration, identity, hybridity, and the negotiation of meaning in her works. Born in India and later migrating first to Canada and then to America, the author can be considered a 'cultural translator'. The protagonist of her novel *Jasmine*, who is searching for her identity throughout the novel, is also a migrant female character living in a 'third space.' While the voice of Mukherjee is heard through this novel by English-speaking people, through its Turkish translation, her voice, as a postcolonial subject, can also be heard by Turkish-speaking people. Thus, the role of translation in this context is important. In line with these points, the aim of this article is threefold: 1) To consider the role of Bharati Mukherjee a 'cultural translator,' 2) To position the protagonist, along with the author, and the novel itself in a 'third space,' and 3) To demonstrate the contribution of the Turkish translation of the novel to creating a space where the author's voice is heard. To this end, the source and target texts are examined comparatively, with special emphasis on realia. As a result, both metaphorical and interlingual translation processes are expected to function as transformative acts that reconstruct identity

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across languages and cultures, thus enabling the postcolonial subject's voice to be heard in different sociocultural contexts.

Keywords: Bharati Mukherjee, *Jasmine*, 'third space', cultural translator, postcolonial translation

ÖZET

Sömürgecilik sonrası edebiyat, sömürgecilikten ciddi şekilde etkilenen yazarlara, eserlerinin üslubu ve içeriği aracılığıyla kendilerini görünür kılma ve seslerini duyurma olanağı sağlamıştır. Önde gelen kadın sömürgecilik sonrası yazarlardan biri olan Bharati Mukherjee, hem eserleriyle hem de yaşam öyküsüyle Güney Asya diasporasını temsil etmektedir. Diğer sömürgecilik sonrası yazarlar gibi Mukherjee de eserlerinde göç, kimlik, melezlik ve anlamın müzakeresi gibi temaları ele almaktadır. Hindistan'da doğup daha sonra önce Kanada'ya, ardından Amerika'ya göç eden yazar, 'kültürel çevirmen' olarak kabul edilebilir. *Jasmine* romanının başkahramanı olan ve roman boyunca kimliğini arayan Jasmine, aynı zamanda 'üçüncü alanda' yaşayan bir göçmen kadın karakterdir. Mukherjee'nin sesi bu roman aracılığıyla İngilizce konuşan insanlar tarafından duyulurken, Türkçe çevirisiyle sömürgecilik sonrası bir özne olarak sesi Türkçede de duyulmaktadır. Dolayısıyla, bu bağlamda çevirinin rolünün önemli olduğu açıktır. Bu doğrultuda, bu makalenin üç amacı bulunmaktadır: 1) Bharati Mukherjee'nin 'kültürel çevirmen' rolünü ortaya koymak, 2) başkahramanı, yazarı ve romanın kendisini 'üçüncü alanda' konumlandırmak ve 3) romanın Türkçe çevirisinin yazarın sesinin duyulduğu bir alan yaratmadaki katkısını göstermek. Bu amaçla, kaynak ve erek metinler, özellikle kültürel unsurlarına vurgu yapılarak karşılaştırmalı olarak incelenmektedir. Sonuç olarak, hem metaforik hem de diller arası çeviri süreçlerinin diller ve kültürler arasında kimliği yeniden yapılandıran dönüştürücü eylemler olarak işlev gördüğü ve böylece postkolonyal öznenin sesinin farklı sosyokültürel bağlamlarda duyulmasını sağladığı ortaya çıkmaktadır.

Anahtar Sözcükler: Bharati Mukherjee, *Jasmine*, 'üçüncü alan,' kültürel melezlik, postkolonyal çeviri

1. Introduction

Bharati Mukherjee is one of the postcolonial women authors who represents the South Asian diaspora through both her life and her novels. Born in India, she first emigrated to Canada and then to America. These migrations from East to West have resulted in her representing hybridity and a state of being caught between two worlds. Seeking to make her voice heard at the intersection of the Third and First Worlds, Mukherjee can be considered a "cultural translator," residing in what Bhabha (1994) calls "third space," employing this "hybridity" through the themes and characters of her novels, as well as the references and linguistic elements from her own culture. Postcolonial authors, such as Mukherjee, strive to make their own voices and cultures visible in their works through various techniques, one of which is the frequent use of cultural references.

Mukherjee, also elaborately using cultural references in her works, explores themes such as migration, the search for identity, belonging, and cultural hybridity in her novels. She chooses her characters from among women who, like herself, are immigrants. Her characters are generally individuals who migrate from east to west, doing their best to survive in their new surroundings, and adapting while unable to

completely sever ties with their own culture. Indeed, she herself knows best what it means to be a postcolonial subject, and her desire to show this to the reader through her characters serves the same purpose. Unlike some postcolonial writers, Mukherjee embraced the American idea of a melting pot, which "endows the individual, regardless of race, gender, class, or creed, with equal opportunities for mobility" (Li, 1998, p. 96). In many interviews, Mukherjee (2002) has stated that she now feels American and is not ashamed of it.

Written in 1989, Mukherjee's novel *Jasmine* is in many ways representative of South Asian culture and, more broadly, the postcolonial context. *Jasmine* tells the story of a young woman who immigrates from a Punjabi village in India to America and searches for her identity there. The novel deals with "a woman from Punjab who takes her life into her own hands and makes herself an American" (Tandon, 2004, p. 134), and Jasmine's character is caught between East and West, a situation that is evident in many parts of the novel.

Considering the above-mentioned theoretical and contextual framework, it becomes essential to explore both the author and the novel through the lens of hybridity and cultural translation. Thus, this article examines Bharati Mukherjee, *Jasmine* and its translation with reference to Homi Bhabha's concept of the "third space" at three different levels: 1) Mukherjee's hybridity and its positioning on the third space; 2) The hybridity of the novel *Jasmine* (and the protagonist) in terms of content, character, form, and style, and its positioning on the third space; 3) The positioning of the third space and hybridity in another language through its Turkish translation. As mentioned, Homi Bhabha's concepts such as "third space," "cultural translation," and "hybridity" form the theoretical basis of the article. The data extracted from the novel for comparative analysis are classified according to Vlahov and Florin's (1980) classification of realia. The strategies by which realia are transferred into Turkish are examined at the micro and macro levels using the translation strategies suggested by Aixelá (1996). In other words, the last stage of the study, the comparative analysis, aims to reveal the extent to which Mukherjee's postcolonial voice is heard in the translation by examining the strategies used in the Turkish translation of the novel. The study, which also examines the extent to which translator Nazan Tanöver conveyed this unique and marginalized voice of the author into Turkish and the strategies she particularly preferred to use, offers an alternative approach to researchers focusing on the postcolonial translation by addressing the 'third space' at different levels.

2. Postcolonial Translation Studies

Translation studies, as an autonomous discipline, has developed from the 1980s to the present day, significantly influenced by the "cultural turn" (Bassnett and Lefevere, 1990, p. 8), which "liberates the discipline from the mechanical tools of analysis available in linguistics" (Trivedi, 2007, p. 280), shifting its focus from linguistic studies to cultural studies. As Bassnett (2010, p. 81) also points out, translation "does not take a place on a horizontal axis"; it has become a much more complex phenomenon, far more than simply an interlingual transfer, and cannot be viewed independently of culture.

Translation is now in a universe where it is evolving in a different direction, transcending its traditional patterns. Bassnett and Trivedi (1999, p. 2) also clearly express the limitations and purpose of translation as follows:

Translation does not happen in a vacuum, but in a continuum; it is not an isolated act; it is part of an ongoing process of intercultural transfer. Moreover, translation is a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems.

As seen from the passage above, translation is now seen, in this new context, as "complex negotiation between two cultures", unlike when it first emerged" (Trivedi, 2007, p. 280). Translation studies, with its expanding field and scope, has incorporated many different disciplines, focusing instead on the cultural aspect. One of the subfields thus included in the area and met with interest by researchers in the field is postcolonial translation studies. Lawrence Venuti (1995), Douglas Robinson (1997), Michael Cronin (2000), Tejaswini Niranjana (1992), Sherry Simon (1996), Harish Trivedi (1999), and Maria Tymoczko (1999) are among the researchers who have made significant contributions to postcolonial translation studies and advanced the field. From this perspective, translation, which can also be used as a tool to distort imperial and colonial discourse, now occupies a very different place.

Postcolonial translation studies focus on translation activities in societies and cultures where unequal power relations exist, viewing translation as a phenomenon that also conveys colonized and marginalized cultures and their frame of reference. This has led to a greater emergence of the ideological aspect of translation. In this context, translation has a particularly valuable and ethical dimension. This cultural and ideological dimension of translation is more pronounced where power relations prevail. It is undeniable that translation was a great tool of hegemonic powers during the colonial period. In other words, colonialism and translation, in fact, went hand in hand in this period (Bassnett and Trivedi, 1999, p. 3). Western colonizers made significant use of translation to establish dominance over the people in the lands they colonized. This means that translation activities took place during those periods included "disseminating an ideologically motivated image of colonized peoples" (Munday, 2001, p. 134). Because in translations from this period, the hegemonic powers portrayed colonized societies in a way that suited their own desires. They depicted them as barbaric, inferior, and ignorant. Simon (2000, p. 11) describes how translation was handled by the dominant powers of the time as follows:

Colonized cultures were texts whose vast spaces were contained within the hermeneutic frames of Western knowledge. "Translation" refers not only to the transfer of specific texts into European languages, but to all the practices whose aim was to compact and reduce an alien reality into the terms imposed by a triumphant Western culture.

With the end of the colonial period and the attainment of independence by societies, colonial discourse gave way to postcolonial discourse, which the colonized

societies began to produce. These societies, which were colonized in many ways for years, whose cultures were suppressed, and whose voices were silenced, have found an opportunity to express themselves with the postcolonial discourse. They have tried to establish their existence, their voices, their cultures, their experiences, and their memories by writing and translating. The role of translation in postcolonial discourse is also unique in this context. Colonized societies primarily used translation to make their voices heard and to cope with imperialism. Postcolonial societies, rejecting the dominant Western discourse, have also sought to dismantle the stereotypical clichés and labels created about them. In this way, they have tried to make their voices heard. Tymoczko (1999, p. 164) implies the aim of translation in this context as follows:

[...] a mode of discovery and an assertion of the indigenous cultural heritage for the colonized people themselves, as well as production for ideological use in relations with the colonizers. Translation casts images of the colonized group, representing them to and for the colonized themselves, working against images constructed by the cultural imperialism of the colonial power.

In postcolonial literature, which emerged as exploited and colonized societies gained their independence, writers demonstrated a resistance movement. As mentioned above, they also used translation in this resistance movement. They challenged and distorted the norms and discourses created by Europe through oppression. As Tymoczko (2002, p. 34) highlights:

The appropriation of a dominant language for the aims of a former colony or an oppressed group and the shift of dominant poetics towards the standards of a minority or post-colonial people are potent means of realigning power structures in a shared cultural field and of asserting an independent world-view.

In other words, postcolonial societies have made considerable use of translation to regain their power and establish their own existence. Moreover, Douglas Robinson (2011, p. 31) summarizes the position of translation in the postcolonial context as follows:

- as a channel of colonization, parallel to and connected with education and the overt or covert control of markets and institutions;
- as a lightning-rod for cultural inequalities continuing after the collapse of colonialism; and
- as a channel of decolonization.

As can be understood from this, translation has taken on a different function in every period. But the most important period is the one in which it aided decolonization, because thanks to translation, colonized societies resisted the dominant European discourses, that is, the West. This also led to the ideological aspect of translation being revealed more clearly. Considering all these developments, examining the position and purposes of translation in the postcolonial context since its initial emergence is crucial to understanding how far it has come.

Postcolonial translation theory offers important frameworks for examining the role and purposes of translation in this context, and the consequences it produces when

translations take place between societies with unequal power relations. Homi Bhabha, who also forms the theoretical basis of this article, and the concepts he introduced to the field, have enabled postcolonial translation theory to make significant progress. Because Homi Bhabha's contributions to the development and advancement of postcolonial translation are immense. As an Indian-born thinker and author of works on postcolonial discourse, he offers concepts of "hybridity," "third space," and "cultural translation" that provide a valuable framework for understanding the conditions under which the postcolonial subject attempts to assert itself (Bhabha 1994). Bhabha (1994, p. 114) explains hybridity as "a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' knowledges enter upon the dominant discourse and estrange the basis of authority —its rules of recognition". Thus, hybridity serves the postcolonial discourse and helps create a ground where the dualities that imperialism consciously sought to create are eliminated.

Hybridity has provided a space where postcolonial themes and characters can exist, replacing narratives that had previously distorted and misrepresented the realities of the East for many years. Postcolonial writers have used the power of hybridity to blend East and West, resulting in hybrid characters who, in turn, find their place in Bhabha's (1994) concept of "third space." According to Bhabha (1994, p. 36), meaning "requires that these two places be mobilized in the passage through a third space, which represents both the general conditions of language and specific implication of the utterance in a performative and institutional strategy". This space is an arena where different meanings are negotiated. In its free and unconventional nature, new postcolonial meanings can emerge. This is because the third space is inherently dynamic and fluid, not static. When different cultures interact, particularly colonial and postcolonial cultures, new meanings can emerge, existing meanings can change, evolve, or differentiate. Bhabha's "third space" has "the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity" (Bhabha, 1994, p. 37). As mentioned earlier, "third space" doesn't have rigid rules; on the contrary, it stands as a place that offers a broad and free space to postcolonial cultures and individuals. Bhabha's perspective on translation is also relevant at this point. Bhabha (1994, p. 228) explains his ideas about translation as follows:

Translation is the performative nature of cultural communication. It is language in act (enunciation, positionality) rather than language in situ (*énoncé*, or propositionality). And the sign of translation continually tells, 'tolls' the different times and spaces between cultural authority and its performative practices.

Bhabha uses the concept of translation in a metaphorical context. He views translation not merely as transfer, but as transformation. According to Bhabha, subjects living in other countries, especially in the postcolonial era, are also translators because they constantly experience an "in-between" situation and strive to exist in a "third space." Bhabha's concept of cultural translation is a phenomenon that addresses the processes of interaction between cultures, where different meanings emerge. Bhabha sheds light on new fields of study and brings serious perspectives to postcolonial translation theory. When expressed in Bhabha's terms, Bharati Mukherjee, both in

herself and in her novels and characters, can be considered a writer who functions as a cultural translator within the 'third space.'

3. Methodology

This article adopts a descriptive, product-oriented, and comparative approach. The study both evaluates Bharati Mukherjee's identity as a cultural translator in a postcolonial context and examines how the examples of realia in her work *Jasmine* (1989) are conveyed in Nazan Tanöver's Turkish translation, published in 1996. The novel *Jasmine*, examined in this analysis, was published in 1989 by Grove Press New York. The Turkish translation *Yasemin* used in this study is the one translated by Nazan Tanöver and published by Can Yayınları in 1996.

First, Mukherjee's position as a cultural translator, a writer who creates works and characters within a postcolonial context, will be evaluated in connection with her personal life and her life experiences. Then, her work, *Jasmine*, will be examined from the perspective of hybridity and third space, as realia examples, such as cultural references, appear frequently in the novel. The author has created the novel in a "third space." In parallel with the novel, the hybridity of the main character, Jasmine, will also be discussed. Finally, the strategies employed in the Turkish translation of the numerous examples of realia, representative of the author's culture, will be revealed.

3.1 Data Selection

Jasmine contains many references and cultural elements from Indian culture and is representative of postcolonialism. Examples range from food and clothing to social figures and religious gods and goddesses. The classification of these examples was based on the realia classification, which was introduced in 1980 by Bulgarian translation scholars Sergey Ivanov Vlahov and Sider Petrov Florin. According to them, realia are defined as "words, expressions, facts, expressions relating to the social, cultural life, development, and daily life of a people that are foreign or little known to other nations, require a special approach in translation, and have no exact equivalent in the other language" (Vlahov & Florin, 1980, p. 45). These are cultural elements that are unique to a culture, can be seen as representative of that culture, and do not have an exact equivalent in another culture.

Moreover, Vlahov and Florin (1980) divide realia into three main groups: ethnographic realia which are the cultural terms relating to traditional food, daily life, gods, clothing, cultural practices (e.g., "sari", "matar panir"), geographic realia that are mostly flora, fauna, geographical features, and climate-related expressions (e.g., "monsoon"), and lastly socio-political realia that can be described as the elements telling a society's political institutions, ideological concepts, historical events or people, or social structures (e.g., "Ghandi"). All examples of realia are of significant importance, especially in works where the author's representational power is high, and the cultures to which they belong are attempted to be shown, such as postcolonial novels. It can be said that authors express their own existence and hybridity through these cultural

elements. Therefore, seeing how these examples are handled in translation provides a good framework for questioning the authors' presence in other languages as well.

3.2. Data Analysis

The framework used for data analysis in this study is based on Javier Franco Aixelá's model for translating culturally specific elements. Aixelá proposes a comprehensive classification that allows for the analysis of translation decisions at both the macro and micro levels. Aixelá's proposed model for translating cultural elements is based on a continuum between conservation and substitution—two opposing yet related aspects that reflect the translator's stance towards cultural difference. Conservation-oriented strategies aim to preserve the cultural tone of the source text, protecting foreign elements within the translation and often exposing the reader to terms they are highly unlikely to have heard before. Substitution-oriented strategies, on the other hand, modify or adapt cultural elements to make them more readable and familiar to the target audience. These strategies are defined by Aixelá (1996, pp. 61-62) and help the translators to cope with the cultural difficulties encountered during the process. Aixelá (1996) groups these under two main headings: conservation and substitution.

Conservation strategies mostly preserve the cultural identity of the source. The strategies of this group can be explained as follows. Repetition strategy reproduces cultural elements in the target text as they appear in the source text, usually marked in italics or topographically (e.g., "dal," a traditional dish, is translated as "dal" in the target text as well). This maximizes cultural unfamiliarity and requires reader participation. Orthographic adaptation strategy aims to adjust the original term to fit the phonetic or orthographic system of the target language (e.g., "chappal" is translated as "çappal" in Turkish). This strategy preserves the form of the source while ensuring a smoother integration into the target text. Linguistic (non-cultural) translation can be seen as a direct or almost literal translation of the cultural element, preserving the meaning but potentially diluting cultural nuance. An example of this is "rupee", which is translated as "rupi" in Turkish. Extratextual gloss happens when the cultural element is preserved through additional explanations provided outside the source text (e.g., footnotes). (e.g., "sari" into Turkish as "sari*", with the explanation at the bottom of the page that it is "a local garment worn by Indian women."). This also ensures clarity while preserving unfamiliarity. Intratextual gloss takes place when the explanation is integrated into the flow of the target text. (e.g., the term "fakir", which in Turkish is translated as "Hint fakiri". All these strategies are tasked with preserving the voice of the source text's author).

However, substitution strategies mostly replace cultural elements with a more target-oriented equivalent in translations. Autonomous creation strategy appears when a new term or explanation is added to the target text by the translator that does not have a counterpart in the source text. This also depends somewhat on the translator's creativity. Synonymy is seen in situations where the cultural element is replaced with a word that is semantically similar but culturally neutral in the target language. Examples of synonyms may be uncommon. It preserves the meaning but loses its cultural nuance.

Limited universalization occurs when the cultural element is replaced with a more general term in the target language that still carries some cultural connotations. An example of this is that "nullah" is translated into Turkish as "ırmak yatağı" (riverbed). This strategy softens the cultural identity but retains some context. Absolute universalization is to translate cultural elements by a completely general term that erases cultural specificity (e.g., "walla" is translated into Turkish as "sürücü" (driver). This may result in the loss of cultural context. Naturalization is to replace the term with a culturally similar term in the target language. If "mehndi" is translated as "kına" (henna) in Turkish, it may be considered a naturalization. This softens the reader's experience but alters the cultural origin. Lastly, deletion is the removal of the cultural element from the translation. For example, the god "Vishnu," which appears in the source text, is completely omitted from the target text. The risk of cultural loss is high, but it can improve fluency or clarity. Compared to the first group, it is also clear that the author's voice is more likely to be silenced with these strategies. These strategies, to be used for macro and micro-level analysis, will reveal whether the postcolonial voice is preserved by the translator in the translation, and if so, to what extent and under which realia category it is preserved.

4. Case Study

In this section, Bharati Mukherjee, a third-world female author, and her novel *Jasmine*, which tells the story of a young woman who immigrated from India to America, will be examined in three different levels, from a postcolonial perspective, along with its Turkish translation *Yasemin*.

4.1. Mukherjee in the 'Third Space'

Bharati Mukherjee, being "the best-known and most-anthologised contemporary North American fiction writer of South Asian origin" (Rege, 2000, p. 394), is an Indian-origin American author. Patil (2003, p. 116) describes Mukherjee as "one of the most remarkable women writers to have contributed an explicit fiction to the much-debated vein of post-modernist literature". Moreover, Tandon (2004, p. 143) also describes Mukherjee as "between Indian mythology and attitudes on one side, and Western textures and style on the other".

Mukherjee was born on July 27, 1940, in Kolkata, India. She was the second of three daughters of Sudhir Lal Mukherjee and Bina Banerjee Mukherjee. She had the opportunity to learn the language at a young age when her father went to England for work. She later returned to India and continued her education there for a while longer. Mukherjee graduated with honors from Calcutta University in 1957 and also received a master's degree from Baroda. Her American adventure began in 1961 when she set out to attend the Iowa Writers' Workshop, driven by her dream of becoming a writer. Mukherjee later married Canadian writer Clark Blaise, received her doctorate from the University of Iowa in 1969, and moved to Canada with her husband. The author, who works as an assistant professor at McGill University, found her years in Canada, as an immigrant, to have been quite challenging. It is possible to find traces of this period in

Mukherjee's novels. "Canada's hostility toward Indians and the non-recognition of her writings in Canada are the two themes which occur quite frequently in her writings" (Chaturvedi, 2005, p. 147).

After spending 14 years in Canada, the author decides to move back to America. This is because, unlike Canada's racist attitudes towards immigrants, she feels more comfortable in America. Mukherjee said the following in her interview with American Dreamer in 1997: "... I (along with the hundreds of thousands of immigrants like me) am minute by minute transforming America. The transformation is a two-way process: it affects both the individual and the national-cultural identity" (Mukherjee, 1997, American Dreamer). In fact, this also shows that the country the author is in offers her the opportunity for transformation and change. The author found her own voice more easily in America than in Canada. The fact that this transformation process is not one-sided but two-sided, and that she consciously changes that culture as well, is very valuable in the postcolonial context.

Mukherjee, both through the themes of her novels and the immigrant characters she often creates, has written about postcolonial lives that resemble her own. The search for identity, negotiations of meaning, the necessity of change and transformation, fluid meanings far from fixed, and hybridity are the themes the author chooses to present to her readers. The characters, like those in the novel *Jasmine*, are situated in an 'in-between' space, neither fully belonging to one world nor the other. Bhabha's concept of a "third space," existing in this "in-between" state, is precisely what defines postcolonial individuals living in such circumstances. By doing this, Mukherjee has shown that she is a writer who has very clearly defined where she wants to stand.

Furthermore, another point that places Mukherjee's novels within the realm of hybridity is the clear presence of Indian influences and references in her works. Mukherjee uses "Hindu symbols and themes in her writings" (Tong, 1999, p. 357), which actually places the author's novels on Bhabha's 'third space'. Because, as will be seen in later chapters of the novel *Jasmine*, the author makes extensive use of Indian cultural references to make her own voice heard in her works.

In conclusion, Mukherjee is one of the most important female writers of the South Asian diaspora, having positioned herself in a "third space" and enabling herself to be called a "cultural translator" by choosing her characters from among immigrants who, like herself, have experienced the effects of postcolonial life, structuring the themes of her novels as identity, migration, search for transformation, and using elements of Indian culture in her hybrid writing, and expressing her own culture in her novels.

4.2. "Third Space" in *Jasmine*

Mukherjee's novel *Jasmine*, both in its narrative characteristics and theme, and in the experiences and characterization of its protagonist Jasmine, is situated within what Bhabha describes as "third space." Because the novel and the character are so intertwined, they will be discussed together in this section.

The novel occupies a special place in the postcolonial context, both in terms of its theme and its characters. Because the novel is the expression, in words, of a writer's experiences as she tries to establish her own voice in the post-imperialist era. Mukherjee presents her own experiences, memories, and difficulties to readers in her novel by creating a character very similar to herself and choosing similar themes. Ray (1996, p. 190) summarizes the novel as:

An enthusiastic valorization of the migrant as an agent of disruption can be said to characterize Jasmine, the eponymous heroine of Bharati Mukherjee's novel. But the dissident presence of an East Indian woman in America who retreads the footsteps of the early immigrants moving west in search of a new home and land is reterritorialized in Mukherjee's valorization of her heroine as adopting and reflecting the adventurous spirit characteristic of the American.

The most prominent theme of the novel is multiple identities. The protagonist is searching for her identity throughout the novel, and her name, and consequently her identity, has changed multiple times. This situation reflects Bhabha's "third space," as it demonstrates that characters and identities can have a fluid and changeable structure. Jasmine adapts easily to any new situation and doesn't see this as a disadvantage. Although she has at times distanced herself from her past and tried to feel closer to being American, she has never completely severed ties with her roots. The character Jasmine was born in the village of Hasnapur, India, under the name Jyoti. The character's change of name from Jyoti to Jasmine was due to her husband, Prakash. According to Jasmine, her husband Prakash is a more open-minded, modern man. Jasmine expresses this change of identity as follows: "He wanted to break down the Jyoti I'd been in Hasnapur and make me a new kind of city woman. To break off the past, he gave me a new name: Jasmine" (p. 70). Her transition from a traditional village girl to a modern city woman was facilitated by the name Jasmine. While shopping at a sari store with her husband, he is attacked and killed. Jasmine decides to emigrate to America to fulfil her husband Prakash's dream and complete his work.

When Jasmine arrives in America, she meets a woman named Lillian Gordon, and this is actually a stroke of luck for her. Because Lillian Gordon, as an American woman, will be very helpful to Jasmine in adopting the American identity she is trying to emulate. It is clearly visible in this scene that she taught her to dress and behave like an American: "Now remember, if you walk and talk American, they'll think you were born here; most Americans can't imagine anything else" (p. 120). Lillian Gordon gives Jasmine a new name: Jazzy. Jazzy is now a woman who wears T-shirts and jeans instead of traditional Indian clothing. Her new identity has brought about many changes. Jasmine is slowly shedding her shell and her Indian identity, trying to adapt to her new American identity.

But just as she's adjusting to her new identity, an unexpected event occurs. She travels to New York to find Professor Vadhera, her husband Prakash's professor. However, at the Vadhera's house, Jasmine feels like she's reverted to her old Indian identity, as Hindi is spoken and Indian cultural objects are everywhere. The author describes the atmosphere of the house as follows: "Indian-food stores in the block, Punjabi newspapers and Hindi film magazines at the corner newsstand, and a movie

every night" (p. 129). This is quite upsetting for Jasmine, who is trying to adapt to her new American identity. According to Alam, "she is determined to leave her past behind, to keep away from the Jyoti that she was, but that is impossible" (p. 106) in the Vadhera house. Jasmine states that "in a T-shirt and cords, I was taken for a student. In this apartment of artificially maintained Indianness, I wanted to distance myself from everything Indian, everything Jyoti-like" (p. 128).

With the help of Vadheras, Jasmine finds work as a babysitter and housekeeper and begins working in a couple's home. Here, while back in the Vadhera's house, she feels she's beginning to reclaim the American identity she started to lose: "I became an American in an apartment on Claremont Avenue across the street from a Barnard College Dormitory" (p. 146). That's precisely why Jasmine left Vadhera's house. There, she continued to live her Indian identity so intensely that she was constantly reminded that she wasn't American. Jasmine also takes on a new name and identity at the Hayes' house: Jase. Here, Jasmine finds herself in another identity along with her job and feels like "a professional, like a schoolteacher or a nurse" (p. 155). Jasmine is also comfortable with this new identity that Taylor Hayes gave her: "I liked everything he said or did. I liked the name he gave me: Jase. Jase was a woman who bought herself spangled heels and silk chartreuse pants" (p. 156).

In that house, she finds herself in love with Taylor Hayes, whom she sees as "entirely American" (p. 148). Jasmine describes her feelings about the difference between her two identities in this scene:

I should have saved; a cash stash is the only safety net. I'd learned that if nothing else from the scrimping Vadheras. Jyoti would have saved. But [...] she had burned herself in a trash-can-funeral pyre behind a boardedup motel in Florida. Jasmine lived for the future, for Vijh & Wife. Jase went to movies and lived for today. (p. 156)

In fact, Jasmine's 'in-between' situation as a postcolonial subject, her being caught between identities, between East and West, is very clear here. For many postcolonial individuals, it is common to find themselves caught between two cultures and to learn to live with that reality without regret. As Bhabha also said, there is no stability here, only fluidity and change. Jasmine also states that the change she experienced was a result of her own free will: "Taylor didn't want to change me. He didn't want to scour and sanitize the foreignness [...] I changed because I wanted to" (p. 165). Jasmine, who sees the man who murdered her husband Prakash selling hot dogs on the street, is already disturbed by her situation and decides to leave New York behind to escape her past, going to Iowa.

Jasmine finds a job in Iowa and begins working with banker Bud Ripplemeyer. Jasmine senses that Bud's approach to her is different from Taylor's because Bud sees her as different and as the other, as a stranger: "Bud courts me because I am alien. I am darkness, mystery, inscrutability. The East plugs me into instant vitality and wisdom. I rejuvenate him simply by being who I am" (p. 178). Moreover, one of the most important figures in Jasmine's life is Du, the Vietnamese American teenager she and Bud adopted. Because Du actually represents being hyphenated in the book. Jasmine expresses this in

the following words: "My transformation has been genetic; Du's was hyphenated. We were so full of wonder at how fast he became American, but he's a hybrid, like the fantasy appliances he wants to build" (p. 198). Unlike Jasmine, Du leaves home to search for his own family, to find his own roots. Jasmine describes this departure as follows: "I should have known about his friends, his sister, his community. I should have broken through, but I was afraid to test the delicate thread of his hyphenization. Vietnamese-American: don't question either half too hard" (p. 200).

While living with Bud in Iowa, Jasmine has now become Jane: "Plain Jane is all I want to be [...] In Baden, I am Jane. Almost" (p. 22). But she feels that she will always remain exotic in this place where she lives with Bud. This makes her uneasy, because she wants to adopt an American identity, leave her past behind, and live a new life adapted to her new self:

In Baden, the farmers are afraid to suggest I'm different. They've seen the aerograms I receive, the strange lettering I can decipher. To them, alien knowledge means intelligence. They want to be make me familiar. In a pinch, they'll admit that I might look a little different [...] as though I might be Greek from one grandparent [...] farmers are famously silent, and not ashamed. (pp. 28-29)

As a result, Jasmine decides to return to California and to Taylor. Jasmine always sees America as the "ideal space/temporality of continuous self-invention" (Hoppe, 1999, p. 138), and she expresses this many times in the novel. And because she believes she can find the opportunity she's been searching for, the chance to live with her new identity, most effectively when she's with Taylor, she chooses to live with him. She is portrayed as a character who has gone through many processes trying to leave her past behind, living with an American identity, but ultimately achieving her goal. The processes of multiple identities are not portrayed as bad, but rather as advantageous for the subject seeking their place in the postcolonial context. For Jasmine, rather than remaining within rigid frameworks, she has acquired and become accustomed to new identities in a "third space." This is crucial because it provides her with freedom. This cultural hybridity has actually become the voice of the character. In other words, by using this hybridity, the character has found a way to express herself and build a life for herself.

In the novel, change is not perceived negatively in the postcolonial context; the author seeks to show that negotiations of meaning are possible: "There are no harmless, compassionate ways to remake oneself. We murder who we were so we can rebirth ourselves in the images of dreams" (p. 29). It should also be noted that, although Jasmine is portrayed as a strong and adaptable character, her identity and name have always been chosen by others; Jasmine has always submitted to the decisions of others regarding her. Timothy Ruppel (1995, p. 183) expressed that Jasmine can also be considered as "the other" here:

... the historical discourse produced by the colonizer created a system of representations (mostly centered around, and justified by, supposed traits of the native) that effaced the possibility of resistance. Resistance to domination was portrayed as an essential misrecognition on the part of the native.

Moore (2004, p. 948) claims that Mukherjee indicates "the immigrant's ability to change and adapt allows her to survive". Mukherjee wrote this novel, which deals with the difficulties experienced by the postcolonial subject and their struggle to assert themselves after obtaining American citizenship. "By the time Mukherjee writes *Jasmine*, she is ready to celebrate: —I am one of you now" (Tandon, 2004, p. 144). The character *Jasmine* is actually very similar to Mukherjee. Li (1998, p. 92) highlights this similarity between Mukherjee and her character *Jasmine* as follows:

The ritualistic Americanization of *Jasmine* from Hasnapur to California cannot be set apart from Mukherjee's own artistic migration from Calcutta to Canada to America. To be oblivious of this parallel journey is to miss not only the mutual constitution of the character's exuberant idealism and its author's own romanticism but also the integral link between *Jasmine*'s assimilation of American culture and Mukherjee's conscious appropriation of American literary traditions.

Another crucial point that places the novel within Bhabha's "third space" is the references to Indian culture in the novel. This can be seen mostly from the frequent mention of dishes from Indian cuisine: "I put some of the last night's matar panir in the microwave" (p. 19), "the next morning I packed my brothers' tiffin carriers more indulgently than usual – extra dal, extra chapatis, ..." (p. 68), "the owner was at our table, ordering the small boys and old men who did the serving to bring cleaner glasses, hotter tea, spoons for the gulab jamuns" (p. 72), "by the time I finished, it was dark, it was time to bathe and change into a fresh kameez and light the butane and fry up pakoras" (p. 89). The author did not want the character, who is in America, to lose touch with their own culture and did not separate her from her local cuisine. Furthermore, the author did not feel the need to explain these dishes and presented them to the reader as they are. Thus, the reader is constantly exposed to the foreign voice of postcolonialism within the novel.

In conclusion, the novel can be said to produce a "third space" in the postcolonial context, in Bhabha's words, both because of the themes it contains, the examples of "realia" it offers, and because of the characters' hybridity and state of being caught between two worlds. Mukherjee has, in fact, made herself visible and made her voice heard in the novel. The extent to which this postcolonial voice of the author is heard in the Turkish translation will be examined in the next chapter.

4.3. Analysis of "Third Space" in the Turkish Translation of the Novel

The novel contains many examples of realia related to Indian culture. These elements also represent the South Asian diaspora. The author's selection of these references is not accidental; it is a conscious choice and proof that the author is trying to make their own culture visible. These will be examined under different headings, such as ethnographic realia, which can be considered food, clothing, religious deities, etc.; geographical realia, which include geographical references to the region, such as plants and landforms; and socio-political realia, which describe the socio-administrative structure of Indian culture.

Due to space limitations in the article, three representative examples have been selected from each group. First, the source text and the target text will be given, followed by an explanation of the micro and macro strategies used in the translation.

4.3.1. Ethnographic Realia in Translation

This is the group that features most prominently in the novel. The author deliberately disrupts the narrative by alienating the reader in many places throughout the novel.

Example 4.3.1.1

Source Text	"I put some of the last night's matar panir in the microwave" (p. 19).
Target Text	"Dün geceden kalma matar panir'den bir parça mikro dalgaya koydum." (p. 21)

The first example is a dish from Indian culture mentioned in the novel: "I put some of the last night's matar panir in the microwave" (p. 19). Matar panir is a popular North Indian dish. It is prepared with special paneer cheese, peas, and curry sauce. The Turkish translation is as follows: "Dün geceden kalma matar panir'den bir parça mikro dalgaya koydum" (p. 21). The translator, by adopting a macro strategy of conservation, has ensured that the originality of the author's cultural meal is not lost in Turkish. By translating the realia with a repetition strategy, the translator has created the same impact in Turkish as in the source text. This example of a dish called "realia," one of many mentioned in the novel, is actually a very strong representative of Indian culture. More generally, this regional and traditional dish, which appears in the novel as part of the cuisine of people in South Asia, has been translated using a repetition strategy in the target text, thus reinforcing the presence of Indian cuisine in Turkish. In this way, it can be said that the hybridity in the postcolonial context, in line with the author's intention, has also been reflected in the translation.

Example 4.3.1.2

Source Text	"...not much bigger than the penknives that my brothers had whittled sticks with to play their danda goli games" (p. 106).
Target Text	"Ağabeylerimin danda goli oynamak için ağaç yonttukları çakılardan fazla büyük değildi" (p. 92).

The second example is a game that is part of daily life and is also specific to that region: "...not much bigger than the penknives that my brothers had whittled sticks with to play their danda goli games" (p. 106). Danda goli is a popular game played mostly with two sticks, widely played in rural areas and small towns of India. The author reminded the reader of this game. It has been translated into Turkish as follows: "Ağabeylerimin danda goli oynamak için ağaç yonttukları çakılardan fazla büyük değildi" (p. 92). In the Turkish translation, the play was again translated using the term "repetition," and the name of the play, which is quite unfamiliar to Turkish readers, was left unchanged. The inclusion of the danda goli game in the novel by the author is also significant. It is a game that reveals aspects of Indian culture and the South Asian diaspora, more than just a simple game. Its preservation in Turkish translation has also transferred the novel's hybrid nature into the Turkish language.

Example 4.3.1.3

Source Text	"Put these things away," he said to me back in the apartment. "No more chappals for me." (p. 132)
Target Text	Evimize dönünce, 'Bunları kaldır,' dedi. 'Artık çappal giymeyeceğim.' (p. 112)

The third example of the ethnographic realia category is the chappal, an item originating from South Asia. The chappal is a type of open-heeled, lightweight sandal worn particularly by the South Asian diaspora, especially in India and Pakistan. Instead of choosing any specific type of clothing or footwear, Bharati Mukherjee, in the novel, chose a type of footwear belonging to her own culture, thus giving voice to her culture. In the Turkish translation, this example of realia is translated using the micro-strategy of orthographic adaptation. This is consistent with the macro-strategy of conservation, demonstrating that the translator has reflected the author's voice in Turkish. The translator's choice not to domesticate an element that would be foreign to the Turkish reader, but only to adapt it to the rules of Turkish, has naturally ensured hybridity in the translation and helped to convey the author's postcolonial voice into Turkish.

4.3.2. Geographic Realia in Translation

Although relatively fewer than in the first category, examples of geographical realia can also be found in the novel.

Example 4.3.2.1

Source Text	"Three days after Masterji's visit I trekked as usual with my favorite group along the banks of a nullah " (p. 54).
Target Text	"Masterji'nin ziyaretinden üç gün sonra en sevdiğim arkadaş topluluğuyla birlikte kurumuş ırmak yatağının kıyısına her zamanki gibi kağı arabasıyla gidiyorduk" (p. 49).

The first example features realia, a geographical landform known and used in that region: "Three days after Masterji's visit I trekked as usual with my favourite group along the banks of a nullah (p. 54). "Nullah" is used more commonly in the geography of India and Pakistan to refer to a stream between valleys. It is transferred into Turkish as "Masterji'nin ziyaretinden üç gün sonra en sevdiğim arkadaş topluluğuyla birlikte kurumuş ırmak yatağının kıyısına her zamanki gibi kağı arabasıyla gidiyorduk" (p. 49). As it is seen from here, "nullah" has been translated into Turkish as "ırmak yatağı" using a micro-strategy of limited universalization. By opting for a more familiar and recognizable equivalent for the Turkish reader, the translator has partially diminished the cultural originality of this example. If the translation of this realia example had employed a strategy of making it foreign, for instance, its postcolonial tone might have been more prominent in the target text. However, the realia has not been completely erased from the text; rather, it has been translated using a strategy of domestication, resulting in a more familiar equivalent for the reader.

Example 4.3.2.2

Source Text	"Sometime between winter and the next monsoon season, as the fields around us went from green to yellow to red and the air was fragrant with Vancouver Singh's harvest, ..." (p. 63).
Target Text	"Kış mevsimi ile sonraki muson mevsimi arasında, çevre tarlalar yeşilden sarıya, kırmızıya dönüşürken, havayı Vancouver Singh'in hasat kokusu doldururken, ..." (p. 56).

The second example is as follows: "Sometime between winter and the next monsoon season, as the fields around us went from green to yellow to red and the air was fragrant with Vancouver Singh's harvest, ..." (p. 63). Here, it can be said that the monsoon, a typical rainy season in Asia and Southeast Asia, usually occurs between May and September. In Turkish, it is rendered as: "Kış mevsimi ile sonraki muson mevsimi arasında, çevre tarlalar yeşilden sarıya, kırmızıya dönüşürken, havayı Vancouver Singh'in hasat kokusu doldururken, ..." (p. 56). Linguistic translation has been used here, and this element has been translated directly into Turkish as it is known in Turkish, since a direct equivalent for this concept exists in Turkish. Indeed, this has become a conservation strategy. Because this is actually an example of realia that also has a geographical equivalent. In the Turkish translation, the use of linguistic translation did not diminish the sound of the realia in the target text; on the contrary, a familiar equivalent was used for the reader, a natural phenomenon specific to that geography was preserved in the text, and a strategy that can be considered very suitable for postcolonial purposes was chosen by the translator.

Example 4.3.2.3.

Source Text	I couldn't see the neem tree from where I sat, but I could smell its bitter clean leaves... (p. 70)
Target Text	Oturduğum yerden neem ağacını göremiyordum, ama temiz yaprakların... (p. 62)

The final example in the geographic realia category features a tree species native to South Asia. The neem tree is a fast-growing evergreen tree species endemic to South Asia, particularly India and Sri Lanka. It is used by the local population for both agricultural and medicinal purposes. Its leaves, seeds, bark, and fruit are all utilized, and it is considered important in Ayurvedic medicine. The inclusion of the neem tree in the novel reflects the author's desire to emphasize the diversity and uniqueness of her own geography. In the Turkish translation, the translator employed a repetition strategy, even though it was not consistent with the phonetic structure of Turkish. In Turkish, two 'e' sounds cannot appear side by side, as in 'neem'. Therefore, preserving and using the realia as it is in the Turkish translation ensures the hybridity of the text and conveys the author's postcolonial activist voice to Turkish readers. In this way, the translator also introduces a geographic tree species from South Asia to the Turkish reader and presents an element of the author's culture to them.

4.3.3. Socio-political Realia in Translation

Although this category is the fewest in the novel, there are references to Indian social and administrative life.

Example 4.3.3.1

Source Text	"He refused to speak Hindi as well, considering it the language of Gandhi , the man who had approved the partition of Punjab and the slaughter of millions" (p. 42).
Target Text	"Hintçe konuşmayı da Gandi'nin , yani Pencap'ın bölünmesini, milyonlarca kişinin katledilmesini onaylayan adamın dili olduğu için yadsıyordu" (p. 40).

The first example is a very important social and political figure for India: "He refused to speak Hindi as well, considering it the language of Gandhi, the man who had approved the partition of Punjab and the slaughter of millions" (p. 42). Gandhi, as the spiritual and political leader of India's political freedom movement, is particularly significant to the people of that region. Gandhi has been translated into Turkish as Gandi: "Hintçe konuşmayı da Gandi'nin, yani Pencap'ın bölünmesini, milyonlarca kişinin katledilmesini onaylayan adamın dili olduğu için yadsıyordu" (p. 40). Here, it's possible to discuss orthographic adaptation on a micro level. The translator, while translating Gandhi in a way that suits the phonetic structure of Turkish, still chose to conserve realia. The preservation of a political figure as important as Gandhi in the translation means that Indian history and political life are also given a voice in Turkish. He is, in fact, a figure known to Turkish readers and is known worldwide as an Indian leader. This can explain the translator's preference for using orthographic adaptation in the target text. This, in turn, aligns with the macro strategy of conservation, which preserves the author's voice.

Example 4.3.3.2

Source Text	"Mataji, my mother, couldn't forget the Partition Riots " (p. 41).
Target Text	"Annem Mataji, ayrılıkçıların ayaklanmalarını unutamıyordu" (p. 39).

The second example of sociopolitical realia is another significant social phenomenon within the context of India: "Mataji, my mother, couldn't forget the Partition Riots" (p. 41). "Partition Riots" recounts the devastating social violence that erupted following the Partition of India in 1947, a pivotal event in South Asian postcolonial history. In Turkish, it is translated as: "Annem Mataji, ayrılıkçıların ayaklanmalarını unutamıyordu" (p. 39). In Turkish, however, it was translated as "ayrılıkçıların ayaklanmaları" through absolute universalization. This translation somewhat diminishes the cultural tone and the visibility of the Indian context in the original text. The Partition Riots, being a significant event in the Indian context, reflect that culture and history. However, in the Turkish translation, the use of this realia, detached from its existing context, has somewhat diminished its postcolonial voice and the hybrid nature of the text.

Example 4.3.3.3.

Source Text	Mataji and Dida could have been Sivaji and Aurangzeb out of Masterji's book on Indian history. (p. 48)
Target Text	Mataji ile Dida, Masterji'nin Hindistan tarihi kitabındaki Sivaji ile Aurangzeb olabilirlerdi. (p. 45)

Shivaji was one of the 17th-century Indian kings who lived and died in the 1600s. He was also the founder of the Maratha Empire, which fought against Mughal rule. Shivaji established an independent state with a strong and disciplined army. He is one of the most important kings in Indian history, particularly for his resistance against the Mughals and his military genius. His inclusion in the novel is the author's reference to Indian history. On the other hand, Aurangzeb was a Mughal ruler who significantly expanded the borders of his empire, conquering almost the entire Indian subcontinent. Therefore, he holds an important place in Indian history. The wars between these two figures also had an impact on the Indian lands. The author's use of both historical figures in the novel is for this reason. In the Turkish translation, the translator used repetition to translate both socio-political figures, preferring this even though it is not phonetically appropriate in Turkish, and thus conveying excerpts from Indian history without domesticating them into Turkish. This has made both Indian history and Mukherjee, a postcolonial writer, visible to Turkish readers, and has also provided support for the author's resistance movement. The preservation of figures from Indian history in the text, even though they are likely unknown to Turkish readers, is noteworthy in the postcolonial context.

As seen in all three categories of realia, the translator Nazan Tanöver has largely preferred to translate Mukherjee's postcolonial voice into Turkish using a conservation macro strategy. Indian food, games from daily life, references to that geography, social and political figures and events have been left unfamiliar to the Turkish reader. This aligns with the author's intention. By allowing the reader to feel alienated from the text at times, the translator has also achieved the author's goal in Turkish. In other words, the author's marginalized, hybrid voice has not been suppressed in Turkish.

5. Conclusion

This article aims to position Bharati Mukherjee, one of the most important writers of the South Asian diaspora; her novel *Jasmine*; the novel's main character, *Jasmine*; and, finally, the Turkish translation of the novel, *Yasemin*, within Bhabha's "third space". In doing so, the theoretical part first draws upon Bhabha, who made significant contributions to postcolonial translation theory, and the concepts of "third space," "hybridity," and "cultural translation." Mukherjee is a postcolonial writer who migrated from east to west, spending 14 years in Canada where she felt "other" and exotic, and later finding a freer and more adaptable environment in America, yet remaining "in-between" the First and Third Worlds. These characteristics make her a "cultural translator." As in her other works, the author has created a hybrid character in *Jasmine*.

who is very similar to herself. The character has undergone multiple changes and transformations. With each new name and identity, she has tried to adapt to a new environment. And she has done so very bravely. As Bhabha (1994) consistently emphasizes, new negotiations and transformations of meaning are a necessity of the postcolonial environment and create an environment that benefits hybrid individuals.

The article also examines the extent to which the author's postcolonial voice is heard in Turkish, that is, whether the Turkish translation of the work creates a "third space". In doing so, Vlahov and Florin's (1980) realia classification was used to categorize the references in the novel. The article is based on 87 realia examples identified by the researcher so far as part of the thesis work. While the thesis study includes a broader dataset, this article only details examples that are highly representative for the purposes of discussion. Nevertheless, providing the total number is important for demonstrating the general trend in translation strategies and for presenting a holistic framework of the findings.

Based on the total 87 examples across the three categories, 68 conservation macro strategies were identified, while 19 substitution strategies were observed. The analysis reveals a distinct conservation-oriented tendency in the translator's strategic choices. In the category of ethnographic realia, 63 conservation and 15 substitution strategies were identified. In the category of socio-political realities, 2 substitutions and 2 conservations were identified. Finally, in the category of geographical realia, 3 conservation and 2 substitution macro strategies were analyzed. In a context where cultural references are so important, the translator's avoidance of domesticating these references is actually very valuable. It wouldn't be wrong to say that these examples of realia are unfamiliar to the Turkish reader. However, the translator's emphasis on conservation in translation shows that the author's uniqueness has been preserved in Turkish. References to Indian dishes like "Gulab jamun," Indian clothing, and social and political elements that constitute Indian culture have been translated using "repetition," meaning they have been transferred directly into Turkish. Translator Nazan Tanöver's frequent use of this strategy also demonstrates that Mukherjee's hybridity has been preserved. *Jasmine* is a hybrid novel, and its Turkish translation is also a hybrid novel. In light of these analyses, it can be said that the Turkish translation of *Jasmine* also produces a "third space." The Turkish translation by Nazan Tanöver has made Mukherjee's postcolonial voice heard and has made Mukherjee visible in Turkish as well.

As mentioned before, one of the ultimate goals of postcolonial translation is to make the voices of authors heard in other languages. Because translation, in this context, should not be seen merely as the translation of a novel, but as a much more political and ethical act. Indeed, the translator, through her translation choices, could have suppressed or diminished Mukherjee's postcolonial voice in Turkish, even making her invisible to the Turkish reader. But the translator consciously chose the opposite. This approach directly affected the author's visibility. As a "cultural translator," Mukherjee chose to use references to her own culture in her novel, beyond themes and narratives, to prove her own existence. The translator's preference for preserving these examples in Turkish demonstrates her support for the author's struggle.

In conclusion, the novel *Jasmine* has succeeded in creating a 'third space' among its author, the novel, its protagonist, and the Turkish translation. Because it describes the 'in-between' and 'hybrid' situation of the postcolonial subject in the source text, it has also successfully represented this in the Turkish translation.

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