



ANKARA
HACI BAYRAM VELİ ÜNİVERSİTESİ
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

Translating Voices, Resisting Silences: Feminist Postcolonial Approaches to Female Identity Construction in Zadie Smith's Novels and Their Turkish Translations

| Ph. D. Dissertation

Feride Çopraşık

Department of Translation and Interpreting Studies
Translation and Cultural Studies (English) Doctorate Program
Ankara, 2025

**Translating Voices, Resisting Silences: Feminist Postcolonial Approaches to Female Identity
Construction in Zadie Smith's Novels and Their Turkish Translations**

Feride oprařık

Supervisor

Prof. Dr. Ařlı zlem Tarakcioęlu

Thesis Jury

Do. Dr. Tuęe Elif Tařdan Doęan

Prof. Dr. Ařlı zlem Tarakcioęlu

Do. Dr. ęr. y. A. Nejat Tngr

Dr. ęr. y. Ayře Selmin Sylemez

Dr. ęr. y. Břra zer Erdoęan

Ph. D. Dissertation

Department of Translation and Interpreting Studies

Translation and Cultural Studies (English) Doctorate Program

Ankara - 2025

ETHICAL STATEMENT

In this thesis, which I prepared following Ankara Hacı Bayram Veli University Thesis Writing Rules; I have obtained the data, information and documents I have presented in the thesis within the framework of academic and ethical rules, that I have presented all information, documents, evaluations and results following scientific ethics and morals, that I have cited all the works I have used in the thesis by making appropriate references, that I have not made any changes in the data used. I declare that the work I have presented in this thesis is original; otherwise, I declare that I accept all the loss of rights that may arise against me.

FERIDE OPRAŐIK

24.07.2025

ONAY

Ankara Hacı Bayram Veli Üniversitesi Lisansüstü Eğitim Enstitüsü Mütercim ve Tercümanlık Ana Bilim Dalı / Çeviri ve Kültürel Çalışmalar Doktora Programı (İngilizce) doktora öğrencisi Feride Çopraşık tarafından hazırlanan “Translating Voices, Resisting Silences: Feminist Postcolonial Approaches to Female Identity Construction in Zadie Smith’s Novels and Their Turkish Translations” Başlıklı tez çalışması 24/07/2025 tarih ve 11.30 saatinde yapılan tez savunma sınavında aşağıdaki jüri tarafından OY BİRLİĞİ ile DOKTORA TEZİ olarak KABUL edilmiştir.

	Kabul	Ret
Başkan Doç. Dr. Öğr. Üy. A. Nejat Töngür (Maltepe Üni.)	☒	☐
Danışman Prof. Dr. Aslı Özlem Tarakcıoğlu (HBV)	☒	☐
Üye Doç. Dr. Tuğçe Elif Taşdan Doğan (HBV)	☒	☐
Üye Dr. Öğr. Üy. Ayşe Selmin Söylemez (HBV)	☒	☐
Üye Dr. Öğr. Üy. Büşra Özer Erdoğan (AYBÜ)	☒	☐

Sesleri Çevirmek, Sessizliklere Direnmek: Zadie Smith'in Romanlarında ve Türkçe Çevirilerinde Kadın Kimliğinin İnşasına Feminist Postkolonyal Yaklaşımlar

Feride ÇOPRAŞIK

Doktora Tezi

Danışman: Prof. Dr. Aşlı Özlem Tarakcıoğlu

**T.C. Ankara Hacı Bayram Veli Üniversitesi, Lisansüstü Eğitim Enstitüsü
Mütercim ve Tercümanlık Ana Bilim Dalı / Çeviri ve Kültürel Çalışmalar Doktora
Programı (İngilizce)
2025, Ankara**

ÖZET

Edebiyat dünyası daha küresel hale geldikçe, postkolonyal metinlerin çevirisi güç dinamikleri, kimlik ve direniş hareketleri gibi temaları keşfetmek için önemli bir alan olarak ortaya çıkmaktadır. Feminist akademik söylemde, marjinlerde kalanların bakış açılarını vurgulamak, yaygın anlatılara meydan okumak ve farklı kültürel ve dilsel alanlarda cinsiyete ve ırka dayalı kimliklerin inşasını ve temsilini analiz etmek çok önemlidir. Bu çalışma, Zadie Smith'in *İnci Gibi Dişler*, *NW Londra* ve *Dans Zamanı* romanlarında ve Türkçe çevirilerinde madun kadın kimliğinin nasıl yeniden inşa edildiğini feminist postkolonyal teori, çeviribilim ve anlatı analizinin bütünleştirici yaklaşımlarını kullanarak karşılaştırmalı olarak incelemektedir. Çalışma, Rimmon-Kenan'ın (2005) dış görünüş ve çevre gibi dolaylı karakterizasyon unsurlarını, postkolonyal bağlamda romanlardaki ikinci nesil madun kadın karakterlerin temsilini analiz etmek için kullanmaktadır. Tez, İngilizce orijinali ile Türkçe çevirisini karşılaştırarak, Mona Baker'in (2018) eş değersizlik sorunlarının üstesinden gelmek için önerdiği stratejilerin erek metindeki bu karakter temsillerini çeviri sürecinde nasıl etkilediğini incelemektedir. Metodolojik bir yaklaşım olarak feminist eleştirel söylem analizini kullanan çalışma, bahsi geçen çevirilerin erek metinde sömürgecilik ve ataerkilliğin egemen anlatılarına direnç gösterip göstermediğini veya bunları yaygınlaştırıp yaygınlaştırmadığını araştırmaktadır. Çalışma bu çeviri tercihlerinin feminist postkolonyal kimliğin erek kültürde yeniden inşası üzerindeki etkisini de incelemektedir. Ayrıca bu çalışma, sömürgecilik sonrası feminist çevirinin, sömürgeci geçmişlerle tamamen şekillenmemiş ve ideolojik etkilerinden tamamen bağımsız olmayan bir ortamda nasıl işlediğini araştırmak için Türkiye'nin kültürlerin karışımı ve sömürgecilik tarihinin olmamasıyla karakterize edilen farklı durumunu da ışık tutmaktadır.

Anahtar Kelimeler: feminist postkolonyal çeviri, madun, dolaylı karakterizasyon, direniş, Zadie Smith

Translating Voices, Resisting Silences: Feminist Postcolonial Approaches to Female Identity Construction in Zadie Smith's Novels and Their Turkish Translations

Feride OPRAŐIK

Doctoral Thesis

Supervisor: Prof. Dr. AŐlı zlem Tarakcıođlu

Ankara Hacı Bayram Veli University, Institute of Graduate Programs

Department of Translation and Interpreting Studies / Translation and Cultural Studies

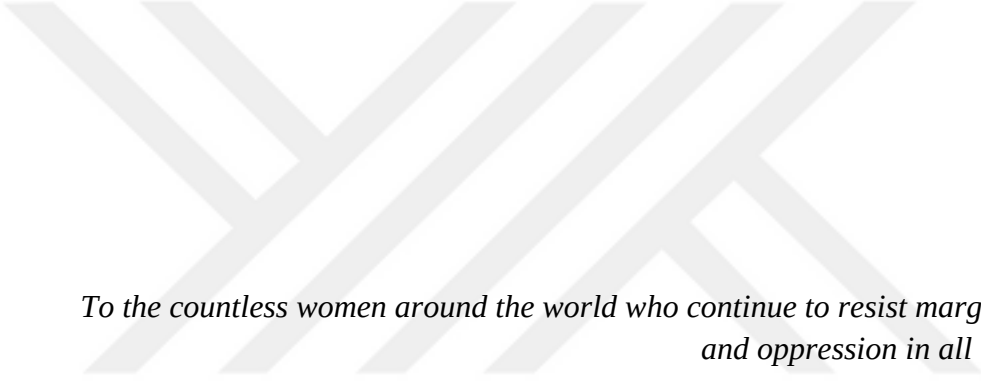
Doctorate Program

2025, Ankara

ABSTRACT

As the literary world becomes increasingly global, translating postcolonial texts emerges as a crucial sphere for exploring themes of power dynamics, personal identity, and acts of resistance. In feminist academic discourse, it is instrumental to highlight the perspectives of those on the margins, challenge established narratives and analyse the construction and representation of gendered and racial identities across diverse cultural and linguistic landscapes. This study comparatively examines how subaltern female identity is shaped and reconstructed in Zadie Smith's novels, *White Teeth*, *NW*, and *Swing Time*, as well as their Turkish translations, employing the integrated approaches of feminist postcolonial theory, translation studies, and narrative analysis. The study applies Rimmon-Kenan's (2005) indirect characterisation aspect, such as external appearance and environment, to analyse the representation of the second-generation subaltern female characters from the novels in a postcolonial context. By comparing the English original with its Turkish translation, the dissertation examines how Mona Baker's (2018) chosen strategies, like cultural substitution or paraphrasing in dealing with non-equivalence problems, influence these character representations in the target text. Using feminist critical discourse analysis as a methodological approach, the study investigates whether these translations show resistance or promote the dominant narratives of colonialism and patriarchy in the target text. The study also examines the impact of the translation choices on the reconstruction of feminist postcolonial identity in the target culture. Furthermore, this study sheds light on Türkiye's distinct situation, characterised by a blend of cultures and a lack of colonial history, to investigate how feminist postcolonial translation functions in an environment that is not wholly shaped by colonial pasts nor completely detached from their ideological impacts.

Keywords: feminist postcolonial translation, subaltern, indirect characterisation, resistance, Zadie Smith



*To the countless women around the world who continue to resist marginalisation
and oppression in all its forms...*

ACKNOWLEDGEMENTS

First and foremost, I would like to express my deepest gratitude to my supervisor, Prof. Dr. Aslı Özlem Tarakcıoğlu, for her invaluable guidance, unwavering support, and insightful feedback throughout the course of this study. Her expertise and mentorship have been instrumental in shaping both the content and the direction of this research.

I would also like to extend my heartfelt thanks to the esteemed members of my thesis committee, especially Doç. Dr. Tuğçe Elif Taşdan Doğan and Dr. Öğr. Üy. Ayşe Selmin Söylemez, whose constructive feedback, academic insight, and consistently positive and encouraging attitude have made a significant impact on my academic journey.

I am also profoundly grateful to Prof. Anna Branach-Kallas from the Department of Anglophone Literature, Culture, and Comparative Studies at Nicolaus Copernicus University. Her generous academic support during my time as a visiting researcher enriched this dissertation intellectually and inspired new comparative and postcolonial perspectives.

Behind the scenes, I am deeply thankful to my mother, who raised me with strength, compassion, and the courage to resist. Her unwavering support and resilient spirit have been my greatest source of inspiration.

And finally, a special thank you to my cat, Barney, for his emotional support, ever-faithful presence during long writing nights, and expert-level keyboard interference.

TABLE CONTENTS

	Page
Özet	iv
Abstract	v
Dedication	vi
Acknowledgements	vii
Table of Contents	viii
List of Tables	x
Table of Figures	xii
Abbreviations	xiii
1. INTRODUCTION	1
2. REVIEW OF LITERATURE	11
2.1. Postcolonialism	11
2.1.1. Postcolonial Literature	18
2.1.2. Contemporary Postcolonial Fiction in Britain	22
2.2. Feminist Postcolonial Theory	26
2.2.1. Spivak's Concept of 'Subaltern'	29
2.2.2. Beyond Borders: Intersections of Third World and Transnational Feminisms	30
2.2.3. Black Feminism	32
2.3. Postcolonial Translation Studies	35
2.3.1. The Feminist Postcolonial Approaches to Translation Studies	39
2.3.2. Translation as an Act of Resistance in Postcolonial Context	45
2.3.3. Niranjana's Approach to the Notion of Resistance	49
2.4. Narrative in Translation Studies	54
2.5. Locating Feminist Postcolonial Translation in Türkiye: Recontextualising Identity and Resistance	58
2.5.1. Contemporary Postcolonial Recontextualisations within the Turkish Context	63
2.6. Zadie Smith and Her Novels: Summaries and Critical Reflections	68
2.6.1. Framing Zadie Smith within Postcolonial Literature	69
2.6.2. <i>White Teeth</i>	73
2.6.3. <i>NW</i>	81
2.6.4. <i>Swing Time</i>	89
2.6.5. About The Translations and The Translators	98
3. METHODOLOGY	101

3.1.	Theoretical Framework.....	101
3.1.1.	Feminist Critical Discourse Analysis.....	103
3.1.2.	Rimmon-Kenan's Model of Characterisation in Narrative Fiction	104
3.1.3.	Mona Baker's Translation Strategies.....	106
3.2.	Research Design.....	112
3.3.	Data Collection Procedure	113
3.4.	Data Analysis Procedure.....	115
4.	ANALYSIS AND DISCUSSION.....	117
4.1.	<i>White Teeth</i> and Its Turkish Translation <i>İnci Gibi Dişler</i>	117
4.2.	<i>NW</i> and Its Turkish Translation <i>NW London</i>	150
4.3.	<i>Swing Time</i> and Its Turkish Translation <i>Dans Zamanı</i>	187
5.	CONCLUSION.....	225
	Genişletilmiş Özet.....	237
	References.....	241
	Curriculum Vitae	249

LIST OF TABLES

Table 1	118
Table 2	120
Table 3	123
Table 4	126
Table 5	128
Table 6	131
Table 7	134
Table 8	135
Table 9	137
Table 10	139
Table 11	142
Table 12	143
Table 13.Overall evaluation of the discussions (<i>WT</i>)	145
Table 14. Resistance levels in <i>WT</i>	149
Table 15. Baker’s applied non-equivalence translation strategies <i>WT</i>	149
Table 16	150
Table 17	152
Table 18	154
Table 19	157
Table 20	160
Table 21	163
Table 22	166
Table 23	168
Table 24	171
Table 25	173
Table 26	176
Table 27	179
Table 28.Overall evaluation of the discussions (<i>NW</i>).....	182
Table 29. Resistance levels in <i>NW</i>	186
Table 30. Baker’s applied non-equivalence translation strategies in <i>NW</i>	186
Table 31	187
Table 32	190
Table 33	192
Table 34	195
Table 35	198
Table 36	201
Table 37	204
Table 38	206

Table 39	208
Table 40	211
Table 41	214
Table 42	217
Table 43. Overall evaluation of the discussions (<i>ST</i>)	220
Table 44. Resistance levels in <i>ST</i>	223
Table 45. Baker’s applied non-equivalence translation strategies in <i>ST</i>	223



TABLE OF FIGURES

Figure 1. Resistance Levels in <i>WT</i>	227
Figure 2. <i>WT</i> Translation Strategies.....	228
Figure 3. Resistance Levels in <i>NW</i>	230
Figure 4. <i>NW</i> Translation Strategies	230
Figure 5. Resistance Levels in <i>ST</i>	232
Figure 6. <i>ST</i> Translation Strategies	232



ABBREVIATIONS

Below are the abbreviations along with their explanations that are referenced throughout this dissertation when necessary.

Abbreviation	Description
FCDA	Feminist Critical Discourse Analysis
FPI	Feminist Postcolonial Identity
SW	<i>Swing Time</i>
WT	<i>White Teeth</i>

1. INTRODUCTION

This dissertation has closely explored how subaltern female identities are constructed and depicted in Zadie Smith's selected novels of *White Teeth*, *NW*, and *Swing Time*, along with the methods used in the Turkish translation to negotiate these identities through distinct translational approaches. Drawing from feminist postcolonial translation theory, the study explores Gayatri Chakravorty Spivak's (2015) perspective that the dominant discourses tend to overshadow the true voices of subaltern groups, especially through the interaction of linguistic elements and power hierarchies. Tejaswini Niranjana (1992) argues that translation is not free from ideological influences; rather, it is shaped by historical contexts of colonial dominance and the processes of cultural integration. To bring forefront these gendered postcolonial contexts and ideologies embedded in the narrative, feminist critical discourse analysis presented by Michelle Lazar (2005) has been comparatively applied in the study. By incorporating Feminist Critical Discourse Analysis (FCDA) as an analytical tool together with the approaches of Spivak and Niranjana to translation, this study has focused on the extent to which the Turkish translation either reinforces or resists the ideological implications of the source text, utilizing Mona Baker's (2018) non-equivalence strategies, which includes cultural substitution, omission, paraphrasing, and the use of more neutral or generalized expressions. The analytical framework incorporated Shlomith Rimmon-Kenan's (2005) classification of characterisation, focusing on aspects such as external appearance, actions, characteristics of speech, and environment to examine the discursive formation of female identities across different linguistic contexts. The focus of the study is the second-generation female characters from the postcolonial community of Britain, particularly those from the Northwest district of London and other diverse postcolonial spaces, such as West Africa. The chosen extracts from the novels and their translations centre upon the characterisation of these postcolonial women from a feminist postcolonial lens. In the extracts, culture-specific words, names, phrases, and expressions that are heavily laden with postcolonial traumas, themes, metaphors, and imagery have been identified and evaluated in terms of their impact on the construction of female postcolonial identity representation within the framework of FCDA. The evaluation of these elements in the analysis of the translations has been limited to non-

equivalence problems that may pose challenges for both the translator and the Turkish audience, since comprehension of the feminist postcolonial critique hidden in the narrative may be difficult due to Türkiye's complex position regarding both colonialism and postcolonialism. In line with the subaltern positioning and resistance stance of non-equivalent elements in the source text, the preferred strategies have been examined to determine to what extent they form renderings in terms of resisting or promoting the dominant narratives, and how these formations re/shape feminist postcolonial identity representation in the target text.

Postcolonial feminist theory arises from the intersection of postcolonial criticism and feminist perspectives, highlighting the impact of colonialism and patriarchy on women's lives in previously colonised regions and colonising metropolises. While Western feminism has faced criticism for its tendency to generalise female experiences, postcolonial feminism highlights the rich diversity of women's perspectives, especially those marginalised by historical and global power structures. Theorists like Spivak (2015) have pointed out that discursive and material structures often render "Third World women" as marginalised figures, typically illustrating them as helpless victims without any historical influence. The question posed by Spivak (2015) in her work "Can the Subaltern articulate their voice?" is crucial, emphasising the fundamental barriers that hinder subaltern women from achieving self-representation in dominant frameworks of understanding. In the field of translation studies, postcolonial feminist theory emphasises that translation is not merely a technical task but a process laden with ideological significance, which can either reinforce or challenge dominant power structures. The act of translating can become a space for negotiation, where voices that are influenced by gender and race may be silenced or altered to fit the expectations of the receiving culture. According to Tejaswini Niranjana (1992), translation during the colonial era served as an instrument of imperial control, influencing the perception and portrayal of colonised societies. Considering this, those who study feminist translation stress the vital importance of making marginalised women's narratives visible, engaging in meaningful intervention, and adhering to ethical responsibilities during the translation process. When considering literary translation, this angle becomes crucial, as the voice of the subaltern woman is both linguistically expressed and influenced by the translator's ideological perspectives. The way translators choose between neutral and politically charged language,

decide to leave out culturally significant references, or depict the speech and actions of female characters can significantly impact the ability of a translation to maintain or diminish a feminist postcolonial perspective. Hence, postcolonial feminist theory provides translators and researchers with a critical framework to examine how translation practices can either silence or highlight the identities of marginalised women across diverse cultural and linguistic landscapes. In this sense, FCDA, as a crucial tool for investigating how language contributes to the formation and continuation of power dynamics related to gender, encourages a critical reading of the original texts and their translated versions. It can shed light on how female identities, particularly those of women from marginalised backgrounds, are situated within the complex interplay of patriarchy, colonialism, and race. According to Lazar (2005), FCDA functions as a dual-purpose project that is both political and analytical, to uncover and challenge how language serves to reinforce social inequalities. In this regard, this study explores the impact of translators and their choices on language and structure, which determines whether they preserve or diminish the feminist and postcolonial themes inherent in the source materials, thus revealing the level of resistance or alignment within the translated works (Lazar, 2005).

This study also draws from the narrative approach to translation studies. The significance of narrative theory lies in its ability to reveal the construction, representation, and reconstruction of identities, especially for women in subaltern positions, through the act of translation. According to Mona Baker (2006) in her work *Translation and Conflict: A Narrative Account*, translation transcends a simple linguistic practice; it is a narrative process that influences the formation of both collective and personal identities among different cultures. As Baker (2006) points out, translators deal with diverse forms of narratives, which can result in either the reinforcement of dominant ideologies or their subversion to resist colonial and patriarchal narratives. From a postcolonial feminist standpoint, this notion emphasises how translation choices, particularly those involving non-equivalence, affect the discursive representation of women's subjectivity. In this sense, the study illustrates the importance of the narrative aspect of language in both the original and translated works, thereby reinforcing the translator's ethical commitment to convey voices that have faced historical marginalisation or silence. Similarly, the indirect characterisation framework

established by Shlomith Rimmon-Kenan (2005) presents a useful approach for analysing how characters are shaped by narrative elements such as external appearance or environment. These classifications reveal the intricate and multifaceted nature of identity formation, particularly within postcolonial and feminist literature, where character evolution frequently intertwines with extensive societal discussions surrounding race, gender, and power dynamics. Rimmon-Kenan's (2005) framework facilitates a structured analysis of the ways in which translators navigate and convey these components between different languages and cultural contexts within the field of translation studies. In this study, it serves as a framework to determine if the depiction of female characters in Zadie Smith's literature is retained or altered in the translations into Turkish. Examining these categories through the lens of Mona Baker's (2018) strategies for addressing non-equivalence reveals that translation can either maintain or alter the ideological and emotional dimensions of characterisation, which in turn affects the representation of subaltern female identity in the target culture.

From a methodological standpoint, this research employs a qualitative content analysis approach deeply rooted in the theoretical viewpoints of feminist postcolonial translation studies. It combines perspectives drawn from Creswell's (2014) focus on interpretive, context-sensitive inquiry, Saldanha and O'Brien's (2013) systematic methods in translation studies, Riessman's (2008) narrative technique, and Miles, Huberman, and Saldaña's (2014) understanding of qualitative research as iterative, inductive, and contextually rich. A multi-layered analytical perspective is forged by the study, integrating Baker's (2018) translation strategies with Rimmon-Kenan's (2005) characterisation categories, to facilitate the examination of subaltern female identity construction in Zadie Smith's works and their Turkish translations. This integrated methodology provides both precision and sensitivity to the cultural and ideological aspects of translation, while also setting up a comparative framework that reveals how translation can either resist or strengthen dominant discourses.

In a broader context, the study is also significant in drawing attention to the challenges and the need for awareness in translating feminist postcolonial elements to other cultural contexts like Türkiye. The specific challenge of translating postcolonial feminist works into Turkish arises from Türkiye's complicated role, which is characterised by a history of neither

colonisation nor total separation from imperial and orientalist traditions. This situation creates difficulties in how postcolonial feminist narratives are understood and translated, with the potential for resistance to prevailing discourses to be lessened due to cultural differences or a shift away from the political context. Through the examination of Smith's works in Turkish translation, this study enhances discussions surrounding the worldwide dissemination of postcolonial literature, focusing on how translators can either perpetuate or resist dominant cultural narratives. In this sense, the study brings to light the translator's role as a mediator of ideological perspectives and points out the importance of adopting ethical and contextually aware translation strategies to preserve the powerful critique inherent in feminist and postcolonial narratives.

The subject of the study

This study investigates the tenets of postcolonial theory by bringing diverse disciplines like feminism, translation and cultural studies together with a close textual analysis of the selected novels by a British author, Zadie Smith, and their Turkish translations. Through the comparative analysis of the characterisation of postcolonial female identities and their representations as distorted subaltern women of the contemporary generation in the novels, this dissertation examines how the translated novels reconstructed complex and subtle gendered discourses intertwined with colonial ones in the target culture. While re-narrating the discursive representation of postcolonial female characters, the translators' approach and choices, and their resistance stance to the embedded discourses of colonialism within the context of feminist studies are textually evaluated. In this respect, the key notions in the field, such as the concept of subaltern and resistance proposed respectively by leading figures in postcolonial studies, Gayatri C. Spivak and Tejaswini Niranjana, are explored to evaluate whether the translators are resistant to decolonising the colonial discourses or participate in promoting these discourses in reconstructing postcolonial female identity in the target text.

Since language is a tool in constructing gender identities within its own social context, discourses can be examined to reveal explicit meanings and assumptions concerning the production of gender identity in narrative fiction. In this study, feminist critical discourse

analysis is employed as a methodology to analyse how Zadie Smith constructs and represents female identity through characterisation, and simultaneously how she disrupts Spivak's concept of 'subalternity' in her novels by giving voice to female characters. The process of translation adds another dimension and diversity to this production from a different angle. Furthermore, the Turkish representations of these discourses are also evaluated in the light of postcolonial feminist echoes and reception in Türkiye, and how these echoes influenced the translators' discursive presence as well as their resistance to colonial discourses is discussed with the help of feminist critical discourse analysis. Thus, while this dissertation focuses on both source and target texts' discursive representations concerning postcolonial female identity construction through the narrative tool of characterization with the help of FCDA, it also evaluates the translators' discursive presence as an act of resistance by investigating the translators' choices concerning Mona Baker's (2018) translation strategies in re-narrating the discursive representations into the target texts.

The aim of the study

This study aims to examine the discursive constructions and representations of subaltern female identities conveyed through characterisation in Zadie Smith's novels *White Teeth* (2002), *NW* (2012) and *Swing Time* (2017), and to analyse the way these identities are reconstructed via their translations into Turkish. The study draws upon feminist postcolonial theory, translation studies, and narrative characterisation to investigate the function of indirect characterisation as a narrative strategy for expressing fragmented and marginalised perspectives. It further analyses whether the Turkish adaptations maintain, change, or resist the ideological concepts found in the source materials. Through this approach, the study aims to shed light on the translator's contribution in mediating identity and ideology, while also assessing the interplay between translation practices and the power structures that exist in a postcolonial setting, notably in a cultural setting like Türkiye's, which plays a complicated role in the broader context of worldwide colonial histories.

Research Questions

1. How does Zadie Smith construct a fragmented or distorted view of subaltern female identity using indirect characterisation?
2. To what extent do the translators of Zadie Smith's novels either resist or reinforce the ideological position of the source text in the reconstruction of postcolonial female identities, and how have the chosen translation strategies impacted the representation of the subaltern women in the target language?
3. How do the translated representations illuminate the role of feminist postcolonial translation in Türkiye, a country that embodies cultural hybridity without a history of colonisation?

Significance of the Study

This study will provide several dimensions for future research in terms of combining feminist studies with linguistics, translation, postcolonialism, and narratology. In addition, employing feminist critical discourse analysis in postcolonial translation studies and feminist studies will reveal hidden gendered structures embedded in the discourse of translated texts. It questions the belief in impartiality among translators by demonstrating that translation can either challenge or reinforce prevailing ideologies, particularly those concerning gender, race, and colonial narratives. The study is also significant for the Turkish context since it can add new dimensions to the feminist critique in Türkiye with the help of analytical activism in academic environments. The unique geographical and historical situation of Türkiye, lying at the crossroads of East and West and influenced by imperial legacies without having undergone direct colonial rule, presents an exceptional opportunity to enhance postcolonial dialogue beyond its conventional Western boundaries. By highlighting feminist and postcolonial angles, this dissertation plays an essential role in bridging a notable gap in Turkish translation studies, where these perspectives may often be neglected. Furthermore, employing analytical models like Mona Baker's (2018) non-equivalence strategies as well as Rimmon-Kenan's (2005) framework for understanding character portrayal not only deepens

the insight into Zadie Smith's novels across different cultural landscapes but also offers a groundwork for upcoming research that links ideology, identity, and translation.

Limitations

In the study, Türkiye's exceptional historical and geopolitical situation may present a considerable limitation. While some nations have a clear history of colonisation, Türkiye's experience with Western imperialism is more layered, focusing on cultural and political dynamics rather than formal colonial rule. This specific situation may hinder the straightforward application of typical postcolonial approaches, which are often rooted in the narratives of nations that have undergone colonisation. Hence, adopting traditional postcolonial approaches may not fully account for the diverse socio-cultural dynamics present in Türkiye, which could restrict the theoretical foundation of the research. In addition, the study's concentration on textual analysis, without the inclusion of empirical data like translator interviews or audience reception studies, might restrict a full grasp of the practical dimensions of translation and how it is received in the target culture. Regardless of these limitations, this study offers important insights to translation studies and postcolonial theory by bringing attention to Türkiye's nuanced and transitional status. In this regard, rather than considering this standpoint as a limitation, the study encourages the creation of more inclusive and contextually aware approaches that expand postcolonial critique beyond its conventional geographical boundaries.

Organisation of the Study

The structure of this thesis comprises five key chapters, each playing a role in investigating how subaltern female identities are constructed and reinterpreted across cultures in Zadie Smith's works and their Turkish versions, utilising a feminist postcolonial translation framework.

In the first chapter, the research questions are outlined, and the chapter discusses the subject, the aim, the significance of the study, as well as its limitations. It connects the research to the broader themes of feminist postcolonial theory and translation studies.

In the second chapter, the literature review is presented, examining crucial ideas and discussions surrounding postcolonialism, feminist postcolonial theory, and the discipline of translation studies. This section also highlights the theoretical insights of academics such as Spivak, Niranjana, and Baker, while situating Zadie Smith's novels within the context of modern British postcolonial narratives. Furthermore, this section examines the role of postcolonial themes and translation practices within Türkiye's academic and cultural landscape.

The methodological approach of the study is outlined in Chapter 3. It explores the use of Feminist Critical Discourse Analysis as outlined by Lazar (2005), the indirect characterisation framework proposed by Rimmon-Kenan (2005), and the translation strategies focused on non-equivalence introduced by Baker (2018). A comprehensive discussion of the research design, data collection, and analysis procedures is also detailed in Chapter 3.

In Chapter Four, the analysis and discussion are presented, organised into three sections that focus on the novels *White Teeth*, *NW*, and *Swing Time*, as well as their Turkish translations. Every subsection examines chosen passages through the previously mentioned frameworks, identifying examples of indirect characterisation and evaluating the ideological effects of translation methods.

In the concluding chapter, the findings from all three works are synthesised to finalise the study. It considers the broader consequences of translation decisions on feminist postcolonial discussions, particularly considering Türkiye's specific cultural role as a post-imperial country that has not experienced colonisation.



2. REVIEW OF LITERATURE

This chapter offers a thorough examination of the main theoretical frameworks and academic discussions that shape the current research. By integrating postcolonialism and postcolonial literature with postcolonial feminism, postcolonial translation studies, and narrative perspectives in translation studies, this chapter situates the study within a broad interdisciplinary framework. This review examines how translation operates not only as a linguistic activity but also as a practice charged with cultural and ideological significance, by engaging with foundational thinkers such as Gayatri Chakravorty Spivak and Tejaswini Niranjana. The chapter intends to set up the theoretical groundwork needed to analyse the intersections of language, power, and female identity within postcolonial literary texts. Furthermore, this chapter considers the unique status of Türkiye, a culturally diverse nation without a colonial past, as a location where postcolonial discourse is recontextualised in translated forms, shaping the negotiation of identity and resistance for the target audience.

2.1. Postcolonialism

Postcolonialism is a theoretical term that was widely used by historians after World War II, which is also known as the post-independence period of formerly colonised nations and regions (Ashcroft et al., 2013). Although “it refers to a period coming after the end of colonialism”, postcolonialism is a debatable term as it may refer to different associations due to the richness it bears because the terms encompass the diverse experiences of former European countries in different regions and cultures (Childs & Williams, 2013, p.1). In the introductory part of the book *Post-colonial Studies Reader*, the authors argue that postcolonial theory cannot be limited to only the period after colonisation and its effects on culture, rather it should be treated as an ambiguous, complex, and fluid concept that still has a strong influence on postcolonial societies in the form of neo-colonial domination (Ashcroft et al., 1994). This new formation in the formerly colonised societies has many forms, such as “internal divisions based on racial, linguistic or religious discriminations; the continuing unequal treatment of indigenous peoples in settler/invader societies” (Ashcroft et al., 1994, p.2). As a result, postcolonial studies cannot be limited to certain periods in history; they cover diverse issues, including migration, diaspora, gender, race, and the representation of

these issues. Although there seems to be no common consensus on the term itself, the common concern of postcolonial theory for Childs and William (2013) is that postcolonialism, after the decolonisation of the world, focuses on the impacts of the cultural production of the once-colonised countries and their descendants in European countries. Accordingly, postcolonial theory today deals with the effects of colonisation on various cultures and societies after the 1950s, especially with the development of intellectual works in academic circles. Edward Said's *Orientalism*, Franz Fanon's *Black Skin, White Masks*, and the work of other critics such as Gayatri Spivak and Homi Bhabha study colonial representation and have given way to other theories of postcolonialism in terms of culture, gender, and identity.

The origins of the postcolonial theory and criticism can be dated back to the Commonwealth period, as some writers from colonies began to write about their experience in the face of colonialism (Castle, 2001). After the dismantling of nations from the British Empire, starting with the independence of India in 1947, the legacy of colonialism and its influence on institutions continued in many layers of the once-colonised communities (Bentley, 2008). One of the concrete formations of this influence and legacy is an association called the Commonwealth. To begin with, the term colonialism itself, before mentioning Commonwealth; colonialism, as a consequence of imperialism, refers to Western imperial dominion over indigenous inhabitants and governing and exploiting them and their lands economically and culturally. To achieve this dominion, Western imperial powers create discourses of the inferiority of the colonised people, and founded a perception that, because of the colonised's lower position coloniser has the right to exploit and govern, as McLeod (2010) stresses:

Colonialism is perpetuated in part by justifying to those in the colonized nations the idea that it is right and proper to rule over other peoples, and getting colonized people to accept their lower ranking in the colonial order of the things- a process we call 'colonising the mind'...Getting both colonising and colonized people to see their world and themselves in a particular way, internalising the language of Empire as representing the natural, true order of life. (p.24)

Language, then, was a central issue in colonialism in institutionalising and justifying the exploitation of the colonised. Through the discourses of colonialism, the power and upper position of the colonised are secured, while the language of the indigenous people and its variants are marginalised as degradations. Due to this control over the imperial language, there has occurred the ‘standard’ British English inherited from the empire and the ‘english’ which the language has become in post-colonial countries (Ashcroft et al., 2002, p.7). With the emergence of new ‘english’, the postcolonial societies, as well as diasporas in metropolises, produced works in the language of an imperial power. In *Empire Writes Back*, Ashcroft et al. (2002) claim that “language becomes the medium through which hierarchical structure of power is perpetuated” and by ‘abrogation’ or ‘appropriation’ colonised people have had to use ‘english’ (p.7). Thus, colonial discourses that are ingrained in language were imposed on people who came from different regions and different cultural backgrounds. For McLeod (2010), the rejection of native languages in favour of English, along with the perception of their traditions and customs as negative and degrading compared to the metropolitan centre, has caused immense psychological damage that all postcolonial societies still suffer from. As an example, Frantz Fanon argues about the psychological effects of French colonialism in Algeria and the fighting against the French occupation in his well-known book *Black Skin, White Masks*, published in 1955. The book is about the negative outcome of the construction of identity for black people and the traumatic experiences of feeling inferior.

As a consequence of the aforementioned hegemonic power of language over the colonised, Commonwealth literature emerged in the second half of the 20th century in literary circles. Predominantly written by former colonies’ intellectuals, Commonwealth literature focuses on national and cultural themes such as national identity as seen in the works of Nigerian author, Chinua Achebe, who preferred to write in English to make familiar colonial nations and the metropolitan centre familiar with the African culture. Under the pressures of the English literary canon, the works of these intellectuals and authors do not challenge the metropolitan centre; rather, they conformed their works to the centre even though they came from different locations of the Empire. The intellectuals tried to give voice to their history and national identity with their creative works, especially in English literature departments,

so that the metropolitan centre would be familiar with the activities of the periphery (Castle, 2001). Commonwealth literature is universal, and unified as well as the experimental collection of national literatures which receive many critical responses in later decades from critics because of its limited and restrictive nature (Ashcroft et al., 2002). However, these criticisms are what provided the basis for postcolonial theory and criticism as postcolonial critics argue about positive and liberating nature of Commonwealth literature due to its homogenous perception of colonized people: “Commonwealth literature was pursued in the philanthropic spirit of the first side of this paradox, the critical activity of post-colonialism was to concentrate more on the other, darker side of exploitation and dependence” (McLeod, 2010, p.19). In this context, colonialist discourse and all its representations are highly criticised through many critical models of postcolonial literature.

Although postcolonial theory is a complex concept with no concrete definitions, and though there has been no common consensus on how postcolonial critical reading should be conducted, there is a general project that Wilson Harris originally brings up: “decolonizing the mind” (Castle, 2001, p.109). Decolonisation of nations happened with armed struggle or fighting against the coloniser, but decolonising the minds of millions of people from both the colonies and the metropolis is a long and still ongoing process, which inspired the first generation of postcolonial thinkers. One of the foremost known figures is Edward Said, with his valuable work *Orientalism*, published in 1978. A Palestinian American literary critic and writer, Said was influenced by Michel Foucault’s discourse theory, and he claims in his works that Postcolonial discourse is the interrelationship of language and power (Connors, 2010). In this context, language as the representation of power in the colonised communities becomes the knowledge itself created institutionally to justify colonial powers’ practices (McLeod, 2010). According to Said (1994b), these practices are divisive in terms of forming oppositions between East and West. By creating oppositions in the consciousness of the West through colonial discourses, the coloniser justifies his/her ruling as civilised, beneficial and right. The term *Orientalism* means the study of the ‘Orient’ constructed in Western minds to define the West in contrast with the East. The Orient, then, becomes the Other or the inexplicable darker side of the West as Said (1994b) described: “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and

landscapes, remarkable experiences” (p.1). Said (1994b) also stresses that these images of the East as the Orient did not remain as imaginations, rather they have permeated into every social stratification of the colonised societies and are represented in colonial discourse. Making assumptions about the people of the colonised regions, colonial discourse, such as travel writing and literary works, depicts those people as abnormal, irrational, primitive, fantastic, and in need of conforming to the moral standards of the West (Said, 1994b). Accordingly, the characters in colonial literatures or other literary works produced in the West are generalised, stereotypical and symbolic; for example, Shakespeare’s play *The Tempest*, Charlotte Brontë’s *Jane Eyre* or Joseph Conrad’s *Heart of Darkness*. The existence of colonial encounters and defining these characters according to Western consciousness in canonical works signals the domination of colonial discourses constructed on binary oppositions (Said, 1994b).

In his other influential work, *Culture and Imperialism*, Said (1994a) argues about the relationship between culture and empire, in which he broadens the concept of Orientalism to the modern Metropolitan West, to the centre, and to other regions. Touching upon the cultural productions in metropolitan cities like London, Said (1994a) claims that these works are favoured and thought worthy of being studied in academic circles due to their geographical positions (Europe or America). Beginning from the late nineteenth century until the decolonisation of nations, “Europe did command the world; the imperial map did license the cultural vision”; therefore, today the similarity between the visions in systems around the world and the literary background is not a coincidence (Said, 1994a, p.59). In this sense, imperialism is still an ongoing clash between oppositions and is considered part of the culture in metropolitan centres. By drawing its hegemonic power from the peripheries, this culture is represented by the written histories and literary works of the West; in other words, the narratives of imperialism are also in parallel with the developments of British (or French) cultural identities (Said, 1994a). To support his argument about the relationship between narrative and space, Said (1994a) gives examples from British novels which have “allusions to the facts of empire” (p.77). For example, in *Mansfield Park*, Jane Austen’s well-known novel, references to the colonial possessions as a rightful act, or in Charles Dicken’s *Great Expectations*, the character Pip’s enjoyment of the inherited wealth from overseas signals the connection between colonial discourses and the colonised lands and their peoples in cultural

production beginning from the nineteenth century (Said, 1994a). In the book, Said (1994a) also discusses the other facts of imperialism; resistance and opposition to the narratives of imperialism through writing back to the metropolitan cultures such as Salman Rushdie's *Midnight's Children*, which is not merely a resistance but also "...liberating imagination of independence itself, with all its anomalies and contradictions working themselves out" (p.276). Said is critical of nationalist movements in the decolonisation period, since they are not compatible with the non-homogenous nature of the colonial experience, however, with the postcolonial movement the colonised natives are given a voice which creates a space, or 'liberation' as he terms it, that does not look like either the coloniser or the colonised (Said, 1994a, p.354). In short, Said argues how classics formed the culture in relation to imperialistic discourses even from the Renaissance times and how these discourses are still influencing the whole globe because resistance and opposition to imperialism were successful in liberating the nations, but not the minds of the colonisers living both at home and in the metropolitan centre. Therefore, imperialism, with its recurring forms, still affects the cultural production that is based on marginalising and othering.

Due to the diverse and peculiar nature of colonial discourses, narrowing them into the generalising concept of Orientalism has led to other discussions in postcolonial studies. Though the concept gives light on how colonial domination has functioned and has influenced the representation of the Orient by creating stereotypes in the eyes of the West, it ignores the diversity of historical and geographical issues and colonialism's recurring effect on diverse people around the world and makes the Orient a limited and static concept as McLeod (2010) claims:

... It is important to keep in mind that colonial discourses were in constant confrontation with resistance and contrary views as part of a wider struggle with, and for, power, in the colonies and in the West. Colonial discourses, then, are by no means homogeneous or unitary... But Orientalist representations were not monolithic, static or uncontested. (p.60)

There are other perspectives to analyse this diverse nature of colonial studies that have deeply influenced Postcolonial studies and literary criticism. The key figure is Homi Bhabha

with his controversial concepts of ambivalence and hybridity. In his pioneering book *Location of Culture*, composed as a collection of his essays, Bhabha (1994) argues that the colonialist construction of the other as a colonial subject is not always in line with stereotypical representation since this construction is different and beyond the comprehension of Western thinking. This new construction destroys both colonial and anti-colonial discourses. This destruction and creation of unfamiliar new ones create ambivalence and a third space constructed upon heterogeneous, non-stable and re-historicized cultural practices (Bhabha, 1994). Bhabha (1994) also presents the concept of hybridity as a result of diverse forms of colonial cultures in diverse regions. According to McLeod (2010), rather than stereotyping and fixing the other's identity as seen in Said's concept of Orientalism, the unsettling and anxious colonial encounters with the other are nourished and reproduced by means of repetition. In the third space, these repetitions form hybrid identities that are not complete or static but are always dynamic and changeable.

Gayatri Spivak, another pioneer of postcolonial studies, takes the issue of hybridity and third space from another angle, third-world feminism. Like Bhabha, Spivak rejects the totalizing nature of Said's Orientalism because it ignores the situation of minorities such as women who have been subjected to double colonisation, both by the coloniser and the colonised (Ashcroft et al., 2002). Expanding the concept of the subaltern to women in colonised societies, Spivak (2015) tries to draw the attention of critics to the silenced subaltern women whose voice is muted in the discourses of colonialism. In this regard, while Bhabha's 'third space' is presented as a liminal, composite area for cultural interaction and resistance, Spivak (2015) challenges the idealisation of these spaces, cautioning that if material and systemic power structures are overlooked, hybridity can conceal the ongoing marginalisation of the subaltern.

These different points of view concerning colonial discourses have shown that the first generation of postcolonial thinkers correlates a close relationship between language and power. Having criticised the resistance and opposition carried out by nationalists after decolonisation, the common ground of these theorists is to offer other possible interpretations and different sides of Postcolonial criticism; their common ground was 'decolonising the

mind'. For Said, Bhabha and Spivak, as the key figures, colonial discourses still affect people both in colonised and in metropolitan centres by means of cultural productions and political acts. Today, Postcolonial communities take many forms, like diaspora and multiculturalism and generate multiple hybrid identities and third spaces. In this respect, postcolonial studies cannot be fixed into history, and the discourses of postcolonialism are something that combines all time and Postcolonial communities:

Post-colonial literary theory, then, has begun to deal with the problems of transmuting time into space, with the present struggling out of the past, and, like much recent post-colonial literature, it attempts to construct a future. The post-colonial world is one in which destructive cultural encounter is changing to an acceptance of difference on equal terms" (Ashcroft et al., 2002, p.35)

As the quote indicates, today's postcolonial communities still live under the shadow of colonial heritage. Beyond the textual representation, the discursive representation of postcolonialism, such as the image of the Orient, or hybrid identities, has penetrated nearly all social stratifications of once coloniser countries and found other representations in other cultures through translation. Though postcolonialism is a wider term used by many literary circles such that in the USA and Europe, in this dissertation, postcolonial theory in relation to recent feminist studies is limited to the discursive representations of Contemporary British society whose colonial heritage and impact on multicultural identity construction are to be discussed in the next sections as well as while analysing Smith's mentioned novels in Chapter four.

2.1.1. Postcolonial Literature

After evaluating postcolonialism, including a section on postcolonial literature is important for this study since it lays the theoretical and literary groundwork for understanding the ways in which historical, cultural, and linguistic power structures shape identity. As Zadie Smith's writings originate from a postcolonial setting, examining essential postcolonial notions such as hybridity, resistance, and subalternity allows for a more in-depth analysis of the identity negotiations represented in her works. Furthermore, this section places the

research within a wider context that critiques colonial discourse, which is essential for analysing how these accounts are transformed or silenced in translation.

Postcolonial literature encompasses the literary works that arise from nations and communities affected by the political, cultural, and psychological impacts of colonisation and its consequences. It features multiple voices that oppose colonial authority by altering historical narratives, reaffirming overlooked identities, and emphasising indigenous or mixed modes of expression (Ashcroft et al., 2002). A key aspect of the genre involves critiquing Eurocentric principles, moving beyond the Western canon, and reassessing marginalised viewpoints. In this respect, it can be said that postcolonial literature acts as a means that counters imperialist ideologies, allowing those who were previously silenced or misrepresented by colonial narratives to express themselves. To illustrate, E.M. Forster's *A Passage to India*, written in 1924, examines how British colonial perspectives shaped the portrayal of India and Indians as mysterious, emotional, and irrational. The central themes in the novel are cultural misinterpretations, dynamics of colonial authority, the exoticism attributed to the Orient, and systems of racial and gender inequality. The novel, taking place during the British Raj, investigates the racial, cultural, and political conflicts between the colonisers and the colonised by examining cross-cultural interactions. Highlighting the Marabar Caves as a key symbol, Forster (2005) renders India as a mysterious and indescribable environment, thereby both mirroring and implicitly criticising Orientalist perspectives that define the East as unknowable and unreasonable.

Another significant postcolonial author is Chinua Achebe, who is essential in forming a literary approach that opposes colonial discourse. In his important novel *Things Fall Apart* (1994), Achebe reclaims the African narrative from the misrepresentations of colonialism, particularly those found in Joseph Conrad's *Heart of Darkness*, written in 1899. In his 1975 critique, Achebe described Conrad as a complete racist and emphasised the need for Africans to re-tell the colonial past through narratives that showcase their own cultural values, systems, and voices. His incorporation of Igbo proverbs, traditional storytelling techniques, and a uniquely African perspective demonstrates a stylistic and ideological departure from Western literary conventions. For Achebe (1975), the novel acts as an instrument of cultural resistance,

one that aids a society in restoring its belief in itself and moving past the issues of years of degradation and self-contempt. In this light, Achebe's opinion on language serving as a form of resistance is notably relevant to the field of translation studies as well. Although he opted to compose in English to connect with a worldwide audience, he adapted the language to embody African speech patterns and cultural subtleties. This corresponds with the issues raised by feminist postcolonial translation, which examines the ideological consequences of language choices, particularly in the context of transferring culturally specific stories into different linguistic and sociopolitical environments.

As discussed in the previous section, Bhabha's *The Location of Culture* (1994) provides theoretical frameworks that challenge binary distinctions and highlight hybridity as a means of negotiating identity. The idea of the "third space", proposed by Bhabha (1994), symbolises a threshold where cultural meanings are negotiated and reshaped. It can be said that the concept occurs as a challenge to established perceptions of national or ethnic identity. His literary style embodies this complexity: intentionally multi-layered, intertextual, and ambiguous (McLeod, 2010). These stylistic selections reveal the fragmented and ambivalent nature of postcolonial identity. Such notions echo throughout postcolonial literature that highlights diasporic figures, as seen in Zadie Smith's characters, who often exist within multiple social contexts, languages, and cultural ties concurrently. These stylistic preferences reflect the fragmented and ambivalent characteristics of postcolonial subjectivity, a condition that Bhabha describes as in-between, resisting binary frameworks and illustrating identity as a process of negotiation rather than a stable state (Bhabha, 1994).

Similarly, in *Black Skin, White Masks* (2021), Frantz Fanon explores how colonial oppression is internalised, particularly among black individuals. He contends that those who are colonised frequently embrace the language and values of their colonisers in their quest for acknowledgement, which ultimately deepens their sense of alienation (Fanon, 2021). The insights from Fanon create a psychoanalytic foundation for interpreting identity fragmentation in postcolonial narratives and complement Bhabha's view of mimicry as a two-fold form of resistance and conformity.

In her significant essay “Can the Subaltern Speak?” Spivak (2015) examines how colonised women are systematically silenced in both colonial and postcolonial narratives. Her reflections bring forth essential discussions about the ethics surrounding representation and the translator’s role in either endorsing or resisting dominant ideologies. In the same line, scholars in feminist postcolonial studies, like Chandra Talpade Mohanty (2003) and Trinh T. Minh-ha (1989), critically examine how Western feminist and academic narratives frequently generalise and simplify “Third World women,” portraying them as passive, victimised individuals lacking historical and cultural context. Mohanty (2003) questions the idea of the so-called universal “Third World woman” as a singular and comprehensible figure in narratives, asserting that these depictions eliminate internal distinctions and perpetuate neocolonial power relations. Her demand for feminism beyond borders supports intersectional, historically based analyses that highlight women’s lived realities in distinct geopolitical and cultural contexts (Mohanty, 2003). In the same way, Minh-ha (1989) opposes binary systems and established identities, instead prioritising difference as a foundation of power and creativity. Her assertion that the subaltern woman cannot be represented without misrepresentation resonates with Spivak’s concerns and highlights the necessity for ethical portrayal, both in original accounts and their translations. Apart from these intellectuals, it is worth noting that Said’s (1994b) proposed concept “orient” in *Orientalism* establishes the basis for postcolonial literature’s importance in decolonising knowledge by uncovering how representation functions as a tool of domination. In addition, his insights shape the analysis of how characters, particularly female ones, are depicted and narrated in postcolonial fiction, which is essential for feminist translation studies aimed at restoring the subjectivity of those who have been silenced. To conclude, these viewpoints are crucial to the theoretical basis of this study, as they guide a method of identity formation that is acutely conscious of the ideological forces influencing both literary production and translation.

In terms of style, postcolonial literature frequently utilises polyphony, non-linear time, code-switching, and intertextuality as forms of resistance. For instance, Zadie Smith’s *NW* and *Swing Time* both opt for multiple, varying perspectives instead of a unified narrative voice. This approach not only challenges the authority of the narrator but also represents the fragmented, complex identities of postcolonial subjects. These elements are crucial in both

the source text and its translation, as they can be changed, simplified, or recontextualised in the receiving culture.

In conclusion, postcolonial literature serves as a significant framework for understanding identity as something that is historically grounded, mediated by language, and constructed through culture. The analysis of Zadie Smith's fiction in this study is rooted in a rich theoretical framework, drawing on the works of key figures and theorists discussed above. Moreover, through the integration of feminist postcolonial and translation theory, the study also investigates how the discursive formation of identity, especially that of women, is negotiated, modified, or silenced in Turkish translations of these texts.

2.1.2. Contemporary Postcolonial Fiction in Britain

After the dismantling of the colonial empire of Britain, the social and cultural structure of British society changed accordingly. According to Bentley (2008), the most striking change is the emergence of urban areas populated by first and second generations of colonial migrants, while Britain maintained its ties with once-colonised nations within the frame of the Commonwealth. Back in the metropole, the diasporas and other religious and ethnic communities developed their own way of life in a mixture of English culture. Though the fear of being invaded by these foreign cultures was observed in society in the first stages of the migration, these attitudes have given way to multicultural ethnicities and British subjects who have connections with the colonial past but have been adapting to the British culture on the surface (Bentley, 2008). However, this transition was not an easy one; the tension as the outcome of clashes in postcolonial areas regarding race and class found its reflection in the well-known riots of Brixton and Chapeltown in British modern history (Bentley, 2008). Besides, the attitude of right-wing political parties in the 1970s-1980s inflamed the situation in a negative way. Naturally, postcolonial fiction has been also influenced by other factors; Britain's both domestic and foreign politics such as the formation of rigid class stratification in the society during the governmental rule of Margaret Thatcher as well as the movements like feminist movements as Bentley (2008) illustrates via the works like *The Buddha of Suburbia* by Hanif Kureishi or *White Teeth* by Zadie Smith.

In an environment like this, literary production in Britain has been influenced by the newly occurring social structures and the discourses of the postcolonial paradigm. To begin with, Edward Said's notion of the Orient can be detected in the literature of the Empire in different forms, as has been discussed in the previous section. In contemporary literature, on the other hand, the production of literary works has been shared by postcolonial writers, who aim both to reform the constructed discourses of postcolonial minorities and to enrich the Western-oriented production by inserting hybrid identities and spaces in the British literary system by writing back. Nevertheless, these updates in line with 'decolonising the mind' have not been inclusive enough for the ever-changing situation of hybrid cultures and the interconnectivity between constructed categories of identities. The multicultural facet of contemporary Britain has been erasing solid categories of white or black since there are other dilemmas concerning ethnic and cultural hybridity interrelated with diverse issues such as gender, mixed race, and sexuality. The term hybridity, coined by Homi Bhabha, has gained central importance in the contemporary British literary environment as one way of reflecting complex and displaced experiences of postcolonial identities in the production of literary works (Su, 2011). This cultural hybridity has already been exploited in the works of both first and second-generation postcolonial writers as well as theorists to promote "cultural diversity", which also helped Britain become a multicultural society (Su, 2011, p.86). Sam Selvon's *The Lonely Londoners*, written in 1956, expresses how Indian migrants admire English appearance and way of life through their mimicking Englishness, which indicates how these characters want to coexist with society rather than deconstruct it (Su, 2011). Though works like *The Lonely Londoners* enriched the idea of cultural hybridity, this positive image of assimilation, which also created third spaces, has been disrupted by the dilemma of representation in the face of the diverse struggles these migrants face.

In the later works of these postcolonial writers, the narrative styles and the discourses of postcolonial characters change in accordance with this unstable and chaotic situation of border cultures, in line with other developments around the world. Indeed, according to Childs and Green (2015), cultural and political changes such as postmodernism, globalisation, neo-colonialism and diasporic entities have been influencing the "forms of cultural expression and the tools of literary theory" (p.5). With the distortion of Western hegemony in literary

production and ‘cultural artefacts’ in them in the globalised new world order, fiction becomes a ‘cultural transmission’, in which ‘diversity’ and ‘heterogeneity’ construct discursive expressions by producing recent hybrid forms out of local ones (Childs & Green, 2015, p.18). The change in the narrative styles with postmodern techniques and the unstable shift in subaltern discourses have led to the diversity in literary production in contemporary Britain, including the assimilation of these heterogeneous and hybrid spaces into new, ambiguous and shifting world orders (Childs & Green, 2015). Another example is Hari Kunzru’s (2002) novel *The Impressionist*, which features repetitive images of subjects represented crossing borders in terms of ethnicity, and the influence of globalisation and shifting patterns of imperialism on the notion of nationality (Childs & Green, 2015). Salman Rushdie’s *Midnight’s Children* (2006) and his other works challenge problems on a discursive level left by colonial history and decolonisation in postcolonial communities and diasporas across the world. Rushdie (2006), being a postcolonial author of Indian heritage, critiques British imperialism and the Orientalist portrayal of Indian identity, particularly in relation to historical narratives and myth construction in *Midnight’s Children*. In this light, Rushdie (2006) mainly explores national and hybrid identity, resistance against colonial rhetoric, and magical realism serving as an alternative to Orientalist past narratives. In conclusion, with the influence of postmodernism and global interaction, the notions of the Orient and subalternity, coined respectively by Said and Spivak, are distorted and displaced, creating alternative styles that are mobile, hybrid, and unstable.

Therefore, amidst these developments, the second generation of postcolonial writers emerged in contemporary postcolonial fiction. They are mainly British-born writers with colonial heritage or mixed race whose works are canonised as ‘Black British’ fiction. ‘Black British’ fiction explores the hegemonic nature of English and its role in the multiethnic construction of current Britain and uses language as an instrument to reform the existing literature by inserting black identities into the works (Bentley, 2008). For instance, writers like Monica Ali and Zadie Smith deal with the issues of race in British society from different angles, such as gender or religion, by using language as a tool to deconstruct the orientalist discourse (Bentley, 2008). Monica Ali’s *Brick Lane* reveals how female identity is discursively formed and challenged in postcolonial accounts, exemplified by Nazneen, a

Bangladeshi woman who immigrated to London, asserting her autonomy despite patriarchal and cultural limitations. The book portrays the construction of subaltern female identity, influenced by gender, migration, and postcolonial power structures, by employing narrative alterations and growing self-perception. The novel's use of language and cultural allusions highlights the complex aspects of diasporic existence, making the novel a profound illustration of how postcolonial works give agency to marginalised women amidst overlapping oppressive structures. In this context, A. Nejat Töngür's (2019) work is significant as it focuses on the representation of postcolonial Muslim women within literature, particularly in British novels written by Muslim writers. These narratives often portray Islam as a foundation of empowerment and resistance for women, rather than an oppressive or regressive element (Töngür, 2019). Töngür's (2019) analysis of the novel, *Brick Lane*, shows how Monica Ali presents Nazneen with a resilient yet understated voice, transitioning from silence to a gentle but firm expression, thus illuminating the dynamic relationship of religion, gender, and migration in shaping Muslim women's identity. Concurrently, he highlights other female figures such as Razia and Sorupa, whose lives exemplify the shared social issues and collective worries of Muslim women living in diaspora, including their visibility, vulnerability, and resistance within communities (Töngür, 2019).

Like *Brick Lane*, other postcolonial works portray female characters who frequently navigate fragmented, contested identities shaped by their racial, cultural, and gendered standings within various dominant systems. For instance, Chimamanda Ngozi Adichie's *Purple Hibiscus*, written in 2003, depicts a Nigerian family dominated by a tyrannical patriarch within the postcolonial era context. The central figure, Kambili, narrates her journey to realising political and gender-based opposition. Her mother's silent endurance and subsequent act of rebellion reveal the harsh consequences of patriarchal oppression, along with the understated strength of women who resist.

On the other hand, there are other voices in the literary production, the voices of the Scottish, Welsh and Irish. These nations have distinct dialects and narrative forms that are not similar to the language of the oppressor, English (Bentley, 2008). To disrupt the traditional forms of literary production, for instance, writers from these nations embedded their own

local narrative styles in the production of literary works. Alasdair Gray's 1992 novel, *Poor Things*, serves as an illustration of a current trend in postcolonial British literature that investigates internal colonisation, especially concerning Scottish identity within the context of British imperial dominance. Situated in Victorian Glasgow, the narrative combines gothic themes with political critique, challenging established historical narratives and imperial worldviews. Bella Baxter's reassembled female physique and evolving mind become a focal point of opposition to patriarchal and imperial dominion, consistent with postcolonial feminist analyses of gender, influence, and voice. Gray's novel (2024) is also significant as it uses non-linear narrative and devices that highlight its fictional nature and additionally touches upon postcolonial notions of hybridity and multiple narrative forms in a Scottish context.

2.2.Feminist Postcolonial Theory

Feminist Postcolonial Studies is related to the representation of women in formerly colonised countries, together with Western locations, with reference to the work of women writers. Its study area is a representation of gender in a critical way. Thus, postcolonial feminism is a criticism of the failure of Western feminism in handling the complexity of issues related to postcolonial feminism as represented in the third-wave feminist approach. This is because second-wave feminism, which has taken its roots in the Canadian school of thought and is mainly Western-oriented, has taken for granted a global sisterhood and so "assumed that those white concerns were the concerns of women everywhere" (Lewis & Mills, 2003, p. 4). However, issues of gender are historical in context and culture-specific, so they cannot be overgeneralized according to white women's concerns. For instance, Lewis & Mills (2003) mention as such that:

... a white Western feminist separatist strategy of aligning with other women and rejecting men did not accord with the concerns of many Black British and African-American feminist theorists who wished to participate in racial discrimination campaigns with their Black male colleagues (p.5).

Therefore, the colonised women are silenced as heterogeneous sisters by Western Feminists according to the third-wave feminist approach. To free feminist studies from this overgeneralization of gender issues, the third-wave feminists struggle against the colonial discourse/feminist discourse of Western societies that represent colonised women as inferior. For Petersen and Rutherford (1988), this inferiority also means ‘double colonization’; the oppression of both colonialism and patriarchy. Women of once colonised regions are not only colonised subjects, but also women who suffer from the unequal gendered power structure. Thus, theorists of third-wave feminism insert the absent postcolonial subject into a dominant discourse that resists or subverts the authority of the coloniser. In this context, Spivak’s (2015) concept of ‘subalternity’ is central as it alludes to a lack of communication and understanding between Western and non-Western women, especially feminists. Contemporary postcolonial theory excludes the concerns of women of ‘subaltern’, the marginalised other, and even exploits them (Spivak, 2015). This causes the misrepresentation of colonised women in nationalist discourses. The third-wave feminist movement is particularly interested in giving voice to these silenced ‘subaltern’ women by deconstructing Western societies’ national discourses.

In more practical terms, feminist postcolonial theory refers to the intersection of feminist ideas and actions with the mainstream postcolonial theory (Lewis & Mills, 2003). As postcolonial theorists like Edward Said pay little attention to the issue of women within the postcolonial context, feminist postcolonial theory calls for different outset about colonial power and postcolonial relations within a wider context such as “women’s experiences and cultures (as colonizers, colonized and those at home in the metropolitan centers of empire)” or “decentring the presumed privileged status of male subject – postcolonial masculinities – masculine subjectivity in parallel with nationalism but with feminist intervention.” (Lewis & Mills, 2003, p. 3). The leading figure of feminist postcolonial studies, Audre Lorde, as an African-American writer, demands an awareness of change in the feminist political process (Lewis & Mills, 2003). Similarly, Adrienne Rich asserts that writings of non-white female writers in both Britain and America can be seen as a political contribution to the silenced voices in feminist publications, which gave way to the possibility of dialogue between women who come from different ethnic and racial origins (Lewis & Mills, 2003). These works signal

the intersection of gender, race, sexuality, and rank. Ang also argues about remaking feminist concepts by including non-white women within a broader feminist approach in her work “I’m a Feminist but. . . ‘Other’: Women and Post national Feminism” (Lewis & Mills, 2003).

In one of her critical essays called “Three Women’s Texts and a Critique of Imperialism”, Spivak (2003) challenges Western traditions of literary criticism as well as Western feminist approaches of the 1970s. Choosing works from the English literary canon, Charlotte Brontë, Jean Rhys and Mary Shelley, Spivak deconstructs Western individualism and Anglo-American feminist criticism that favours white, English and middle-class female protagonists like those in *Jane Eyre*, as Sanders (2006) points out in *Gayatri Chakravorty Spivak: Live Theory*. The female character Jane in the novel struggles against patriarchy and tries to get her own female individualism and so independence according to “an isolationist perspective in a ‘metropolitan’ context” (Spivak, 2003, p.307). Also, the novel reproduces the narratives of colonialism with many images, depictions, and representations of the characters, such as Bertha or places like England and Jamaica. What puts the novel in a critical position is the existence marginalised Creole woman as a second wife. As seen in other discourses of imperialism, the canonical work *Jane Eyre* dismisses and silences the marginalized and othered woman Bertha Mason, a Creole, who exists only as a double of Jane according to the critics that came from the tradition of Anglo-American feminism as seen in works such *The Madwoman in the Attic* (Spivak, 2003). Therefore, the binary distinction between East and West, white and black, the standard and the marginalised other comes to the surface through the cultural representation of imperialism embedded in the canon and the literary criticism. The gaps and silences created by Brontë create other gaps and silences through Western feminist criticism. On the other hand, *Wide Sargasso Sea*, written by Jean Rhys, a Jamaican Creole, tries to fill these gaps and silences by rewriting *Jane Eyre* from the postcolonial angle. Choosing Jamaica as the setting of the novel, Rhys (2000) retells the story from both Bertha’s and Rochester’s points of view so that Rhys gives voice to the voiceless other through deconstructing the narratives of the imperial.

2.2.1. Spivak's Concept of 'Subaltern'

Originally the term 'subaltern' is adopted by Antonio Gramsci; it refers to "...those groups in society who are subject to the hegemony of the ruling classes" and these classes of subaltern include "...peasants, workers and other groups denied access to 'hegemonic' power." (Ashcroft et al., 2013, p.244). The term has been used by the Subaltern Studies, founded by historians, in relation to postcolonial studies (Ashcroft et al., 2013). In their research, this group of historians has tried to conduct a discussion of subaltern themes in a more systematic way in South Asian studies (Ashcroft et al., 2013). Thus, the term formerly entered the postcolonial agenda as resistance to the ruling elite in the face of clear-cut divisions in colonised societies such as India.

However, the concept of the subaltern in postcolonial studies became a problematic issue with Spivak's criticism of Subaltern Studies. For Spivak, this essentialism and concrete definition of 'subaltern' overlook regional and local differences that are historically situated (Ashcroft et al., 2013). Though the Subaltern Studies focus on the recovery of subaltern voices that are defined or represented through their difference from the West and are imagined as 'other', Spivak claims that the so-called recovery can only be possible when the subjectivity of the subaltern is revealed, which is in fact always overshadowed by other voices (McLeod, 2010). In her article "Can the Subaltern Speak?", Spivak (2015) discusses whether this revelation is possible or not, as the voices of the subaltern, especially those of women, are overshadowed by other dominant voices. In the article, Spivak (2015) deconstructs the Western-oriented generalisations and universals in terms of ethical problems, such as the question of women and the representation of subjectivity in the works of Western thinkers and mainly in the works of Subaltern studies scholars like Ranajit Guha. Starting to criticise Western thinkers such as Michel Foucault, Spivak (2015) discusses the role of knowledge as a political interest of Western thinkers and transfers it to third-world countries as an economic gain. Then the problem occurs in representing the other or subjectivity because the knowledge that constructs the other will always be one-sided and arbitrary. Their subjectivity is bound to Western ideas and interests. In this sense, the subjectivity of the subaltern is ideologically

constructed within the essentialism of Western ideals, and so their voices are buried in ‘shadow’:

...both ‘As object of colonialist historiography and as subject of insurgency, the ideological construction of gender keeps the male dominant. If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow. (Spivak, 2015, p.83)

Especially, women are not represented adequately and generalised according to ‘First World’ intellectual debates rather than as individual subjects (McLeod, 2010). According to Spivak (2015), to represent colonial subjects that are “poor, black and female” should be brought back to the discourse of Western societies without “the destruction of her proper self” (pp. 90-95). Only through this, the saying “White men saving brown women from brown men” will be deconstructed and rebuilt. (Spivak, 2015, p.93). Accordingly, Spivak, influenced by poststructuralists, argues that rather than making the subaltern female subject speak and retrieving her muted voice, intellectuals must bring forward the system itself that produces the discourse in which the subaltern female subject lost her voice (McLeod, 2010).

Therefore, Spivak’s notion of the subaltern, a cornerstone of feminist postcolonial theory, addresses marginalised individuals, specifically women whose voices are institutionally silenced from the mainstream historical, cultural, and political discussions. Within her groundbreaking essay, Spivak (2015) maintains that subaltern women are subjected to a ‘double colonization’, oppressed by imperialist constructs and male-dominated hierarchies; their voice is frequently misrepresented or erased by those in positions of authority. In feminist postcolonial contexts, this perspective of Spivak stresses the requirement for representational and translational strategies to be critically discerning, so as not to appropriate or homogenise marginalised voices.

2.2.2. Beyond Borders: Intersections of Third World and Transnational Feminisms

Taking their roots from the above-mentioned post-structuralist approaches to feminist theory, contemporary academic studies concerning feminist postcolonialism, which is also in parallel with third-wave feminism and transnational feminism, have been a popular subject in

diverse fields as well as literary studies across national boundaries. These studies focus on women of diverse ethnicities and races who are othered and have experienced different forms of oppression. Mills (2003), in the article “Gender and Colonial Space”, argues about the “gendered nature of colonial space” and so focuses on the materialistic and multi-layered side of feminism (p.692). Drawing on texts and special representations like architecture, Mills (2003) suggests that contact zones like those in India and Africa are mostly sexualized spaces and lead to different forms of abuse, such as sexual attacks. As a result, spatial boundaries should be studied from a materialistic feminist angle rather than focusing on abstract analysis conducted by Western feminism. Besides, the subaltern space and its confinement of women of colour are not stable since these abstract elements of analysis, like psychoanalysis, engage in assumed stereotypes (Mills, 2003). However, these existing stereotypes are not specified by clear-cut definitions because they survive “under conditions of constant negotiation and conflict with other representations and experience” (Mills, 2003, p.711).

Contemporary feminist studies from the postcolonial angle call for intersectionality among other fields as well as solidarity among women against universal hegemonies in different forms and places (Tissot, 2017). Especially, in transnational feminism, there is no generalisation of gender inequality; rather, there is diversity in terms of culture, region, and ethnicity in handling the issues of feminist studies around the world (Tissot, 2017). One way of revealing gender inequality and forms of oppression in diverse contexts is translation, which is to be discussed in detail in the following sections. Though contemporary feminist studies have widened their scope, the starting point of postcolonial feminism remains the same, as Mohanty (2003) stresses:

The definition of colonization I invoke is a predominantly discursive one, focusing on a certain mode of appropriation and codification of ‘scholarship’ and ‘knowledge’ about women in the third world by particular analytic categories employed in writings on the subject which take as their primary point of reference feminist interests as they have been articulated in the US and western Europe. (p.49)

As the quotation argues, feminist postcolonial theory subverts these ‘analytical categories’ hidden in textual representations by the West and tries to free third-world women from appropriating their subjecthood in line with predetermined facts. Nowadays, the issues of gender are more complicated, more unstable, more ambiguous and culture and region-bound as detected in the contemporary discursive representations in once-coloniser and colonised communities.

Hence, when Third World Feminism is positioned within the expansive scope of Transnational Feminism, the discussion shifts from oversimplified, localised perceptions of women's fights to an awareness of intertwined worldwide power dynamics. The interplay described here brings into focus the experiences that women share, yet which are shaped by their particular cultural and political settings, thereby challenging any uniform portrayals. Through this approach, solidarity is established not by ignoring diversity, but by recognising and working with it, facilitating the creation of more complex, joint resistance strategies that bridge national, cultural, and linguistic divides. Based on Spivak's understanding of how subaltern women are silenced, Third World and Transnational Feminist analyses enlarge the lens to explore the methods by which women's voices are mediated, linked, and employed within global power structures, without diminishing the specificities of their regional contexts.

2.2.3. Black Feminism

Black feminism emerged as a strong challenge to both dominant feminist and anti-racist discussions, due to their failure to address the unique experiences of Black women. Kimberlé Crenshaw's (1989) idea of intersectionality forms a fundamental part of this theory, asserting that race, gender, class, and other identity categories combine to create distinct forms of oppression that are not comprehensible in isolation. According to Crenshaw (1989), Black women are made invisible in both feminist and anti-racist discourse because legal and social institutions commonly fail to acknowledge these intersecting frameworks. Especially, she contends that legal and societal structures often consider race and gender as separate entities, consequently leading to the suppression of experiences where they intersect: “Because the intersectional experience is greater than the sum of racism and sexism, any analysis that does

not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated.” (Crenshaw, 1989, p. 140). Using case studies, particularly legal instances such as *DeGraffenreid v. General Motors*, Crenshaw points out this issue, detailing how Black women found it impossible to prove discrimination since the court viewed race and gender discretely, failing to recognise multidimensional bias. She questions this one-dimensional model that permeates feminist and anti-racist discourse, considering it to stem from white feminist and Black male-centric civil rights approaches, correspondingly. Therefore, Crenshaw’s criticism extends beyond being just a legal critique; it offers a wider framework for understanding how various power systems overlap in terms of oppression.

When feminist theory and politics that claim to reflect women’s experience and women’s aspirations do not include or speak to Black women, Black women must ask: “Ain’t We Women?” If this is so, how can the claims that “women are,” “women believe” and “women need” be made when such claims are inapplicable or unresponsive to the needs, interests and experiences of Black women? (Crenshaw, 1989, p. 154).

The quotation above highlights the political dynamics of voice and representation in feminist theory. Crenshaw (1989) examines the authoritative stance of white, middle-class feminism, inquiring how it can assert representation for all women while marginalising those whose circumstances differ due to their racial background, economic status, or colonial heritage. This perspective is also significant for this study. When considered from the angle of feminist postcolonialism and translation, the quotation highlights the danger of translations that uncritically apply Western feminist theories, possibly reducing the intricate subjectivities of oppressed women in postcolonial texts. It highlights the necessity of a translation method that considers diversity, variety, and marginalised perspectives, which are all key aspects in the analysis of Zadie Smith’s postcolonial female characters and their Turkish re-representations.

Likewise, bell hooks (1981) criticises white feminist thought for its inclinations towards class and race, emphasising that Black women’s real-life experiences, formed by past slavery, segregation, and economic marginalisation, require a framework addressing systemic

oppression. Especially in her influential book, *Ain't I a Woman: Black Women and Feminism* (1981), hooks examines how white-centric feminism has traditionally overlooked the experiences of Black women, thereby perpetuating racial and class hierarchies even within radical movements. Similar to Crenshaw, hooks highlights the risks of applying a single definition to womanhood, contending that a feminism ignoring interwoven systems of oppression cannot achieve a true liberation. This universalist approach has led to the elimination of Black women's identity in both feminist and anti-racist discussions:

No other group in America has so had their identity socialized out of existence as have black women. We are rarely recognized as a group separate and distinct from black men, or as a present part of the larger group "women" in this culture. When black people are talked about, sexism militates against the acknowledgement of the interests of black women; when women are talked about racism militates against a recognition of black female interests (hooks, 1981, p. 7).

This perspective reveals how Black women's experiences are often made invisible through double marginalisation within dominant discourses. hook's account also supports the concerns that translated texts mirror this invisibility by not conveying the multifaceted depth of postcolonial female characters.

Barbara Smith's (1978) significant essay, "Toward a Black Feminist Criticism," claims Black women's literature faces erasure or misunderstanding. This results from the lack of a critical approach recognising their multifaceted racial, gender, and sexual identities as well as their invisibility in classifying their works (Smith, 1978). Smith (1978) argues for Black feminist criticism grounded in Black women's lives and sensitive to the cultural forces shaping their work. In this respect, Smith's account is in the same line as Crenshaw's (1989) notion of intersectionality and hooks' (1981) criticism of double marginalisation.

In conclusion, Crenshaw's (1989) framework of intersectionality outlines the complex structures shaping Black women's marginalisation. hooks (1981) stresses the epistemic violence and silencing within feminist and antiracist dialogues. Smith (1978) advocates for a Black feminist criticism supporting lived experience, creative freedom, and cultural

distinctiveness. These perspectives reveal the risks in universalising womanhood, promoting feminist action based on diversity, agency, and voice. In this regard, the perspectives offered by them establish a critical perspective for determining if the translated depictions of postcolonial women accurately reflect or weaken the challenging, multifaceted subjectivities found within the source material, thereby emphasising the ideological significance of both linguistic transference and feminist analysis.

2.3. Postcolonial Translation Studies

Translation and imperialism have always gone hand in hand throughout history, and in the context of Western imperialism, the encounter between the coloniser and the colonised cultures involved unequal power relations. Although translation was used as a tool for dominating and controlling colonised cultures and nations by way of the discourses of imperialism, it has also been used to resist colonial domination and the discourses of imperialism during and after decolonisation. With the cultural turn in translation studies in the second half of the 20th century, coinciding with the period of decolonisation, translated works have been perceived as ‘rewritings’ of the specific culture (Orsini & Srivastava, 2013). In line with these poststructuralist developments in translation studies, Postcolonial translation has emerged as a political act against imperialism and its discourses and challenges these discourses by reforming asymmetries in terms of language (Stahuljak, 2010). Through rewritings and re-translations, postcolonial theorists tried to reconstruct new forms of representations that are free from hegemonic discourses, for instance, the linkage of the lower status of translation as the mere copy of the original in Western discourses to the status of the European colonies as ‘the copy of the original metropole’ (Orsini & Srivastava, 2013, p.328). This approach, deeply rooted in Western thinking from Medieval times, perceived the colonial subject not as a particular human being, but as a copy of the Western original:

...for Europe was regarded as the great Original, the starting point, and the colonies were therefore copies, or ‘translations’ of Europe, which they were supposed to duplicate. Moreover, being copies, translations were evaluated as less than originals, and the myth of the translation as something that diminished

the greater original established itself. It is important also to remember that the language of 'loss' has featured so strongly in many comments on translation. (Bassnett & Trivedi, 1999, p.4)

Manipulating the original text to conform to the norms of Western Europeans created colonial stereotypes in literary circles during the colonial period, while silencing the voices of other identities. On the other hand, translating English classics into the language of the locals created other dilemmas; degrading the translated work as less valuable compared to the original, like that of colonised people. That is because colonial identities cannot exist outside the predetermined norms of Western European thinking, and only via translation, they can find his/her existence. For Devy (1999), this is a 'post-Babel crisis' since translation is a fall and an exile of the origin in Western metaphysics. In this context, postcolonial translation, as a political act, aims to subvert and reconstruct the one-way translation process and to make the colonial cultures visible and heard without conforming to any categories of Western cultures.

Another influential scholar of postcolonial translation studies in the new millennium is Tejaswini Niranjana, who brings together varied disciplines to study unequal power relations between languages and other forms of cultural representations in translation studies. In his influential work, *Siting Translation: History, Post-Structuralism, and the Colonial Context*, Niranjana (1992) mentions that postcolonial translation should be evaluated from a broader perspective, such as historicity, and the close relation between Western-oriented ethnography and translation is central in the analysis of translation history in the colonial context. In colonised regions, translation participates in the stabilisation of colonised identities by erasing their history and culture and producing static images (Niranjana, 1992). Translation rewrites the history of those identities so that it fixes colonised people into the history of the West, which also erases the differences between these identities in terms of race, ethnicity, and gender in the colonised regions. In this respect, the traditional discussion of fidelity and betrayal has no place in the discussion of postcolonial translation because translation is under the control of the constructed history and ethnocentrism of the West (Niranjana, 1992). Influenced by poststructuralist theorist Jacques Derrida and Walter Benjamin's notion of the

afterlife, Niranjana (1992) goes further by claiming that translation is not just a transfer of linguistic elements, but is a 'problematic, a 'displacement' or a 'disruption' for postcolonial societies (p.8). That is because translation, as well as other anthropological studies like ethnography, is seen as a 'humanistic enterprise' to represent the minds of local identities and write about them for Western/European audiences (Niranjana, 1992, p.70). Accordingly, historical stereotyping and textual representation become complicated and problematic as they eliminate the original and create the other that is homogenous and in line with the oriental image. The postcolonial subject, in this case, lives in the spaces of otherness through translation, which Niranjana (1992) calls 'living in translations' (p.46). To deconstruct the fixed position of the colonial subject, both a translator and a writer must re-read and rewrite the colonial history from the postcolonial perspective (Niranjana, 1992). After all, Niranjana (1992) believes that "translation always comes after the original, is always a supplement; the original lives on only in translation" (p.159). This supplement is a constructive and renewing one against the unequal representations of colonial subjects in Western historiography and anthropology.

Translation is a field where cultural exchanges are conducted, and the contact between diverse cultures with unequal power relations forges new cultural forms and new identities (Simon & Viswanatha, 1999). With recent deconstructionist approaches to translation studies like that of Niranjana, it can be said that postcolonial translation is more than resistance and radical thinking against the norms of the coloniser in today's world. Just as language is not a stable and single combination of linguistic elements, neither is translation. Influenced by poststructuralist ideas, the first generation of postcolonial thinkers like Said, Fanon and Spivak, see translation as a tool for decolonising and reforming colonial discourses; however, recent postcolonial approaches to translation offer more challenging ideas because of the interactive, multicultural and multi-layered and hybrid nature of postcolonial communities around the world. For instance, Simon & Viswanatha (1999) discuss the complex position of the Indian languages of Srikantiah and Kannada in British and American diasporas. Though it is not always easy and without struggle, these languages make way for cultural exchanges and re-narrations in literary tradition; in this way, these changes nourish and build up new forms and new postcolonial identities (Simon & Viswanatha, 1999). In another article, Sherry

Simon (1999) draws attention to border writing and translation that forge cultural pluralism in the production of literary aesthetics as a result of postcolonial migration. Taking Quebec as an example in which interaction between languages is highest, Simon (1999) claims that the mixing of cultures and codes of languages, like the mixing of codes of French-English and other local dialects in Quebec, leads to ‘confusion’ and ‘disorder’ (p.71). The displacement of codes with older ones creates manifold cultural spaces that produce new forms and meanings thanks to translation activities in cross-cultural borders (Simon, 1999).

In his book, Robinson (1997) investigates the close relationship between translation and imperialistic hegemonies by discussing different viewpoints, even starting from the times of Cicero and Homer within the context of imperialism. Thus, he claims that translation has always been about the clash of cultures and especially in today’s postcolonial societies, it means communication; in this respect, it includes diverse fields of study like anthropology or ethnography rather than being purely linguistic or literary (Robinson, 1997). Robinson (1997), like Simon, takes attention to the border cultures and migrants with respect to the struggle between cultures via translation: “Translation in the traditional sense requires stable differences between two cultures and their languages, which the translator then bridges; the mixing of cultures and languages in migrant and border cultures makes translation in that traditional sense impossible.” (p.27). Thus, translating migrant and border cultures is impossible not because of their uniqueness but because of their surpassing of predetermined and abstract cultural boundaries. Homi Bhabha (1994, as cited in Robinson, 1997) suggests that translation is the very essence of these cultures on a daily basis and negotiating to lessen the differences by the way of ‘cultural translation’ can be a solution to the problem (p.27). Moreover, Homi Bhabha (1994, as cited in Bassnett & Trivedi, 2002) sees this difference as a potential for the reassessment of culture through translation in which a third space is explored.

Considering the recent approaches to postcolonial translation, the act of translation has become a much more problematic and complicated issue for both border and migrant cultures, while it has also opened other spaces and cultural discourses in a productive way. Because the subaltern is now experiencing constant exchanges of cultures and languages and forming

his/her postcolonial identity according to this flux of intercultural exchange. Thus, translation is not about transferring a source culture into the target culture, as there is no definite source culture (original culture) or target culture (Robinson, 1997). From the recent postcolonial translation studies angle, similarly, translation is not just a political act against colonialist discourses, but it is also about constructing/reconstructing cultural identities in hybrid spaces in the shadow of colonial heritage.

2.3.1. The Feminist Postcolonial Approaches to Translation Studies

The feminist postcolonial theory encompasses wider disciplines as it brings together diverse study areas. That is because gender relations are differently constructed in different cultures. As for the translation studies' connection to postcolonial feminist studies, it can be said that like gender relations in any given society, translation is not an isolated act; it does not occur in a vacuum but rather in a continuum (Bassnett & Trivedi, 2002). In this continued act, translation transfers the discursive representations of culturally constructed gender relations by examining and including other study areas in the construction of these representations.

Translation studies and colonialism have common grand narratives concerning the idea of the original and the copy as inferior. Like colonised people and regions, translated text was seen as an inferior act that merely copies the original, as that of the perception about the colonised people's inferior position. However, with the postmodernist paradigm of our century, calling translation the mere copy of the original and giving translation a secondary position is now too cliché. As Borges, Lefevere, and Barthes point out, every writing, whether a translation or an original, is rewriting or even recreating new meanings and interpretations. From this point, translation becomes a multidimensional transference; it is an intercultural act that can be totally different and manipulative than that of the original.

Similarly, the position of the colonised people, especially women, has changed. Authors of postcolonial literature have tried to voice these silenced others in their works and made them visible by inserting their cultural and ethnic differences. For example, Tsitsi Dangarembga's *Nervous Conditions* (1988) portrays Tambu's path from her village to colonial schools. The journey she experiences exemplifies the process by which African

women are compelled to be reshaped into acceptable versions of womanhood, learning, and selfhood. In the novel, Tambu's identity undergoes continuous reconstruction, influenced by patriarchal and colonial frameworks that control how her story is conveyed and interpreted. Thus, much like linguistic translations, the female character is rewritten to align with established narratives, thereby sacrificing her true identity.

The similarity between the status of translation and colonised women is, in fact, interrelated. The translation was perceived as a one-way process conducted just for European citizens' consumption (Bassnett & Trivedi, 2002). But with the cultural turn in translation studies, it is seen that translation as an intercultural process is more than that. Spivak (2004) makes a connection between language and cultural identity and mentions the importance of translation for the subaltern in her article, "The Politics of Translation". A translator should be aware of the differences in cultural identity and should transfer it critically to the target culture (Spivak, 2004). Spivak (2004) suggests a critical approach while translating texts and being aware of cultural differences rather than idealising any culture. Even she claims that learning the other person's mother tongue can be a good step in understanding the cultural expressions of the other (Spivak, 2004). To support her approach to translation, Spivak (1987b) uses the text of "Stanadayini" by Indian author Mahasweta Devi, which she also translated as "Breast-Giver". This translation is politically manipulated as Spivak aims to raise awareness about the culturally different narratives and to take the foreign reader to the source text's culture. She inserts a preface and interviews the author so that a reader can see that it is a translation of a distant foreign culture, along with additions in the footnotes that explain foreign words. In her article "A Literary Representation of the Subaltern: A Woman's Text from the Third World", which was also published in the same book named *In Other Words: Essay in Cultural Politics* as following chapters, Spivak (1987a) also evaluates Devi's text and claims that third world works of literature are subjected to the subalternization because of the limited approach of the current Western movement related to feminism. By comparing two disciplines of history and teaching literature that analyse a gendered text in which the subaltern is represented, the former is always discursively constituted in the narration of events. The latter, though perceived as an imagined and fictitious discipline compared to history, shares the same discursive assumptions as history does (Spivak, 1987a).

What Spivak asserts is that the real and the imagined representation of the subaltern are blurred, and cultural differences are not represented properly because of the dominant discourses of imperialism.

Niranjana (1998) discusses the issue of feminist context through/by translation in postcolonial studies in the article “Feminism and Translation in India: Contexts, Politics, Futures. *Cultural Dynamics*”. Investigating how politics have influenced contemporary feminism in India through representation and translation, Niranjana (1998) considers the role of linguistic translation in postcolonial contexts, which could lead to larger inquiries about political and cultural representations. Translation is a space in which the translator works with a variety of languages at the same time. For Niranjana (1998), this multiplicity of languages may be integrated into translation to open new ways or formulations in feminist politics. For instance, it can bring to light the numerous inequalities inherent in every translation, like the issues Niranjana discerns in contemporary feminism in India. Niranjana (1998) claims that postcolonial communities still live in translation, which she calls “the already-translatedness of our third-world condition” (p.134). This condition is shaped by/through the historical process and has formed the world today, employing the influence of hegemonic languages. She suggests conceptualising the postcolonial subject and the feminist subject as subjects that are constantly translated. This approach would help to situate the subject in its historical context and to recognise its complementary role (Niranjana, 1998). In this sense, feminist subjects can be described as “subjects in translation” (Niranjana, 1998, p. 135). To evaluate this perspective, Niranjana (1998) explores translation scenes that would be significant representatives of the tasks that translators undertook. Scenes of translation were personally experienced by Niranjana in conferences like the Indian Association of Women’s Studies. These conferences had some issues of language in terms of delivering workshops and panels in English or Hindi, though some participants from the rural areas spoke diverse languages like Tamil and did not understand English. The translations were either inadequate or were met by an underlying tone of silent resentment. In the quotation below, Niranjana reflects on the scenes he observed:

These scenes of translation can be read in at least two different ways: (a) as the permanent and unfortunate predicament of our postcolonial modernity, to be responded to with regret, nostalgia, melancholy; by acknowledgement of the untranslatable, accompanied by a covert celebration of it as a crucial (anti-colonial) marker of difference; or (b) as energizing, and pushing us to solve continuously, our political questions in the present (Niranjana, 1998, p. 136).

His reflections suggest that the dominance of the English language within the movement and responses to this situation, like translating panels into Hindi, were insufficient to the postcolonial call for translation within a feminist context. The question of language in the feminist movement remained neglected during the 1970s and 1980s. The diversity of subjects in the feminist movement in later decades raised the question of language, especially translation (Niranjana, 1998).

Niranjana discusses further the problem or the issue of Sati (a widow burning after her husband's death) and how it is reconstructed within the challenges of feminism in translation. She gives an example from a specific event from the 1980s for this issue. He discusses how the English-speaking press reacted to it and evaluated the event in a certain and authoritative tone (Niranjana, 1998). This is because the positioning of the Indian women's movement is deeply intertwined with the principles of secularism and modernity while disregarding the beliefs and customs of Indians dating back centuries (Niranjana, 1998). Besides, the feminist response to the issue was also debatable as it puts the situation under the label of "the language of right" and "humanism", which means disregarding the assertions of "community identity" as old-fashioned and anti-modern for the status of women (Niranjana, 1998, p.141). Community is not an inherent or original structure, but rather a product of historical development, similar to any other political unit, thus allowing for potential evolution. In this respect, Niranjana criticises the notion of universality, whose solutions to the oppressed women are debatable, like Muslim minorities, because it perceives each human being as a universal subject. For Niranjana (1998), this notion of universalism was imposed by the colonisers in India through the language of "English" and the implementation of English education. English education brought along some other divisive concepts like "English/non-

English”, “urban/rural” and modernity/tradition” (Niranjana, 1998, p.142). In this environment, translation was used as a tool for modernising. Niranjana says that their culture has faced criticism through denunciation in the name of modernity; any reference to religious communities, for example, was seen as ‘communalistic’, while any mention of caste was deemed ‘caste-driven’ (Niranjana, 1998). This sort of inclination in India influenced the feminist movement, too. Nevertheless, Niranjana (1998) stresses the importance of integrating modernity and secularism but warns against accepting them as certain objectives in the postcolonial environment of India. Thus, the interruptions, clashes and differences are the ones that should be focused on rather than harmonising or suppressing them as Niranjana (1998) suggests:

...By emphasizing translation', I have tried to draw attention to the interpretive processes that are constantly at work to make representation possible in the postcolony. Insisting on the 'in-translatedness', I would argue, is a way of addressing the question of how we are historically situated as political actors, of the complexities of our location and our multiple negotiations with them. It can also be, for feminists, a way of refusing the burden of authenticity by reframing the problem as one of the locatedness or connectedness of our politics rather than one of being either 'Indian' or 'western'.” (p.143)

To sum up, Niranjana’s debates on translation and demands on translating in the postcolonial state have opened spaces for criticism and ways like self-referential political terminology for feminist studies. The translation scenes she gives as examples indicate that the process of linguistic transition is shaping the feminist subject in politics, who exists between two or more languages. In this respect, when contemplating feminist subjectivity and agency, we can also gain insight into other expressions of political agency in the postcolonial sphere.

For scholars of recent feminist postcolonialism, translation has central importance in subverting gendered discourses and uncovering differences constructively. For example, in the article “Transnational Feminist Solidarities and the Ethics of Translation”, Tissot (2017) discusses the importance of translation and transnational ethics in deconstructing Western

discourses of the marginalised other. By way of encounters across borders, translation can be a useful tool to overcome many forms of oppression and gender inequality that are embedded in Western thinking long since (Tissot, 2017). To challenge these hegemonic representations, a translator should obtain a feminist ethical approach and keep ‘foreign’ elements of the specific culture as much as possible (Tissot 2017). This approach will change the translator’s perception concerning the local culture and will have an impact on the target culture’s discursive attitude:

...translation is also an opportunity for the translator to question their own situated subjectivity, including their political motivations as the co-creator of the text. In other words, translation is an opportunity for the translator to reflect on and change themselves by revealing the historicity and the contingency of the norms by which their subjectivity is shaped (Tissot, 2017, p.38).

Tissot’s approach to feminist translation studies overturns Western-oriented feminist theories of translations and replaces the role of the translator as central in re-constructing feminist discourses based on differences rather than universalising. Similarly, Reimóndez (2017) mentions her otherness in Western academic circles because of her mother tongue, which is ‘non-hegemonic’, and criticises the discursive construction of Western women in opposition to the ‘other’ in her work (pp. 42-43). Dividing women on earth according to their regional and cultural backgrounds deepens “the patriarchal-nationalist rhetoric of ‘our women’ vs ‘their women’” globally (Reimóndez, 2017, p.43). Like Tissot, Reimóndez (2017) perceives translation as a tool to uncover patriarchal construction from the eyes of Westerners, which makes the feminist movement subject to stable and universal constructions and silences other voices in translation. However, ‘polyphony’ as an approach can be applied in feminist translation since the aim of postcolonial feminist translation is to give space to other voices to challenge the dominant discourses (Reimóndez, 2017).

To that end, feminist postcolonial theory in translation studies challenges Western-oriented feminist translation methods and approaches as they may not properly comprehend the multi-layered cultural and regional power inequalities represented in a text. Respectively, a feminist translator of these circles tends to render only the voices of universal subjects (the

problems of Western women) and silence other diverse voices embedded by the local writer into the text. According to Castro & Ergun (2017), the recent leading figures in the field of feminist translation studies claim that this silencing and lack of attention to the geographical diversity of gender issues in translation has created a gap, which is only fulfilled by enlarging the geographical scope of feminist studies and integrating other disciplines into the field. For instance, the Canadian school of feminism during the second half of the 20th century offered many theories and techniques to challenge patriarchal representations and contributed a remarkable effect on translation studies, which is known as the ‘cultural turn’ (Castro & Ergun, 2017, p.1). However, this contribution was limited to a certain culture and time in history and cannot be an influential tool for a feminist praxis, as diverse forms of gender inequality and oppression that women face in the postcolonial era require new approaches to have a voice in the translated work. The feminist issues in diasporic and postcolonial societies, and once-colonised regions and borders, call for wide-ranging and resilient translational actions; therefore, in today’s world, feminist translation is much more than Von Flotow’s technique of hijacking or supplementing the source text.

2.3.2. Translation as an Act of Resistance in Postcolonial Context

In a postcolonial setting, resistance through translation means using it to defy and undermine the enduring impacts of colonialism. In this respect, translation becomes an act of resistance in a postcolonial context. Through this act, marginalised cultures can re-establish agency, conserve and promote indigenous languages and knowledge systems, and oppose the hegemony of colonial languages and narratives. This act reveals itself in many forms. The foremost is the decolonisation of language that manifests itself in discourses of colonialism as seen in educational curricula during the colonial period. Translation also becomes the tool for subverting these discourses and narratives in such that through the translation of historical texts and native stories into popular languages, translators have the power to question the colonial interpretation of history, presenting alternative viewpoints and rectifying historical inaccuracies. In addition to giving a voice to indigenous languages, translation enforces other marginalised voices against the oppression that exhibits itself in many forms. And by doing so, it offers diverse perspectives to the existing narratives. Along with these political aims,

the act of translation is instrumental in the resurgence of indigenous languages by making texts that were once only in colonial languages now available. This encompasses the translation of literature, educational content, and official papers. Or, preserving local culture, such as oral tradition and narratives, for the generations to come. Herewith, translation within a postcolonial framework serves as a potent instrument for asserting cultural identity, contesting colonial legacies, and advocating for social justice. It supports marginalised communities in sharing their narratives, preserving their languages and cultures, and connecting with broader global movements for resistance and decolonisation.

Although the concept remains ambiguous in postcolonial studies since it encompasses various forms of struggle, subversion, and empowerment, resistance is central in the battle against colonial representation regarding culture and identification (Jefferess, 2008). As seen in the evaluations in the previous sections of this dissertation, postcolonial theory was influenced by poststructuralist and Marxist thought. The deconstruction of colonial discourse and the Western narratives of liberation and humanism were insufficient for the wider problems that postcolonial societies have been experiencing. Homi Bhabha's notion of hybridity and other discussed approaches offer different points to the dilemma by discrediting the universalising tendency towards inequalities in these societies. According to Jefferess (2008), with these recent approaches, liberating attempts toward colonial discourse have been displaced by the ideas of resistance, which are directly affected by power relations. From this perspective, power influences the extent of resistance by reconfiguring and transforming anti-colonial discourses. Resistance can take many forms, like materialistic resistance seen in neocolonial relations or cultural resistance emerging in literary works within a postcolonial context (Jefferess, 2008). Cultural resistance can be described as how colonised or formerly colonised populations challenge colonial culture and affirm their own cultural identity. In this regard, cultural resistance aims to decolonise the mind through literature (Jefferess, 2008). There are numerous ways in which resistance can be demonstrated in literary works, including the renewal and protection of indigenous languages and traditions and the development of new cultural forms that question colonial narratives. Cultural resistance is, in fact, at the heart of the postcolonial theory. The works of prominent postcolonial theorists like Said's *Orientalism*, or some key concepts such as Bhabha's notion of hybridity or Spivak's

subalternity, embody resistance to the colonial narratives and legacies. However, Jefferess (2008) stresses that resistance is not limited to creating counter-discourses against discourses of colonialism, and it is not always “against” something, but it has also been used as a transformative tool. Thus, rather than constructing postcolonial identity on a binary opposition by deconstructing the existing identities, resistance is reconceptualised by other postcolonial thinkers like Ngugi (Jefferess, 2008). In this context, Jefferess (2008) argues that resistance changes the power dynamics typically seen in colonial discussions by acknowledging and promoting a connection where Self and Other rely on each other rather than being adversaries.

From the angle of translation studies, the relationship between power and resistance and different approaches to the concept impacts the translation process and the product. In the article, “Post - or Neo-Colonial Translation? Linguistic Inequality and Translator’s Resistance”, Gupta (1998) acknowledges the linguistic inequality among languages by giving examples from the short story translation from Bengali into the language of the coloniser and questions the translator's identity and the power dynamics established by cultural, national, and linguistic norms. Even the translator's lexical and syntactical choices in establishing standards in the target language demonstrate inequality and the dominating influences of colonialism (Gupta, 1998). Based on Talad Asad’s theory of inequalities of languages, Gupta (1998) suggests three ways of resistance to translation within a postcolonial context, such as “political”, “surface” and “deep”. (p.171). Political resistance is evident in the positions taken on text selection, translation location, and translator identity, while surface and deep resistance are about linguistic resistance that functions on a text level, and they can overlap, though the significance of deep resistance is highlighted in showcasing the influence of non-Western languages and cultures (Gupta, 1998). Within this framework, the answer to the question “how” concerning the translator’s identity and role can be examined in the translated texts rather than focusing only on the text itself. For instance, questions such as how the translator in the postcolonial context can challenge and prevent assimilation and distortion may be asked to investigate both surface and deep levels of resistance as well as political resistance by employing non-textual elements.

Similarly, Shamma (2009) mentions political resistance and argues that though a postcolonial translator has no control over non-textual situations, he/she ought to try to fully understand the external factors before adapting their translation to fit the context. Thus, resistance in postcolonial translation studies has deep connections with politics and power. It puts the translator's identity and role at the centre and demands a political practice to decolonise the text.

Lawrence Venuti's approach to resistance in postcolonial translation studies involves confronting the predominant cultural and linguistic norms that commonly shape translation practices. To challenge inequality concerning power between the coloniser and the colonised nations and cultures, Venuti encourages a translation strategy that prioritises showcasing the cultural and linguistic diversities instead of assimilating them to the norms of the target language. In his book, Venuti (1995) examines the idea of translator invisibility and challenges the dominance of fluency in translation. He argues for the translator to be visible and for the application of foreignising strategies as a form of resistance (Venuti, 1995). Or, in his other influential work called *The Scandals of Translation: Towards an Ethics of Difference*, Venuti (1998) explores the ethical implications of translation. This work advocates for an approach that respects and maintains cultural diversity while also examining how translation practices have political and cultural implications, emphasising the need to resist assimilationist approaches.

Challenging the dominance of Western translation theories that centre on fidelity and target-source debates that neglect power dynamics and historical backgrounds in translation, Niranjana examines the impact of translation on the formation and dismantling of European cultural dominance and imperialist cultural control, highlighting translation's cultural and political significance in her works. Niranjana (1992) interprets resistance in translation as a conscious effort to challenge colonial discourse, employing the act of translation to question and weaken the ideological systems supporting imperial authority, which are all to be discussed in detail in the following section.

Thus, in postcolonial settings, translation, when employed as resistance, is significant for restoring autonomy, questioning prevailing narratives, and maintaining othered voices.

Translators can bring marginalised perspectives to the forefront, challenge colonial structures, and uncover power imbalances within language by resisting linguistic and cultural assimilation. Beyond simply protecting the multiplicity of cultural identities, the discussed translation approaches transform the rendered text into an active place of political interaction, allowing meaning to be adjusted to empower the subaltern. This perspective ultimately validates translation's ability to challenge colonial discourses and support the continuous effort for cultural independence.

2.3.3. Niranjana's Approach to the Notion of Resistance

Challenging the dominance of Western translation theories that centre on fidelity and target-source debates that neglect power dynamics and historical backgrounds in translation, Niranjana examines the impact of translation on the formation and dismantling of European cultural dominance and imperialist cultural control, highlighting translation's cultural and political significance in her works. As discussed earlier, Niranjana has made substantial contributions to the field of postcolonial translation studies through her notable work *Siting Translation: History, Post-Structuralism, and the Colonial Context*, written in 1992. In the book, she delves deep into the nuances of translation in colonial and postcolonial societies, touching on topics surrounding language, power structures, and cultural representation (Niranjana, 1992). Niranjana (1992) underlines the necessity of considering translation within its historical context, especially in colonial and postcolonial societies. The intersection of historical context and translation is at the core of her work, particularly in the case of colonial India and its portrayal through translation. By exploring the historical context of translation in that specific region and era, she examines the reasons behind who, why, and how translation was carried out (Niranjana, 1992). As Niranjana (1992) observes, the colonisers conducted the translation of Indian texts into English, and these translations reinforced colonial control and upheld colonial ideologies. Translators have erased the historical background of Indian culture and reinterpreted it through Western perspectives shaped by Orientalist representations. In this context, influenced by poststructuralist theories, Niranjana (1992) examines how these theoretical frameworks can be used to dissect the politics of translation,

linguistic hierarchies and inequalities, and the establishment of meaning from the coloniser's perspective, manifested in postcolonial communities, like in the case of India.

In this respect, Niranjana takes the notion of translation from the classical debates and puts it in a diverse perspective. First, the book focuses on examining how translation can reinforce or question linguistic hierarchies and the implications for representing marginalised voices (Niranjana, 1992). In this respect, translation becomes one of the key elements in constructing postcolonial identities and impacts representation. This representation occurs within the site of resistance, negotiation, or confrontation. The notion of resistance, therefore, is in parallel with power struggles, colonial histories, and cultural issues, and the act of translation can serve as a way to challenge and resist established discourses and hierarchies for Niranjana (1992). One of the ways to be resistant during translation within a postcolonial context is to manipulate language by challenging linguistic hierarchies and disrupting dominant discourses through the choices a translator makes in rendering one language into another (Niranjana, 1992). In addition to this linguistic one, translation can become a space for contestation when translators challenge existing norms and governing structures through their personal choices (Niranjana, 1992). This is also an act of resistance to the discourses of colonialism from a cultural perspective. In this context, translation perpetuates the creation of hybrid forms by mixing linguistic and cultural elements, translators can defy the imposition of a single, dominant cultural identity and support the development of new, hybrid identities as Niranjana argues in these lines: "Hybridity can be seen, therefore, as the sign of a post-colonial theory that subverts essentialist models of reading while it points toward a new practice of translation." (1992, p.46). And lastly, the process of translation can silence certain voices and narratives, but translators can resist this by prioritising marginalised perspectives. Thus, translation is more than just conveying meaning; it is a dynamic and politically sensitive process that offers a platform for challenging dominant narratives.

According to Robinson (1997), Niranjana attempts to employ translation in the pursuit of decolonisation. This decolonisation through the project of re/translation stems from her critique of the idealised portrayal of pre-colonial communities and the hybrid nature of postcolonial societies, as Robinson (1997) summarises below:

...for postcolonial theorists it is dangerous to believe that the precolonial state ever was pure and good and uncorrupted, or that such a mythical state ever could or should be reattained in the future. Postcolonial theorists live and believe in a morally complex world in which good and evil are always mixed. That mixture preexisted colonialism, was changed drastically but never completely or perfectly by colonialism and again by the end of colonial domination, and will continue to be changed, they hope, by the ongoing process of decolonization. (p.152).

This “ongoing process of decolonization” can be conducted through translation, as Niranjana suggests that the postcolonial translator/re-translator should be wary of anticolonial myths and investigate how they may inadvertently perpetuate the same narratives as the old colonial myths they are resisting (Robinson, 1997). Robinson (1997) argues that “Decolonization will never mean the eradication of all traces of colonial rule. It will simply mean new transformations of the mixtures.” (p.152). In the postcolonial context, re-translation practice becomes an important issue since it signals embracing diversity rather than trying to suppress it. While creating these new forms in the target culture by re-rewriting, a postcolonial translator resists colonial discourses embedded deeply in the source text and transfers new codes from these fragments.

In Niranjana’s concept of translation, representation is significant for postcolonial subjects, and the representation through translation indicates “an entire problematic” within postcolonial studies (Niranjana, 1992, p.8). In the book, she argues that translation has traditionally been rooted in the concepts of reality, representation, and knowledge as defined by Western philosophy (Niranjana, 1992). This depiction is reinforced via translation and so de-historicizes the postcolonial subject by fixing his/her representation in the target culture in line with colonial discourses of “containment”: “in creating coherent and transparent texts and subjects, translation participates - across a range of discourses - in the *fixing* of colonized cultures, making them seem static and unchanging rather than historically constructed.” (Niranjana, 1992, p.3). As discussed in the previous section, postcolonial subjects live in translation as fixed and static beings and a postcolonial translator should rethink this position

and challenge the constructed history during the translation process, as Niranjana (1992) highlights:

...Such a rethinking - a task of great urgency for a post-colonial theory attempting to make sense of "subjects" already living in "translation," imaged and re-imaged by colonial ways of seeing - seeks to reclaim the notion of translation by deconstructing it and reinscribing its potential as a strategy of resistance." (p.6).

For Niranjana (1992), this notion of resistance is not an answer or solution to the problematic of translation or bridging the cultural gap and inequalities, rather it is a practice that helps to examine "the absence, lack, or repression of an awareness of asymmetry and historicity in several kinds of writing on translation" (p.9). Resistance becomes an urge to rewrite the constructed history from a postcolonial perspective and to deconstruct Western-oriented humanism or metaphysics without totally erasing the fragments of it:

The post-colonial desire to re-translate is linked to the desire to rewrite history. Re-writing is based on an act of reading, for translation in the post-colonial context involves what Benjamin would call "citation" and not an "absolute forgetting." Hence there is no simple rupture with the past but a radical rewriting of it. To read existing translations against the grain is also to read colonial historiography from a post-colonial perspective, and a critic alert to the ruses of colonial discourse can help uncover what Walter Benjamin calls "the second tradition," the history of resistance. (Niranjana, 1992, p.172)

Though Niranjana (1992) is critical of the poststructuralist perspective concerning challenges in representation, she sees it as a useful theory in revealing "contradictions, differences, and resistance" (p.173). Thus, Niranjana (1992) urges translators to be resistant and interventionist to decolonise the text and create new representations for the postcolonial subjects. To illustrate her ideas, Niranjana gives examples of the three translations of an ancient poem; one is her translation practice, which she calls "speculative, provisional, and interventionist" (p.173). Borrowing ideas from Jacques Derrida, Niranjana (1992) claims that translation unavoidably brings new interpretations that ultimately transform the text's essence.

From this perspective, she manipulates the sacred poem “vacana”, which originated in South India in the 12th century (Niranjana, 1992). Starting by giving background information about the poem in her practice, Niranjana (1992) translates the poem “roughly” and she says “...I privilege the word over the sentence, marking thereby what Derrida calls in “Des Tours de Babel” a “displacement” from the syntagmatic to the paradigmatic level, and inserting my translation into the attack against homogenizing and continuous narratives.” (p.185). The other translated version of the poem is appropriated according to Christian discourses or New Romantic criticism, and the translations reproduce these discourses by limiting the richness of the poem (Niranjana, 1992). Niranjana disrupts this appropriation conducted for the Western reader, and she intervenes in it to uncover the heterogeneity of the postcolonial text or subject. Therefore, translation no longer just contains but disrupts and spreads information. Re-translation initiates a deconstruction that opens up a post-colonial perspective by making "history" more understandable.

To apply Niranjana’s approach to resistance in translation to feminist postcolonial studies, it can be said that Niranjana (1992), in her above-discussed book *Siting Translation: History, Post-Structuralism, and the Colonial Context*, already touches upon the issue of gender and translation within a postcolonial context. She investigates the gender-related components of translation, exploring how gender identities are formed and dealt with in translation as well as the themes of representation, empowerment, and influence.

Finally, postcolonial translation studies provide a critical perspective that examines the interplay of power, ideology, and identity across linguistic divides. By emphasising translation as a form of resistance, as proposed by Niranjana, the above discussions highlight how translation can confront dominant colonial narratives and reveal the ideological structures inherent in language. At the same time, Spivak (2004) highlights the ethical responsibilities of translators and expresses her concerns about how subaltern voices are represented, which brings to light the complex and often challenging task of expressing marginalised identities. Other perspectives, like that of Venuti, highlight the importance of resistant strategies in translation in decolonising the existing narratives. In this regard, postcolonial translation studies’ relevance across disciplines and its pivotal role in challenging

prevailing discourses have been emphasised, which also supports the idea that translation is not just a linguistic process but a politically and culturally embedded act with significant implications.

2.4. Narrative in Translation Studies

Traditionally, a narrative is depicted as a reporting of both fictional and real events, and this reporting is based on a plot which takes its roots from the Aristotelian notion of unities regarding time, action, and place (Altman, 2008). This Westernised approach to narrative continued in the 20th century with the works of Gerard Genette and Roland Barthes, who handle narrative from a structuralist perspective and centre their arguments on plot and action by excluding other elements in a narrative, such as character (Altman, 2008). This formalistic approach was also adopted in translation studies regarding the analysis of structural shifts in narration (Jones, 2019). Towards the end of the 20th century, broader concepts like sociology were integrated into narrative theory by combining the limited view of earlier approaches with new varieties, and thus, in line with the recent trends in narrative theory, the studies conducted in the field of translation have changed accordingly (Jones, 2019). Indeed, transferring the narrative voice together with other plot structures may vary in different translations depending on the translator and his/her narrative background. However, the studies in narrative theory were inclined to disregard these variations in the translated works until theorists like Theo Herman brought the case on stage by drawing attention to the narrative voice of the translator and his/her discursive presence (Jones, 2019). In consequence, narrative theory and translation studies have begun to examine narratives of both source and target texts along with the transnational shifts both in surface and deep levels. On the other hand, for Bernaerts & De Bleeker et. al. (2014), translation studies paid little attention to narrative shifts as they mainly focused on the linguistic aspect of translation like equivalence, or the theorists and scholars turned their attention to extra-textual factors with cultural turn in translation studies in the 1970s, and so that they disregarded the text itself. This dual neglect has been eliminated considerably with new approaches as mentioned above. Besides, Lawrence Venuti's notion of the translator's visibility as well as Herman's discursive

voice, has changed the attitudes towards narrative in translation studies. In this respect, diverse perspectives have been integrated into the dialogue between narration and translation. For instance, De Bleeker (2014) argues about the situation of narrative space in translation, especially in postcolonial narratives by stressing that any change in the names of characters, places, and regions may significantly alter the narrative space constructed in any fiction. In the article, it is suggested that a narratological analysis may help to uncover transnational choices hidden in a textual expression via analysing the constructed spaces (De Bleeker, 2014). Like De Bleeker, Mallier (2014) analyses a structural shift in terms of utterances and tenses in the translation of Fitzgerald's novel into French by integrating the concept of discourse and history to evaluate the narrative voice.

Furthermore, one of the influential thinkers in the studies of narrative and translation studies is Mona Baker with her innovative work, *Translation and Conflict: A Narrative Account*. In this book, Baker (2006) discusses translation studies from the angle of narrative theory and emphasises specifically the close relation between translation and conflict and their impact on constructing conflicting narratives in our globalised age. In this context, Baker handles the narrative account from a sociological perspective, meaning the role of translators and interpreters is seen as significant in constructing or resisting narratives of conflict. According to Baker (2006), the notion of conflict is in parallel with the notion of power, and a conflict is a place of activity as a part of daily life in which participants weaken each other and so create competing narratives (Baker, 2006). In transferring narratives of conflict, the role of the translator gains significance in re-narrating conflicting narratives in the target culture (Baker, 2006). In this context, the definition of narrative changes in contrast with traditional ones in translation studies. Confirming that she has been influenced by the Foucauldian notion of discourse in defining narrative, Baker (2006) also broadens the concept of narrative differently than 'discourse' by adding that "the notion of narrative is not restricted to public representations but applies equally to individual stories" (p.3). These stories are not stable due to new experiences, and the inclusion of diverse participants makes any individual text a field in which other embedded narratives about society can be detected, and thus the narrative can be analysed not only on a textual level but also on a nonverbal level (Baker, 2006). What makes the narrative approach valuable in translation studies in this respect is that

the analysis uncovers hidden narratives of any time and place and makes way for the translator to reproduce these stories into new narratives by considering extra-textual factors and other diverse sources (Baker, 2006). Unlike traditional approaches in narratology and linguistics, narrative accounts in translation studies perceive any narrative as dynamic, shapeless, and disseminated. Narratives of the past are retold and reshaped by inserting narratives of the present through translation. Thus, the role of a translator is widened as a re-narrator and constructor of other narratives.

In her article, “Narratives in Translation in and of Translation”, Baker (2005) likewise argues about the role of a translator as a piece-giver or the one who bridges the gaps between countries and cultures in an isolated space. However, this isolated situation of a translator as a provider of peace or communication is not productive since a translator participates in building narratives in the target language by inserting narratives of his/her own culture (Baker, 2005). In this regard, a translator is one of the important elements in building narratives and in promoting the existing ones with new perspectives:

...narrative theory does not allow for ‘spaces in between’: no one, translators included, can stand outside or between narratives. Hence, a politically attuned account of the role of translation and translators would not place either outside nor in between cultures. It would locate them at the heart of interaction, in the narratives that shape their own lives as well as the lives of those for whom and between whom they translate and interpret. (Baker, 2005, p.12)

Therefore, translated narratives are not free from the individual and social experiences of translators who are directly involved in constructing narratives. Accordingly, they can create conflicts and asymmetrical power relations in the target culture, contrary to the narratives about translators as enablers of peace and positive force. From this point of view, the reconstruction of female identity in the Turkish translations of Zadie Smith’s novels is to be evaluated in this dissertation in line with the narratives of feminist movements and ideologies in Turkish discourses, which have significant impacts on translators’ role in transferring the dominant discourses of postcolonialism. The evaluation of the mentioned re-narrations will shed light on how past and present discourses of feminist movements in

Türkiye have influenced the construction of female identities on a discursive level via translation. The evaluation will also enlighten the position of the translators in terms of their resistance against the narratives of postcolonialism from a feminist perspective, as well as how discourses of feminist movements in Türkiye have influenced the reconstruction of postcolonial female identities in the target culture in accordance with the translators' choices.

To conclude, within postcolonial literature, narrative operates not only as a storytelling tool but as a political act. It is a method to regain agency, oppose dominant narratives, and voice identities that have been overlooked or distorted. Baker's notion of narrative (2006) highlights that narratives influence how people and communities understand the world; they are structures deeply rooted in culture and ideology that shape identity and perception. This corresponds with the aim of postcolonial literature to provide counter-narratives, as demonstrated in the writings of Chinua Achebe, Zadie Smith, and others, where dominant narratives of empire are challenged through diverse voices, fragmented forms, and polyphonic narrations. In addition, the use of Rimmon-Kenan's (2005) framework of characterisation in the study underlines the importance of narrative constructions in postcolonial texts. Explained in detail in chapter three, Rimmon-Kenan's (2005) proposed characterisation framework, focusing on elements like physical appearance, environment, speech and actions, provides a methodical viewpoint for analysing how postcolonial narratives create multifaceted subjectivities. When examining postcolonial literature, these classifications assist in understanding how identity is influenced by the remnants of colonialism, the experience of diaspora, and the complex interactions of race, gender, and class. For instance, in the novels *White Teeth*, *Swing Time* and *NW* by Smith, characters' identities are illustrated as inconsistent and fragmented, shaped by different narrative voices, environments, and cultural symbols, reflecting the ambivalent and hybrid subjectivity that is fundamental to postcolonial theory (Bhabha, 1994). These narrative structures encounter further ideological reinterpretation in translation. Baker's stress on translation as re-narration emphasises the active role translators have in influencing or altering the ideological essence of a postcolonial narrative. Consequently, the integration of narrative theory and postcolonial literature empowers this research to explore how identity is formed in the source text and how it may be redefined, opposed, eliminated, or maintained in the target text.

2.5. Locating Feminist Postcolonial Translation in Türkiye: Recontextualising Identity and Resistance

While Türkiye does not conform to the usual postcolonial definition of previously colonised states, its unique geopolitical standing and historical evolution have provided a rich context for postcolonial recontextualisation. Ella Shohat (1992) and Homi Bhabha (1994), among other academics, have extended postcolonial theory to incorporate territories affected by cultural imperialism, mimicry, and intellectual oppression, even where direct colonial authority was absent. Türkiye represents such a situation, marked by its intricate past of the Ottoman Imperial collapse, Western-leaning modernisation, and continuous mediation between East and West. These recontextualizations originated in the Tanzimat period (1839–1876) and saw increased intensity during the Second Constitutional Era (1908–1918), when Ottoman intellectuals navigated the challenges posed by Western influence, the authority of Islamic tradition, and their search for modern identity (Parla, 2022). Literature played an important role in this negotiation. According to Meltem Ahıska (2003), an “Occidentalist fantasy” significantly influenced Türkiye’s experience with modernity; in this scenario, the West functioned as both an ideal and an image for national restructuring and identity building. This fantasy’s impact extended into the Republican period, affecting not only governmental structures but also literary works. The interplay resulted in literary works in Türkiye that exhibited a complex stance concerning Western paradigms, being both admired and opposed.

Ayşe Zarakol’s *Yenilgiden Sonra* (2022) enriches the expanding body of research that frames Türkiye within a postcolonial-like context, even though it lacks a history of colonisation. Drawing on international relations theory, Zarakol (2022) posits that Türkiye’s modern identity was shaped by defeat trauma, a persistent sensation of civilizational exclusion and stigma arising after the Ottoman Empire’s collapse. She claims that countries outside the Western sphere, like Türkiye, embrace Western ideals yet simultaneously defy them, fostering cultural ambiguity, specific Western influences, and unease regarding international recognition (Zarakol, 2022). This framework is especially pertinent to translating postcolonial feminist writings, including Zadie Smith’s fiction, in which the perspectives of oppressed

women could be redefined by domestic ideologies shaped by this sense of cultural inadequacy. Therefore, translation is seen not only as a linguistic exchange but also as a symbolic process, formed by the multifaceted identity politics of a society that continues to negotiate its ties with the West.

Jale Parla's highly influential work, *Babalar ve Oğullar* (2022), provides a fundamental literary-historical foundation for comprehending the ideological divisions and hybridity that distinguish modern Turkish literature. Parla (2022) explores how novels from the early Tanzimat period, composed during an epoch of swift Westernisation and imperial reforms, endeavoured to reproduce the stylistic and ideological elements of the European Bildungsroman. She asserts that these texts, however, could not entirely integrate the Western ideological foundation they attempted to copy, producing what she calls an epistemological inconsistency, a core separation of narrative shape and socio-political setting (Parla, 2022). For Parla (2022), the recurring father-son metaphor highlights this inconsistency, portraying the "sons" as emerging contemporary subjectivities and the "fathers" as embodying traditional and imperial power. The sons in these literary works, failing to achieve freedom, stay morally bound by paternal power, thereby symbolising a deeper cultural apprehension toward Western modernisation and embedded hierarchical systems (Parla, 2022). This conflict closely mirrors postcolonial theorist Homi Bhabha's concepts of mimicry and hybridity, where the colonised or culturally inferior individual is nearly identical yet still distinct (Bhabha, 1994). While Türkiye did not undergo colonisation, Parla's examination reveals that Turkish literary development in the modern era has been influenced by a parallel ambivalence concerning Western models, resulting in hybrid styles that manifest postcolonial interplay of identity, resistance, and ideological adjustment. From this perspective, adapting feminist postcolonial narratives into Turkish needs to be interpreted not just as an act of language transfer, but as a deliberate intrusion into a literary sphere that is already affected by exhibiting signs of unstable knowledge and cultural appropriation. Thus, Parla's study offers an important foundation for analysing the recontextualization of Turkish translations of subaltern women's perspectives, against the backdrop of historical anxieties about progress, authority, and representation.

In this light, although Turkish studies have been excluded from postcolonial literary criticism, postcolonial criticism can be a useful perspective in decoding hidden discourses in identity construction within the clashes of West and East. From the late 19th century onward, literary figures including Namık Kemal, Halit Ziya Uşaklıgil, followed by Ahmet Hamdi Tanpınar and Oğuz Atay, addressed themes of detachment, hybridity, and fragmented identity, consistent with key ideas in postcolonial theory. In this respect, these literary portrayals of in-betweenness and cultural conflict demonstrate the importance of postcolonial theory in areas like Türkiye, which are not colonial. Güngör (2018) suggests that postcolonialism is an ongoing process which has no solid borders despite classical definitions of it, and in some parts of history, like the invasion of the Ottoman borders by imperialist powers at the beginning of the 20th century, Türkiye experienced colonialism even for a short period. In this sense, the discourse of anti-colonialism is largely seen in the works of Turkish writers and poets despite their different ideological backgrounds (Güngör, 2018).

To start with, Aldülhak Hamid is one of the first representatives of the echoes of colonialism in Turkish literature, especially in drama. In his plays like *Duhter-i Hindu* handles the theme of colonialism from a critical approach as he lived in many European countries as a diplomat and so witnessed the colonial influences in big cities in those times and he reflected his experiences in the mentioned work, which has some anti-colonialist elements within the theme of love (Güngör, 2018). In a fictional love story, Hamid inserts the colonised (India) and the coloniser's (Britain) twisted relations with an anti-colonialist approach both implicitly and explicitly (Güngör, 2018). In this sense, the play is also a symbol of orientalist discourse since the male character presents himself as the saviour of the brown woman from the uncivilized wilderness and by doing so, he is not only exploiting the land of Indians but also exploiting a local woman, which means double colonization in case of women (Güngör, 2018). Another anti-colonialist discourse in the play is the scenes about an English governor who oppresses local people by taking harsh taxes and punishing them. Thus, the play describes the experiences of Indian people under harsh conditions of colonialism and its influences on daily life and transfers the discourses of colonialism and processes to the Ottoman audience (Güngör, 2018). For Güngör (2018), the historical and political environment of the time the play was written should be taken into consideration since Britain

and the Ottoman Empire were at war at that time. In this context, the discourse that the playwright embedded in daily life dialogues is in line with his ideological stance against English colonialism in that period, such as describing Britain as a tyrant that oppresses colonised societies, particularly women. In his other work, *Finten* Hamid shows the influence of colonialism on England in parallel with the devastation of colonised regions like India (Güngör, 2018). Exploring the theme of otherness, *Finten* deconstructs colonial discourses like the superiority of white people and puts the traumatic postcolonial female identity construction at the centre of the play as a reaction to British exploitation of land and people (Güngör, 2018).

Later on, Mehmet Akif Ersoy, a poet from the constitutional period of the Ottoman Empire and the author of the Turkish National Anthem treats the theme of colonialism as a negative force for Islamist union and the societies of the East and opens the discussion of anti-colonialism in his poems by being critical of Western values and civilization (Güngör, 2018). Mostly, colonial elements in Akif's poetry are integrated into the themes of war and civilisation in parallel with the political and historical environment of the age. Interestingly, in his poem "Berlin Hatıraları" ("Memories of Berlin"), Akif touches upon the theme of third-world feminism, though written at the beginning of the 20th century, by creating a Western (German) female character who lost her children in the war. The narrator wants this woman to put herself into the place of Muslim women who share the same grief with her (Güngör, 2018).

The period of the early Republican Era witnessed radical changes in every aspect of daily life. Modernisation or Westernisation, whose foundation was laid mostly during the Tanzimat period of the late Ottoman Empire, continued to influence the literature of the Turkish Republican Era in parallel with the modernisation politics of the newly founded state. The narratives of colonial themes were affected accordingly in that period. Widening the geographical locations of colonialism, modern Turkish literature questions some diverse concepts of colonialism, such as transcultural, hybrid, otherness, colour, and heteroglossia from different ideological perspectives like Kemalism, Marxism or Islamism (Güngör, 2018). As an example, Fazıl Hüsni Dağlarca mentions the tragic reflections of Eastern cultural

heritage represented by mummies in the museum in France and how these are presented as ornaments to the Western audience in the poem “Acı Uzun” (Great Pain) (Güngör, 2018). In this sense, the poem discusses how Western powers exploited the East not only economically but also culturally and the poet implicitly problematizes the superiority of the West over the East and the structure of colonialism that is founded on binary oppositions. Cemal Süreyya depicts the theme of colonialism and its brutal impacts on the continent of Africa metaphorically in his poems (Güngör, 2018). Due to historical developments like wars of independence seen in that continent during the second half of the 20th century, Süreyya challenges the discourse of civilised vs. savage implicitly by putting Africa at the centre of the poems as an image (Güngör, 2018).

Cahit Zarifoğlu is another significant poet in the context of postcolonial re-narratives in Turkish modern literature. Adopting an Islamist stance in his works, Zarifoğlu can be evaluated differently from the poets mentioned above since his narrator in the poems is an Easterner who experiences the inhumane consequences of colonialism and still suffers from it (Güngör, 2018). In his works, the geography of colonialism is widened to the Israel-Palestine region in parallel with the historical and political developments of the 1960s and the conflicts and the destruction of the colonial occupation are implicitly depicted utilising the images of women, children, and the land (Güngör, 2018). Like Zarifoğlu, most writers of the period reflect this anti-colonialist approach within and through the context of the Israel-Palestine conflict (Güngör, 2018). It can be said that whether Islamist, Marxist or Kemalist ideologies influence the writer, their common point is that they depict the destruction of colonialism on the colonised lands both materially and immaterially by using anti-colonialist discourses. After the 1980s, modern Turkish literature has become more individualistic, in line with the postmodern and poststructuralist tendencies around the world, and the theme of postcolonialism is rarely seen. Consequently, all the discussed representations of colonial discourses in Turkish literature from the late Ottoman Empire to the 1980s have an anti-colonial tendency constructed on binary oppositions and handle the theme of colonialism in line with their ideological background. In addition, the aforementioned writers only include the experiences of the first generation in the colonised region and disregard the postcolonial process in colonisers’ metropolises, apart from Abdülhak Hamid, the Tanzimat period poet.

As a result, the comprehensive review by Bilgin G ng r explores how modern Turkish literature manifests colonial influences, despite T rkiye's unique position as neither coloniser nor colonised. His argument suggests that postcolonial literary critique should extend beyond officially colonized states, also encompassing nations such as T rkiye, where ‘colonial characteristics’ appear in literary and academic discourse. Referencing writers from the Tanzimat to the Republican period, G ng r distinguishes ‘aesthetic colonialism,’ involving the assimilation of Western forms and ideas, from ‘aesthetic anti-colonialism’, defined by its literary opposition to Western control. By positioning texts that simultaneously mimic and resist against Western cultural power within a contrasting framework, he reveals how themes such as modernity, identity, and self-definition in Turkish literature are often shaped by a conflicted relationship with Western ideas like appropriation or opposition. In this regard, Turkish authors’ navigation between mimicry and resistance aligns with the perspective that feminist postcolonial translation in T rkiye exists in a literary domain already formed by postcolonial interactions concerning identity, modernity, and cultural conflict.

2.5.1. Contemporary Postcolonial Recontextualisations within the Turkish Context

Recently, postcolonial frameworks have been increasingly adopted in Turkish literary critique to explore local texts’ engagement with Eurocentric modernity, intellectual violence and worldwide imbalances of power (G ng r, 2018;  nc , 2007). Such recontextualizations establish a helpful setting for the study of translated texts, notably those like Zadie Smith’s novels, which are profoundly marked by postcolonial discussions of displacement, hybridity, and racialised identity. Turkish renditions of these works do more than just convey meaning between languages; they actively engage in this broader cultural dialogue, highlighting the conflicts and deficiencies in T rkiye’s postcolonial context.

In this context, Nurdan G rbilek’s *Mağdurun Dili* (2021) is especially noteworthy, as it investigates how literary works shape the language of victimhood in relation to class, gender, and identity. G rbilek’s work (2021) emphasises how the character of the marginalised or subaltern is frequently utilised in Turkish cultural narratives, not primarily for empowerment, but to represent wider concerns regarding modernity and identity. She claims that being a victim often serves as a moral justification, instead of a way to offer

criticism (Gürbilek, 2021). The book is an essential compilation of essays where Nurdan Gürbilek critically analyses the establishment, aesthetic presentation, and ideological utilisation of victimhood and marginality narratives in contemporary Turkish literary and intellectual expression, often uncovering the complex interaction between power, representation, and cultural dominance. In one of the essays, her analysis of Cemil Meriç, a well-known Turkish author, is remarkably insightful: Meriç creates the figure of an injured intellectual, caught in the tension between appreciating Western philosophy and deeply opposing Western hegemony (Gürbilek, 2021). The paradox at hand reflects a pervasive Turkish characteristic of both adopting and opposing Western cultural dominance, thus fostering a discussion where being on the periphery is romanticised, though frequently articulated through masculinist or nationalist lenses. Meriç's perspective, characterised by both cultural superiority and claimed oppression, demonstrates how victimhood can function as a form of cultural wealth, facilitating a critique of contemporary society from within while simultaneously promoting established ideologies. This theoretical approach holds significant importance for the current study's emphasis on feminist postcolonial translation. The marginalised female figures in Zadie Smith's works exhibit multifaceted resistance, stemming from racial, gender, and class divisions, which often challenge straightforward moral interpretation. Still, when conveyed in Turkish, these complex expressions of resistance have the potential to be reconceptualised via existing narratives of victimhood, a point of critique for Gürbilek (2021). Such translations run the risk of having female subaltern agency absorbed into a narrative framework that is more culturally intelligible but carries significant ideological weight, as Gürbilek (2021) states that the language of the victim is often controlled by the one who labels her. Reflecting Spivak's (2015) inquiry into whether the subaltern can speak, this caution proposes that translation operates in a political setting where the subaltern might be obligated to speak using others' voices.

To highlight Gürbilek's notion of victimhood that is shaped by language in relation to class, gender, and identity, Güngör's discussion about modern Turkish writers who exploit the themes of postcolonialism can be given. For instance, Sevinç Çokum is a well-known writer from the school of nationalist-conservative style (Güngör, 2018). Inserting contrasting themes like tradition and modernism into her novels and short stories, Çokum chooses a

different geography, Morocco in “Beyaz Bir Kıyı” (“A White Shore”), which was written in 1998 and consists of many sub-stories based on the love story of Aziz and Naime (Güngör, 2018). Naime is a culturally hybrid character, stuck between her modern education and her traditional Moroccan way of life, and even though the country gained its independence before Naime was born, the colonial heritage of France is still there and entangled in daily life in every sense (Güngör, 2018). Thus, the postcolonial process and its transcultural impact on the coloniser, especially women, are lyrically depicted in the stories.

In addition to Güngör’s evaluation of postcolonial re-narrations in Turkish literature, Bilgin (2015) discusses the parallel themes in her article “Hamlet in Contemporary Turkey: Towards Postcolonial Feminist Rewrites?” and evaluates female identity construction from the angle of postcolonial theory. Taking the concept of Homi Bhabha’s “cultural hybridity”, the article stresses the cultural encounter of Eastern and Western identities in Western literary adaptations into Turkish, such as *Hamlet*. These encounters date back to the Tanzimat period of the Ottoman Empire, which left its mark on Turkish history as the period of clash between the discourses of the West and the East (Bilgin, 2015). Bilgin (2015) singles out a specific Hamlet adaptation, *Kadın Hamlet (Female Hamlet)*, a film adaptation of the 1980s, to discuss the ‘cultural hybridity’ generated by Western and Eastern encounters. This encounter is presented through a female image, who is transformed from the Western male character Hamlet. Deconstructing the patriarchal sources of the play, the adaptation also inserts Eastern codes into the narrative within the Turkish framework, which is very different from the previous adaptations of the play (Bilgin, 2015). The play not only constructs a new space for a woman to express herself in her own cultural context, but it also creates an ambivalent and hybrid space for the Turkish audience by creating a conflicting zone of self as East and West as the other (Bilgin, 2015). Therefore, the play deconstructs a canonical work of the West within a Turkish context and gives voice to Turkish women just as postcolonial writers give voice to the subaltern.

Postcolonial and feminist ideas are woven into the narratives of other contemporary Turkish writers, especially through their focus on topics like female independence, language subversion, and the resistance of marginalised groups. To illustrate, Ayfer Tunç’s *Bir Deliler*

Evinin Yalan Yanlış Anlatılan Kısa Tarihi (2009) examines how institutional frameworks silence women's voices, providing a multi-voiced narrative where female resistance is expressed through disjointed storytelling and a rejection of traditional roles. Taking place in a mental asylum that serves as a representation of governmental control, the book offers a multifaceted, broken narrative where figures, notably women, are pushed beyond conventional limits and silenced by being labelled mad. By empowering women who challenge national, moral, or gendered expectations and are consequently deemed deviant, Tunç (2009) destabilises patriarchal and institutional structures. By prioritising the experiences of those who are silenced and structurally marginalised, this deliberate narrative strategy resembles the artistic and philosophical endeavours of postcolonial authors such as Zadie Smith, whose female protagonists similarly defy essentialist identity frames using indirect speech, fragmented plots, and marginalised resistance. Tunç's (2009) employment of fragmented narratives and multiple voices draws a significant comparison to Smith's writings, highlighting the difficulties inherent in rendering such challenging styles into Turkish. As an important aspect of this study, Tunç's novel highlights the way Turkish literature negotiates the boundaries of subaltern expression, serving as a culturally specific basis for determining if translated versions of Smith's subaltern women retain their political and narrative depth or are reduced to more common patterns of female victimhood.

Similarly, *Unutma Beni Apartmanı* by Nermin Yıldırım (2017) presents a powerful literary inquiry into memory and the fragmented female identity, touching upon themes highly relevant to feminist postcolonial discussions. This novel explores the inner journey of a woman addressing her past, depicted via fragmented recollections, unstable timelines, and interruptions in narrative coherence. To reflect the protagonist's confusion and the underlying pain of being uprooted and losing things, Yıldırım purposely undermines the narrative's clarity through non-linear time, unreliable accounts, and internal monologues. The discontinuity found in this narrative serves to both evidence a personal psychological divide and to embody larger forms of intellectual and cultural displacement, issues central in postcolonial and feminist critiques. The main character's effort to construct her narrative authentically, in spite of silence, suppression, and psychological isolation, mirrors Spivak's concept regarding the subaltern's challenge in articulating themselves within prevailing

systems. The narration in the novel, consequently, serves as a form of opposition to both traditional male-dominated narrative structures and systemic historical erasure, thereby asserting female individuality through fragmentation rather than uniformity.

To conclude this section, Türkiye's place in postcolonial narratives is distinguished by its unique historical evolution as a nation that has navigated the complexities of being post-imperial, semi-colonial, and marked by colonial challenges. Unlike countries that have undergone conventional colonisation, Türkiye navigates a unique space influenced by its Ottoman imperial background, the pursuit of Western-oriented reforms in nation-building, and the ongoing challenges posed by internal ethnic and cultural divisions. Its interaction with Western modernity and non-Western unity adds layers to its identity, placing it at the margins as well as in the midst of global power landscapes. Türkiye's ambiguous status makes it a vital, yet non-standard, instance in postcolonial analysis, which disrupts binary models and underscores the importance of adopting more refined, contextually aware strategies to comprehend the complexities of power, identity, and cultural representation in modern non-Western environments. In the same line, the feminist postcolonial viewpoint in Türkiye uncovers a complex battle influenced by the nation's distinctive location between Eastern and Western cultures, as well as the interplay of Islam with secular values, and the tension between modernity and traditional practices. This literature review's examination of theoretical and literary works reveals that Türkiye, though without a formal history of colonisation, has established a complex and rich reinterpretation of its postcolonial identity, informed by imperial decline, conflicting cultural identities, and a mixed form of modern development. In *Babalar ve Oğullar*, Parla (2022) examines how early Turkish literary works from the Tanzimat period faced difficulties in integrating Western narrative structures with native ideological restrictions, thereby causing a lasting epistemological conflict. Similarly, in *Postkolonyalizm ve Edebiyat*, Güngör (2018) argues that Turkish literature, despite its development outside colonial impositions, nonetheless exhibits postcolonial undercurrents through its equivocal link with Western cultural influence, demonstrated via aesthetic emulation and resistance. On the other hand, Zarakol's (2022) notion of defeat trauma helps to explain Türkiye's deep-seated feeling of being on the periphery of the international system, notwithstanding its history as an empire. Gürbilek's (2021) *Mağdurun Dili* analyses how

marginalisation, particularly in the guise of victimhood, is romanticised and ethically validated, which frequently silences authentic resistance, especially for female or subaltern individuals. The works of contemporary women authors such as Ayfer Tunç and Nermin Yıldırım reflect this intellectual foundation, illustrating women's power, psychological disruption, and challenges to societal gender expectations through complex and fragmented narratives.

The understanding of feminist postcolonial translation challenges in Türkiye is critically dependent on these local literary and theoretical frameworks. Translating Zadie Smith's novels into Turkish, works characterised by racial diversity, marginalised female perspectives, and narrative ambiguity, involves more than just linguistic transfer; it signifies an engagement with a deeply rooted cultural dialogue influenced by its own past of Westernisation, peripheral status and silenced gender roles. The literary and ideological climate in Türkiye could encourage or even compel translators to conventionalise rebellious voices, neutralise the suffering of victims, or make the fragmentation of the oppressed seem normal. This highlights the critical need for a translation practice that is deeply conscious of both global postcolonial dynamics and local narrative frameworks. Thus, the translated depictions of subaltern women in Zadie Smith's novels must be interpreted through the cultural and ideological basis offered by these postcolonial and feminist recontextualizations in Türkiye. The discussions are aimed at shedding light on the negotiation of feminist postcolonial translation in Türkiye, indicating it is driven not by a colonial heritage but by a diverse cultural landscape forged by conflicting views on modernity, identity, and gender. The insights resulting from this research, therefore, add to the extensive dialogue concerning the functioning and critique of feminist postcolonial translation within non-colonial, ideologically complex nations like Türkiye.

2.6. Zadie Smith and Her Novels: Summaries and Critical Reflections

Beginning with an exploration of the post-colonial environment in current British fiction, this section highlights the manner in which historical and political changes, together with imperial legacies, waves of migration, and changes in national identities, have formed

the recurring motifs and narratives of recent publications. There is a growing tendency among British authors of postcolonial origin to address issues of race, mixed cultures, relocation, and integration, demonstrating the multifaceted social structure of Britain in the current century. Within this framework, Zadie Smith distinguishes herself as a key literary voice, with her works not only illustrating the unease of Britain after empire but also questioning dominant cultural narratives through their complex plots and thematic engagement. Once this contextual framework is presented, the discussion then explores Smith's position as a postcolonial writer, providing detailed examinations and overviews of selected novels.

2.6.1. Framing Zadie Smith within Postcolonial Literature

Born in 1975 in North London, Zadie Smith is best known as a contemporary Black British writer whose novels depict the multicultural Britain of the 21st century. Smith began her literary career at a very young age by publishing *White Teeth*, which met with great praise. The novel was a huge success by the time it was published because it handles contemporary issues of multiculturalism, migration, hybridity, race, gender, and identity by putting at the centre the daily life experiences of Londoners in a Dickensian style in connection with a specific location, North London (Gerzina, 2017). Zadie Smith has continued her literary career as a well-known figure in contemporary literature ever since. She published several other remarkable novels like *NW*, *On Beauty* and *Swing Time*, all of which again centre on similar themes seen in *White Teeth*, though she uses different narrative styles in each of them. In this sense, Smith is also an experimental author who uses postmodern writing techniques by incorporating historical, cultural, and political issues of the present and the past in her narratives.

Zadie Smith has also written many essays covering several diverse topics, as seen in the collection of "Changing My Mind: Occasional Essays" published in 2009. Though less recognized, Smith has written short stories such as "Mirrored Box" (1995) or "The Newspaper Man" (1996), which mainly explore the theme of 'Englishness' and identity within the context of nationhood and national community as Bettina (2018) discusses in the article, "Accidental Englishness: Zadie Smith".

What makes Zadie Smith's works so acclaimed is that she has a distinctive narrative style, as mentioned above. To begin with, Smith employs humour in her depiction of the daily life of the characters, but she also creates an ironic undertone to draw attention to the social complexities that they experience. By doing so, Smith challenges the conflicts of social life in suburbs like those in North London in a positive way and provokes the reader to think about these conflicts hidden in the comic tone. For example, in *White Teeth*, postcolonial stereotypes are used in comic and caricatured ways. However, on a deep level, these characters ironically comment on serious issues like colonial legacy, migration, and postcolonial trauma:

These days it feels to me like you make a devil's pact when you walk into this country. You hand over your passport at the check-in, you get stamped, you want to make a little money, get yourself started... but you mean to go back! Who would want to stay? Cold, wet, miserable; terrible food, dreadful newspapers- who would want to stay? In a place where you are never welcomed, only tolerated. Just tolerated. Like you are an animal finally house-trained... it drags you in and suddenly you are unsuitable to return, your children are unrecognizable, you belong nowhere." (Smith, 2002, p.407)

As observed in the quotation, one of the main characters of the novel, Samad, a Bengali migrant with a colonial legacy, expresses his feelings humorously about migrating to England, which is quite strange and devilish for him. In her other novels, Smith conveys humour together with irony, but she does this with a different narrative style in each of them. In *On Beauty*, Smith's another well-known novel exploring the themes of race, gender and identity in both American and British settings, uses irony and humour through the use of language like wordplay in conveying characters' imperfections such as the academic figure Howard's vanity: "...a filthy East End slum when Howard was born into, full of filthy people who had tried to destroy him..." (Smith, 2005, p.28). Apart from using language or cultural and social allusions in implementing humour and irony in her works, Smith creates a sense of irony through her narrative experimentalism and characterisation, like in her novel *NW*.

The novel does not have a linear timeline, and the characterisation is based on fragmentation, which ironically generates intersections between the events.

Therefore, another significant feature of Zadie Smith's works is her experimental and innovative narrative style. While adopting realist techniques in depicting the daily life of characters like Charles Dickens, Smith distinctively offers multiple perspectives by going through the characters' minds. For instance, in *White Teeth*, by using 'authorial omniscience' in narration, Smith not only presents the characters' point of view but also comments on them: "...narratorial comments are strategically employed in the narrative to convey a complex and ideologically challenging message, which asks readers to critically assess one's own, commonly held beliefs and widely accepted convictions." (Tancke, 2013, p.30). In the novel, a mixed-race woman of second-generation immigrant, Irie, expresses her discontent with her physical appearance, which is in contrast with European beauty standards. Her perspective and individual experience concerning her body are connected to broader contexts of politics and history via the author's interventions: "There was England, a gigantic mirror, and there was Irie, without reflection. A stranger in a stranger land." (Smith, 2002, p.266). Similarly, in *NW*, Smith comments on the identity crisis of Natalie (Keisha), but this time she encourages the readers to think about the issue: "...what was Natalie Blake's personality constructed around?" (Smith, 2012, p.230). Therefore, Smith has not always given challenging political or social messages in her novels; sometimes she has left some issues ambiguous, like the construction of identity and let the reader interpret them. Along with these comments, Smith also implements innovative techniques, especially in *NW*. Blending first-person and second-person narratives with modern techniques like stream of consciousness, Smith connects the structural changes in narrative to the fragmented and disconnected situation of postcolonial individuals in the face of 21st-century challenges. Indeed, the postcolonial female character Keisha, who changes her name to Natalie, experiences complexities in constructing her identity, which is stuck between her colonial heritage and Englishness, and the crisis she has in constructing her identity and her past and future selves are all depicted only through fragments and repetitions.

Besides, Zadie Smith has received critical acclaim from researchers and academics as she intertwines contemporary themes in metropolitan cities in parallel with geography and history. Choosing a specific location, Northwest London, where she also grew up, Zadie Smith thematically reflects on issues like multiculturalism, migration, ethnicity, race, class and trauma and their impact on Londoners in shaping their identities in the novels (Gerzina, 2017). In this sense, identity construction in her works is framed by location and colonial history in conjunction with contemporary metropolitan issues. Both *White Teeth* and *NW* use parts of North London as a location, like Willesden, Kilburn or Cricklewood, while in her other novels, like *Swing Time* and *On Beauty*, London is depicted as primary and secondary settings accordingly. These settings are central in forming the main characters' exploration of selfhood in connection with the past. (Gerzina, 2017). For instance, the narrator's being unnamed in *Swing Time*, and her shifting subjectivity regarding her black roots, are all connected to Northwest London and the postcolonial community living there. The community includes her childhood friend and her mother, upon whom she develops her identity and sense of belonging. However, the location in this novel is presented as unstable, ambiguous and hybrid. In his analysis of London's suburbs, Pope (2015) argues that suburbs are today seen as 'post-modern' 'non-spaces', which has led to the suburban setting narratives as a representative of contemporary "counter cultural" spaces as Zadie Smith depicts in *White Teeth* the location as new and also different space composed of diverse ethnic, generational and racial entities (pp.163-164). The same approach can be applied to the recent novel *Swing Time*. Like to location itself, the narrator has no name and defines herself only through the community living in her environment, and both mentally and physically, she crosses borders several times to search for the self. Again, Smith interconnects narrative and location to depict the main character's inner conflict based on roots, race, and gender by using different narrative techniques in the novel. Pope (2015) says, "One way in which Smith reframes the notion of identity in the suburb, what it might mean to be suburban today, and how Englishness is constructed, is at the level of narration itself..." (p.169). In this regard, Smith correlates contemporary postmodern issues to the past and roots in connection with location, but she does this not only thematically but also on a narrative level by employing different narrative techniques blended with realistic narrative in each novel.

As a woman of colour with black heritage, Zadie Smith has been mirroring her experiences in the suburbs in her works with her distinctive writing style. Though she has an optimistic voice concerning multiculturalism and other issues like being an immigrant in the contemporary world, Smith depicts the brutal and harsh realities of colonial heritage and its consequences on current capitals (Zapata, 2021). According to Zapata (2021), Smith's works can be included in postcolonial trauma novels as she explores "the politics of (un)belonging in allegedly multicultural societies that are still very much based on the dichotomy us vs. them" (p.13). The novels dwell upon the traumatic memories of the colonial past and the complexity of the postcolonial present for the second generation as seen in the split identity of Natalie/Keisha in *NW* or Millat's in-betweenness in *White Teeth*. In conclusion, different perspectives and realist renderings of the events, together with narratorial comments, uncover the wider historical and political aspects of colonialism and its impact on postcolonial and diasporic communities in Smith's novels.

2.6.2. *White Teeth*

Published in her twenties, *White Teeth* is Zadie Smith's very first novel that centres upon the families living in London: the Joneses and the Iqbals. The novel brings together different generations as it depicts not only the second generation but also the ancestors who left a mark on the memories of the migrant families. Through humorously narrating these multi-generational characters' struggles in contemporary London as migrants, Smith gives voice to them in the multicultural environment. Indeed, Smith (2002) summarises her main theme in these lines: "This has been the century of strangers, brown, yellow and white. This has been the century of the great immigrant experiment." (p.326). In this regard, the novel explores the complexity that postcolonial societies experience in a specific location, North London, by focusing on the daily life of these families in a realist mode of narration. Smith employs an omniscient narrator who can navigate the thoughts of multiple characters, enabling her to share the individual narratives of people from diverse ethnicities and backgrounds (Bentley, 2008). The second half of the book introduces Joyce and Marcus Chalfen, which expands the multiethnic theme to include a family from the middle class. The narratives of all three families are interconnected, which indicates that in British society,

multi-ethnicity has a significant impact not just on a nation or ethnic group but also on every individual on different levels.

To begin with, the narration of the families in three generations in a Dickensian manner reflects generational conflicts and the complexity of constructing identity in multicultural Britain under the shadow of the colonial past. Beginning in the 1970s and spanning over several decades, the novel starts with the suicide attempt of Archie Jones, who is an Irish working-class man with a failed marriage. Archie then meets Clara, a young black woman of Jamaican origin and marries her. This marriage is presented as a second chance for both, since Clara also has some issues with her mother, Hortense. Hortense is a strict religious woman who recently arrived in London as an immigrant from Jamaica; she tries to raise her daughter like herself, but Clara revolts against Hortense and her religious teachings, presented as a Jehovah's Witness after an unfortunate accident with her ex-boyfriend, Ryan. At a party, Archie sees Clara, and then they get married a couple of months later. From then on, the novel's plot revolves around Archie's family and his close friend, Samad, a Muslim from Bangladesh with whom Archie served in the British army during World War II. Along with these families, the author also inserts an educated middle-class British family, the Chalfens, who are ironically white-Jewish immigrants too, representing Englishness and middle-class values in contrast with the immigrant families of Bowdens-Joneses and Iqbals, who seem to be stuck between Englishness and their own religious and cultural values. In addition to the conflicts that the first generation face in contemporary London, the children of the first generation, Irie Jones, Magid and Millat Iqbal as twins, and Joshua Chalfens are integrated into the narration. As the novel unfolds, the struggle of the second generation in constructing their identities and sense of belonging in a multicultural environment of British society is depicted humorously but also realistically. They are trapped in a conflict between the heritage of their immigrant families and the effects of the current British cultural landscape. Each character reflects a different way of confronting the struggles associated with hybrid identity, the urge to assimilate, and the legacy of expectations from their parents while striving to establish their own direction.

Samad Iqbal and his wife Alsana were the first wave of immigrants to England. In the novel, they seem to suffer from otherness and are excluded from British society because of their race, class, and religion. Trapped between the challenges of the multicultural environment of North London and their traditional way of life, the Iqbal family struggles to protect their cultural and traditional values against Western ones. One of the central characters in *White Teeth*, Samad Iqbal, responds to the challenges they face with frustration and disillusionment. As a first-generation colonial subject who tries to resist colonial dominion in his own way, Samad struggles to overcome his otherness and in-betweenness. As the novel unfolds, Samad's past and present times are presented through his relations with other characters. Among the various relationships in the novel, the friendship between Samad and Archie is particularly significant and intricate. Their bond, which was established while they served together in the British army, remains strong despite their contrasting backgrounds and personalities. However, Archie's approach to Samad at the beginning of their friendship, like using colonial discourses while referring to him, signals his inferior position as a colonial subject (Zapata, 2021). Also, Samad's relationship with his family and his working environment indicates that he is still under the shadow of the past, traumatised and struggling over his in-betweenness. Smith depicts this character as funny but also complex; he is an immigrant who works as a waiter, but he is not satisfied with his work. Samad finds his job humiliating compared to his family history, which contains a 'heroic' mutiny against colonial powers. That is why, in his inner world, he struggles so deeply to protect his cultural legacy, such as being a dedicated practitioner of the Muslim faith. However, Samad fails in his morals from time to time, like his affair with a white woman, the music teacher of his son, Poppy Burt-Jones. Samad, as a postcolonial character in the novel, continues to assert his cultural identity humorously since he feels like an outsider in the environment where he lives. He retells the story of his ancestor, Mangal Pande, in different forms, which represents the conflict between established customs and contemporary influences, battling to maintain his cultural and spiritual beliefs in a community that frequently marginalises him in a traumatic way:

...But it is not the story of Pande's mutiny *per se* that is seen as traumatic but rather the continuous sense of oppression and fight to assert a sense of self that

colonialism imposed and that continues under different guises in contemporary times, which responds to trauma's contention of not conceiving of the past as past... There are times in the novel when Samad manages to voice his anxiety of unbelonging and his disappointment at his life in England, which may point towards a possibility of working through (Zapata, 2021, p.31).

To Samad, Mangal Pande epitomises the spirit of resistance and defiance, traits he longs to reflect but struggles to manifest in his reality. Fearing that British culture undermines his family's cultural and religious heritage, he tries to control his children's future. As an action, Samad makes a secret decision which deeply upsets her wife; he sends Magid to his homeland, Bangladesh and separates the twins to guard at least one of his sons from assimilation. Magid is supposed to get education and training in line with his cultural heritage while he is away. However, Magid returns to England after many years with perfect Englishness and as a non-believer, while Magid, the other twin, stays in England and becomes a member of the Islamist group, KEVIN, while trying to ease his anger and experiencing conflict in constructing his split identity. In the novel, Millat embodies the internal conflict that the second-generation immigrant culture experiences. Caught between the British street culture and his family's traditional expectations, Millat seems to lack a sense of belonging as he is rejected by the society in which he lives. He is also rejected by his family because he does not conform to his father's traditional approach. Because of the frustration and disappointment he experiences, Millat becomes rebellious and challenges his dual heritage by joining KEVIN, which offers a chance for recognition in a community where racial, ethnic, and religious diversity is often distorted (Zapata, 2021). Nevertheless, being a member of this Islamist group is not fulfilling for Millat; he is still angry, as seen in his revengeful acts later in the novel:

Millat's involvement with KEVIN encapsulates his alienation and pain of unbelonging; just as his wish for revenge reveals the shame in his family. His only response is anger because the society he inhabits does not grant the possibility to work through the trauma of (post)colonialism and does not fully

recognise postcolonial subjects: they still live in a society built on binary divisions that brings about dissociation and disorientation. (Zapata, 2021, p.45)

As the quote indicates, Millat feels like an outcast under the shadow of his family's cultural heritage and struggles to establish his cultural identity as a hybrid character in a postcolonial environment. The traumatic experiences he lives through result from his family's past, which he tries to rewrite but fails. Unable to bridge the gap between his family and his society, Millat becomes alienated and disoriented, which makes the character of Millat hybrid, in-between postcolonial subject that belongs nowhere: "Millat was neither one thing nor the other, this or that, Muslim or Christian, Englishman or Bengali; he lived for the in between, he lived up to his middle name, Zulfikar, the clashing of two swords..." (Smith, 2002, p.351).

Like Millat, Magid is alienated from his cultural legacy despite his father's efforts. Fearing that his sons are losing touch with their Islamic heritage and becoming too influenced by British society, Samad decides to send Magid to Bangladesh at the tender age of nine. However, Magid's separation from his family and his experiences in another land bring unexpected results. Magid turns back to England, being more English than English. Rather than having a strong connection with his roots and adopting Islamic values, Magid ironically inclines toward rationalism and scientific progress, which detaches him from his family's legacy and history. Magid and Marcus Chalfen, a white middle-class family member, work together on a 'FutureProjectMouse', which Marcus has developed over the years by changing the genes of a mouse to defeat cancer progression. In the novel, Samad is filled with rage when he sees that his son, whom he had sent to Bangladesh to preserve their religious legacy, has adopted a Western lifestyle and is actively involved in a scientific project undermining traditional religious beliefs. By embracing Western rationality and scientific thought, Magid not only separates himself from his family but also embodies a distinct assimilation that puts him at odds ideologically with his father and brother. Thus, the two brothers respond to their father's control over them in different ways. Whereas Millat is driven by passion, acts on impulse, and chooses to join a religious extremist group, Magid is more restrained and rational, often appearing to lack emotional engagement, and decides to join the scientific ventures of an English middle-class family. In this context, it can be said that Magid and

Millat represent the layered responses of the second generation to the inherited colonial past. Though Millat and Magid were born in British society and brought up in different cultural environments, they are still under the shadow of their colonial past and carry the burden of being postcolonial subjects in their present lives that are still controlled by the colonial discourse. In the book, Smith (2002) uses these words that best describe this controlling shadow as “the perfect blackness of the past” (p.402). Though the novel celebrates multiculturalism as a positive environment for the new generation of immigrant society, each individual in this environment is in a battle with their colonial past. Bentley (2008) summarises the recurring influences of colonialism on individuals that are experienced in the contemporary multicultural society as such:

Multiculturalism emerges here, not as a panacea for the problems of Britain’s relationship with its own colonial past, but as a displacement of the legacies of colonialism that continue to impact on individuals in the present. Smith achieves this by halting the temporal trajectory at this point – by placing all events in the immediate present. This serves to tie together in this one encounter the legacies of colonialism and the perpetual encounter between two subjects – one resisting, the other being appropriated by colonialism – both of whom are forced to communicate through a metalanguage that continues to be controlled by colonial discourse (p.60).

Multiculturalism becomes another form of colonial dominion for the postcolonial subjects, who try to resist it or fit into it. This battle that contemporary immigrant society experiences leads to the displacement of colonial legacies in different forms. The displacement experienced by second-generation immigrants can also be examined in the character of Irie Jones. Being a mixed-race woman from Britain with Jamaican ancestry, Irie struggles with her identity, perceptions of beauty, self-value, and her place in a community that tends to marginalise her. The cultural richness of Irie’s background stems from her parents’ union: her father, Archie, is a working-class Englishman, and her mother, Clara, immigrated from Jamaica. Irie’s blend of cultural influences situates her in an in-between realm, causing her to wrestle with the multiple dimensions of her self-identity. According to

Zapata (2021), the complexities of Irie's identity should be examined not just as a result of her mixed heritage but also due to a challenging family background rooted in colonial influences. Indeed, the Jamaican heritage of Irie's maternal lineage, largely enveloped in silence, has a significant impact on her. Having moved to another country from Jamaica, her mother, Clara, tends to reject the strict religious values that her mother, Hortense Bowden, imposed on her during her upbringing. Clara's insufficient efforts to share Jamaican cultural elements with Irie leave her daughter feeling alienated from her maternal background. This fragmented family history leaves some gaps in Irie's life and influences her identity formation as a postcolonial subject:

...Irie represents an example of a generation of postmemory: she has formed an idea of her origins through partial images, incomplete (hi)stories, fragmented memories, and silences. What seems to trouble her most, however, is not the existence of secrets per se but, rather, the scattered information about her past that she cannot piece together and her initial fear of confronting her history. Faced with these gaps, Irie goes back to her grandmother in the hope that Hortense can help to elucidate her story and provide a more coherent picture of who she is as well as a more anchored sense of self (Zapata, 2021, p.58).

Irie's moving back to her grandmother, Hortense, represents her journey to uncover her family's history, particularly her maternal background, which is untold and silenced. Although Hortense's account of family history is overshadowed by her colonial upbringing, Irie begins to embrace her Jamaican roots, which she had previously seen as distant or irrelevant, as she learns more about her family history. This embrace is symbolised by her decision to move to Jamaica at the end of the novel, where she plans to raise her child. Nevertheless, Irie's acceptance of her past and hopes for the future are contributing factors in her journey to construct her self-acceptance and independence, her present self is still incomplete and fragmented since her "identity is therefore inevitably constructed around the pieces of information she gathers and the silences of what she cannot know" (Zapata, 2021, p.59).

This cultural disconnection is a major influence on Irie's identity crisis. The identity crisis Irie experiences in the novel explicitly manifests itself as a kind of discomfort with her outer appearance. She feels a deep satisfaction with her hair and body, believing they set her apart from others in a society that celebrates whiteness and slender figures. At one stage, she decides to go to a hairdresser to chemically straighten her hair, hoping to fit into the accepted popular beauty norms. This change emphasises her longing to belong while simultaneously revealing her ongoing battle with accepting herself. However, later in the novel, Irie's dismissal of conventional beauty norms represents a broader commentary on the way Western standards exclude non-European identities. As a pregnant woman, Irie also rejects society's norms with her decision to move away from both families and wants to start a new life free from all the oppressions she faces in the multicultural environment of contemporary Britain. In this sense, Irie deconstructs Spivak's notion of subaltern and reclaims her voice as a postcolonial female subject and so tries to decolonise both his mind and her life. Irie's identity building as a postcolonial female subject, her in-betweenness and marginalised status as a mixed-race woman, and her efforts to find a voice and self-acceptance while decolonising her mind are analysed in detail in chapter four with the help of feminist critical discourse analysis. The discussion and findings help to evaluate how the translator has treated Irie's struggle in constructing her postcolonial female identity. They also show if the translator resisted the dominant colonial discourses while transferring Irie's battle as a postcolonial woman to Turkish culture.

All in all, *White Teeth*, as a postcolonial novel, explores the enduring consequences of colonialism and points out the complexities of identity formation in a globalised postcolonial context by focusing on the crossing paths of three families in contemporary London. A major element of *White Teeth* is its representation of the immigrant journey in a multicultural environment. The Iqbal and Bowden families from former colonies symbolise the experiences of individuals on this journey, but they are in-between as postcolonial subjects and marginalised by British society due to their colonial past and legacy. Although the book portrays how individuals and families navigate their various identities, often experiencing both fusion and conflict, there is a positive force in the novel for future generations represented by culturally hybrid characters of the second generation, especially Irie. In this

sense, Smith conveys the concept of cultural hybridity as a new form of ethnicity through these characters, reflecting the influences of migration and colonial histories in the new millennium. Thus, the legacy of colonialism is another central issue in the novel, especially for the second generation that struggles to build identity in the multicultural space of London and under the impact of former generations' cultural values. Hortense's holding on to British values as a Jamaican immigrant and Samad's strong inclination to send one of his sons back to Bangladesh signal the influences of historical events on individual identities and family relationships at present. Along with these, both the cultural and physical environment of the novel reoccurs colonial practices at present. For example, the school the children attended, Glenard Oak, was a colonial workhouse from the early 20th century, built to harbour Jamaican immigrants. At present, the school is known for its multi-ethnic and culturally diverse student profile. The workhouse's transformation into such a school signals the ongoing effects of colonial heritage on contemporary institutional practices. Like the school, spaces like the hairdresser Irie visits indicate that postcolonial identities are still shaped by colonial practices and discourses. Lastly, Smith's narration of the Chalfens as a white, middle-class family that marginalises the Iqbals and Bowdens' children with their exclusionary behaviours shows the persistence of colonial discourse at the nucleus of the society.

2.6.3. *NW*

NW, a complex and layered novel by Zadie Smith, takes place in the northwest London areas where the author was raised. Written in 2012, the book explores the notions of identity, class distinctions, race, bonds of friendship, and the consequences of socioeconomic disparities experienced in urban life. Conveyed through a range of voices, the narrative is linked to the local environment, as the title of the book suggests; it is linked to the area's postal code, where the story's events occur. Through these events, Smith puts females into the centre and focuses on the complexities of constructing female identity and the significance of female friendships at the dawn of the twentieth century (López-Ropero, 2016). According to López-Ropero (2016), centring narratives around female protagonists presents the narrative from a postfeminist approach, directing attention towards women who have successfully harnessed the outcomes of historical fights for freedom and equality, rather than portraying

them as powerless. However, as the representatives of middle-class women who are educated and in control of their lives, the characters of Natalie and Leah's narratives are rooted in the landscape of Britain's postcolonial experience and its multicultural society, which overshadows their postfeminist subjecthood due to "the continuing existence of patterns of gender and racial inequality" (López-Ropero, 2016, p.126). Thus, *NW*, as a contemporary novel, brings forward female characters who seem to have full agency in their lives as independent subjects, but they are still under the influence of the colonial past of their country in many ways. The lingering effects of colonialism, specifically in this region of London, significantly affect the characters' development, which is complex, multilayered, and interrelated.

In the novel, Smith's choices of different narrative styles and the shift in the narrative voices in each section also reflect this complexity in the construction of postcolonial subjecthood. Smith integrates traditional narrative forms with cutting-edge components, such as sequential vignettes, interrupted conversations, and visual disturbances. These creative choices bring attention to the ideas of disconnection and the fragmented realities found in modern urban environments and their influence on identity construction in the main characters. Along with these stylistic changes, the change in narrative voice adds multiple layers and presences, which again shape the character development and characterisation process in the novel (Masters, 2018). The opening chapters alone introduce us to a diverse array of tones, perspectives, and narrative styles, like the author's intervention as if she is haunting the text (Masters, 2018). For example, Smith (2012) says on the very first page of the novel "I am the sole, I am the sole author", reminding her presence to the reader while Leah's thoughts are presented in the third person narrative style (p.3) According to Masters (2018), "the style of each section in *NW* relates intimately to the quiddity of that section's central character or central consciousness" (p.146). Smith's presence, in addition to different narrative styles like the technique of stream of consciousness or internal monologue, frames the characters' thoughts while also contradicting them by presenting multiple points of view (Masters, 2018).

Hence, these perspectives are conveyed through different methods in each section in a fragmented way. Each section showcases a separate protagonist or viewpoint, mirroring the diverse and chaotic reality of life in the city as well as his/her inner thoughts and experiences in a postcolonial community. The sections are titled “Visitation,” “Guest,” “Host,” and “Crossing”. These sections delve into the lives of four central figures: Leah Hanwell, Natalie (formerly Keisha) Blake, Felix Cooper, and Nathan Bogl, who experienced a similar upbringing in a council estate, but their choices in adulthood have led them down completely different roads.

NW opens with one of these central figures, Leah Hanwell, a white woman of Irish lineage, wrestling with questions about her identity and purpose in life. She enjoys a comfortable lifestyle with her husband, Michel, who is of French-African descent. Leah's chapter, named “Visitation”, unfolds in a scattered, stream-of-consciousness format. She considers her lasting friendship with Natalie Blake and her difficulties in matching that level of aspiration and achievement. Since their childhood friendship, there has been a gap due to Natalie's move up the social ladder. Leah also questions this gap and compares her lower standards with Natalie's resentfully. Another issue Leah faces is her disconnection from everyday life, and it seems she is performing her role as a wife who wants a baby but her inner monologue shows the opposite: “She does not want to arrive...Why must love ‘move forward’? Which way is forward?” (Smith, 2012, p.24). These performative acts of hers are also visible in her pretending about the desire to have a child. Apart from her inner struggles in accepting her life choices and path, the episode with a nearby woman, Shar, who exploits Leah financially, shows Leah's naivety and her complex relationship with the local environment. For Shaw (2017), the challenges Leah faces and her dynamic relations with the postcolonial character, Natalie, in constructing her identity in the local environment of Northwest London suggest that *NW* goes further than the multicultural narratives and postcolonial topics explored in *White Teeth*, revealing a more rigorous and poignant depiction of cultural dynamics in the post-millennial landscape.

The following section, titled “Host,” centres around Natalie Blake, who was previously known as Keisha and is Leah's closest friend from childhood. Her section is the lengthiest and

detailed in terms of timeline, holding a crucial role in the book's narrative. The narrative explores the change of Keisha Blake into Natalie De Angelis, highlighting a series of strategic decisions about her academic pursuits, career, partners, and the decision to adopt a new name. As a Black woman of Jamaican heritage, Natalie has successfully established herself as a barrister and is married to Frank De Angelis, a prosperous man of mixed race. While Natalie seems to be achieving great things outwardly, she grapples with feelings of isolation and a lack of fulfilment as she tries to bridge the gap between her professional identity and her origins.

The account of Natalie is conveyed through a series of ordered vignettes, mapping her progression from a council estate to a state of middle-class prosperity. Thus, the section is experimental in style and fragmented mostly, representing the multifaceted aspects of Natalie's character and her life experiences. For Masters (2018), the 'implied' author is in dialogue with the characters, and the dialogue's rendering changes from character to character. In "Host", Smith makes objective and authoritative commands and uses aphorisms. This adds another dimension to the complex narrative of Natalie's section and her identity struggles:

Indeed, the style of the 'Host' section rings true with Natalie's regimented, searching, and slightly cynical way of thinking. It also seems expressive of her frustrated ambitiousness; her need for deeper meaning which co-exists with her struggle to come to terms with the emotional complexities of her own life. (Masters, 2018, p.149)

The authorial presence in the narrative describes Natalie's inner struggle from an outer perspective, but Smith also gives voice to her as she describes her inner complexities in a scattered way. These scattered memories and juxtapositions highlight the disconnection in Natalie's mind as she attempts to bring together the different parts of her identity. The writing is concise, often omitting usual transitions or clarifications, leaving readers to interpret the meaning independently. This technique gives the sense of Natalie's emotional detachment from her own life and unresolved struggles with her identity construction:

110. Personality Parenthesis

(Sometimes, when enjoying Pol's capsule descriptions of the personalities of others, Natalie feared that in her own—Natalie's—absence, her own—Natalie's—personality was also being encapsulated by Pol, although she could not bring herself to truly fear this possibility because at base she could not believe that she—Natalie—could ever be spoken about in the way she—Natalie—spoke about others and heard others spoken about. But for the sake of a thought experiment: what was Natalie Blake's personality constructed around?) (Smith, 2012, p.230)

In the quotation above, the narrative style, like the omission of transitions or a subsection in the form of a paragraph, reflects Natalie's inner battle concerning her selfhood. Due to the diverse narrative style nourished by fragmented memories in the form of an internal monologue, readers can infer that "...her subject position is a construction, rather than something natural or authentic, and as such it may fail or cease to work" (Masters, 2018, 131). This construction suggests that Natalie's feminine subjecthood is re/shaped in line with the postcolonial environment she lives in despite her social climbing. By changing her name from Keisha to Natalie, she illustrates how identity can be performative and highlights the societal pressures to adhere to mainstream cultural ideals for advancement. Her secret sexual relations and her hidden desires reflect her alienation from this constructed female identity. However, Smith gives space to this postcolonial character by distorting the conventional narrative techniques to express her sense of alienation, the complexities of her identity, and her strength while navigating the different environments she experiences.

In the third section, called "Guest," we meet Felix Cooper, a man of mixed heritage in his early thirties who is dedicated to bettering his life. With a newfound sense of hope for his future, Felix has recently overcome his drug addiction and begun dating Grace, a woman who shares his dreams of achieving stability and personal growth. While in London for a day filled with errands and self-reflection, Felix's experience takes a dark turn as he becomes an innocent target of unforeseen violence. This event reveals the uncertainty surrounding the lives of marginalised communities in a city shaped by pervasive social inequities. Nathan

Bogle, a person from Leah and Natalie's early years, embodies the unfortunate fate of those who are trapped in persistent cycles of addiction and economic disadvantage. His experiences are examined through the lens of his connection with Natalie, who, after several years, encounters him in a situation that compels her to reflect on her past and her life of affluence. As Natalie and Leah take a walk in their neighbourhood, they come across Felix's dead body, a shocking discovery that inspires them to think about the precariousness of life and the social inequalities in their surroundings. Natalie's struggle intensifies when she admits to Leah her feelings of dissatisfaction with her life, questioning the decisions that have shaped her identity.

Although the novel explores the themes of identity, class, race, friendship and urban life in the multicultural city of London, it is also categorised as a postcolonial novel as it engages mainly with race, migration and cultural identity in the multicultural city of London, in which the lasting effects of colonialism are still being experienced (López-Ropero, 2016). First of all, the location of the events, northwest London, represents a region that reflects the characteristics of postcolonial urban settings. The narrative presents London as a postcolonial city where a multitude of cultures interact, coexist, and at times, experience tensions. The multicultural nature of the city highlights the traces of the British Empire's extensive reach, merging individuals from a range of former colonies. In the article, "Nowhere and Northwest, Brent and Britain: Geographies of Elsewhere in Zadie Smith's *NW*", the author, Slavin (2015), visits the neighbourhoods of northwest London and depicts the atmosphere by analyzing the novel in relation to the environment. Slavin (2015) observes that:

Our trip made one thing abundantly clear: the postcolonial northwest London of Zadie Smith is not the London of Boswell, Johnson, Dickens, or Woolf, even though the area is expansive enough to encompass many ideas of what it means to live in this space at this particular time. Multiple geographies were visible in NW, layered on top of and next to each other, weaving together to form an urban fabric. (p.98)

This urban environment of northwest London serves as a model for exploring postcolonial narratives since it presents an unusual version of London. By naming the novel

NW, the postal code of the area, Smith highlights the novel's emphasis on a particular section of London, which many perceive as insignificant or irrelevant, a place considered a void in the heart of the once-greatest empire on the planet (Slavin, 2015). In this urban environment, NW reveals a rich array of cultural influences, showcasing both the vibrancy and the challenges that come with such a mix. The characters deal with the challenges of urban existence, crafting their identities in a landscape that is abundant in opportunities but also riddled with social disparities. Natalie, as a postcolonial female character, represents these challenges on an individual level. According to Slavin (2015), although Natalie's cognitive map puts her neighbourhood, like Willesden, into an imaginative centre, the novel remaps this centre/periphery division -one of the postcolonial discourses- by inserting multiple voices. Therefore, Natalie's constructed female identity is reconstructed as her remapping charts alternative routes that depart from a central imaginative point, reinforcing the significance and legitimacy of a city characterised by its many voices while making the city of London 'nowhere' at the same time (Slavin, 2018).

Apart from the geographies, race and ethnicity are other important elements that make NW a postcolonial work. The book places significant emphasis on race and ethnicity, which aligns with postcolonial discussions concerning the effects of colonialism on both personal and social identities. As a woman of Jamaican descent and Black heritage, Natalie's character illustrates the nuanced challenges of racial identity in a world shaped by postcolonial influences. Her accomplishments in her profession stand in stark contrast to her battle to harmonize her cultural roots with her contemporary existence, illustrating the struggle between fitting in and maintaining her heritage as seen in the following lines of Natalie: "I am very aware that I am not what most people have in mind when they think of a "banker's wife." I am a highly educated black woman. I am a successful lawyer." (Smith, 2012, p.273) This inner struggle and the desire to fit in as a result of her race and ethnicity are bound to the postcolonial landscape in which she grew up and reveal that the cultural heritage she inherits still determines her life choices. Even so, these postcolonial elements and their discourses do not confine the postcolonial characters. Though Smith creates characters like Natalie whose voices are under the recurrent influence of the legacy of their families, neighbourhoods, and environment, as well as personal experiences, they bring forward a distinctive harmony and

make space and place for rebuilding a postcolonial identity with their voices (Halligey, 2022). Indeed, as discussed above, through the use of multiple narrative voices and perspectives, Smith illustrates the intricate and varied nature of societies influenced by postcolonialism, even if race and ethnicity have significantly affected these characters' life paths.

NW also highlights the theme of hybridity through its characters, who represent diverse cultural heritages. The concept of hybridity questions the notion of fixed cultural identities, indicating that in postcolonial contexts, identities are dynamic and perpetually changing. In this regard, Felix's diverse heritage brings attention to the complexities of hybridity and the difficulties associated with balancing various cultural identities. His journey emphasises the postcolonial narrative of existing in multiple cultures and the quest for a sense of belonging. Leah is another representative of this balancing of various cultural identities and hybridity in daily life. Being white, she finds that her relationship with Michel, a man of French-African heritage, creates a unique blend of cultural interactions and challenges regarding racial identity within their personal lives. Michel also embodies the immigrant experience, showcasing the chase for the "English dream," the challenges of cultural separation, and the obstacles that arise during the integration process. Thus, in the novel, the characters' diverse cultural heritages illustrate the idea of hybridity, an essential notion in postcolonial studies that highlights the formation of new identities through the blending of various cultures. For example, when Natalie is walking in the neighbourhood of Caldwell, she is questioning her identity and roots. While still walking, she runs into Nathan, and together they walk. Natalie's words during this walk suggest that hybridity in a postcolonial concept becomes complex and finds new versions for each person for the second-generation migrants in the multicultural landscape of London:

He started walking. Natalie followed. Walking was what she did now. As she walked she tried to place the people back there, in the house, into the present current of her thought. But her relation with each person was now unrecognizable to her, and her imagination—due to a long process of neglect, almost as long as her life—did not have the generative power to muster an alternative future for itself. All she could envision was suburban shame, choking everything. She

thought to the left and thought to the right but there was no exit. Though, perhaps, Jayden? Again she stalled. Though perhaps Jayden what? (Smith, 2012, p.303)

In conclusion, in her book *NW*, Zadie Smith makes a notable impact on postcolonial literature by thoroughly investigating issues of identity, race, migration, and systemic inequality in the setting of a vibrant, multicultural London today. In this sense, *NW* serves as a mirror to the complex dynamics of urban life shaped by colonial history while also exploring overarching themes of cultural resilience and change, thus becoming a noteworthy contribution to postcolonial literary discussions.

2.6.4. *Swing Time*

Published in 2016, *Swing Time* centres on two friends from childhood, the unnamed narrator and Tracey, who are raised in a working-class area of London as mixed-race girls. They both love dance, yet their personalities and dreams are quite different due to their contrasting family dynamics. Driven by ambition but lacking confidence in her place in society, the narrator transitions into adulthood, becoming an assistant to a well-known pop artist, Aimee, who is committed to creating an educational institution for girls in West Africa. Covering a range of locations from the working-class neighbourhoods of London to the high-profile lives of celebrities and a remote village in West Africa, the book thoughtfully explores themes of cultural appropriation, systemic inequality, and the difficulties of establishing one's identity in a postcolonial landscape through deep character development and non-linear narration.

The plot develops over two separate timelines: the narrator's youth shared with Tracey and her later life, in which she travels internationally with Aimee, particularly to a rural area in West Africa where Aimee establishes a school for young girls. As the narrator grows more frustrated with Aimee's superficial charity work and detached activism, she also looks back on her past, her complex ties with Tracey, and the life choices that define who she is. From an early age, the narrator becomes fascinated with dancing and establishes a deep friendship with Tracey, a biracial girl who is presented as more talented and confident than she is. They find common ground in their love for old Hollywood musicals and similar backgrounds, but as time goes on, their varying personalities, ambitions, and family circumstances begin to

create distance between them. While Tracey experiences a home filled with chaos, influenced by a father who is mostly absent and a mother who is disengaged, the narrator is brought up by a mother who is focused on academic achievement and is politically active. As the young women mature, their journeys take different directions. Tracey enrolls in a prestigious dance academy, pursuing her aspirations of being a performer, whereas the narrator finds herself drifting through her academic life and eventually gets a job with the pop star Aimee. Aimee is a representation of today's celebrity culture, intertwined with charitable branding. The narrator becomes heavily involved in Aimee's life, both in her personal and professional realms, journeying far and managing a school that Aimee constructs in a rural community in West Africa. Aimee's seemingly kind intentions are overshadowed by her neocolonial saviour complex, as she imposes the Western notions of empowerment without addressing the actual needs of the community. In the African village, the narrator reflects on her own shortcomings and her status as an outsider. Despite her mixed-race identity, her Western upbringing and her non-active role in Aimee's projects place her in a more privileged position compared to the individuals she is meant to help. Returning to London, the narrator's relationship with Tracey deteriorates significantly, influenced by betrayal and unexpressed feelings of resentment. On the other hand, the narrator's relationship with her mother deteriorates as the mother's extreme political ideologies and personal changes cast a considerable influence on her daughter's identity. The story concludes with the protagonist losing her job, her relationship with Tracey, and her feeling of connection in both communities.

As seen in the plotline, throughout the novel, the narrator deals with her complicated connections to the women characters in her life: her friend Tracey, her emotionally distant mother, and her boss, the worldwide pop icon Aimee. Being the narrator's closest childhood companion, Tracey plays a vital role in shaping her early identity. They connect through their passion for dance and their shared biracial backgrounds, but ultimately, their life choices lead them down contrasting paths. As time passes, Tracey evolves into a representation of the life the narrator abandoned, a symbol of both her escape and her losses. Their flawed connection highlights how environment, social class, and available opportunities shape female identity in a postcolonial context. Greenidge (2017) argues that the displacement the postcolonial community experienced is still at the heart of these communities, which manifests itself in

the novel through the complex relationship and life choices of the narrator and Tracey. The friendship of the two mixed-race girls, both from economically challenged backgrounds, is negatively influenced by the harsh class differences that exist between them. However, the act of dance unites them in the same ground. According to Greenidge (2017), dance acts as a tool for self-expression and a reflection of historical dislocation, as Black dance forms are often appropriated and rebranded for the consumption of mainstream, white society. Similarly, in the article “Intermedial Acts of Worldmaking: Zadie Smith’s *Swing Time*”, Eva Ulrike Pirker (2022) suggests that dance acts as a medium for creating new worlds, serving as an alternative way to express oneself and communicate ideas outside of the realm of literature while it also softens the separations between literary art, dance, and other creative expressions, inviting us to explore how different formats construct our understanding of existence. In the case of the narrator and Tracey, dance offers a way to reshape and express their postcolonial identities that are dislocated under the impact of colonialism (Greenidge, 2017). Indeed, for the narrator, dance serves as a significant and complex metaphor for the construction of her identity in terms of both connection and dislocation. In her early years, her passion for dance provided an opportunity to bond with Tracey while also discovering a mutual cultural legacy rooted in the traditions of the Black diaspora. Despite lacking the physical talent that Tracey possesses, dance symbolises an early method of expressing herself and finding her place where she feels connected to a Black community. However, as she grows older, the act of dance becomes something from her past that is lost and dislocated. Therefore, as Tracey personifies dance through physical expression and resistance and makes it part of her life, the narrator observes it from a distance as she matures and loses the connection. This distance symbolises another form of resistance in defining and experiencing her identity in a world shaped by postcolonial and gender issues.

The narrator’s mother, also unnamed, is a passionate advocate and politician who rises from a background of poverty to achieve prominence in activism and parliamentary work as a woman of colour. Representing the recent feminist movement, the mother does not embody the typical characteristics of traditional femininity. For instance, she is determined to break the cycle of choices made by her mother and great-grandmother like choosing to have one child, which would not prevent her from focusing on her university education and her desired

career in politics (Aghasiyev & Güven, 2024). She resists traditional role imposed on her female ancestors by working hard and tries to survive in a white society as a Black woman by obtaining many skills because she lacks the opportunity and freedom offered to white women (Aghasiyev & Güven, 2024). This urge and perspective of the mother make her a figure who is emotionally detached and judgemental against her family. Throughout the novel, this emotional detachment and judgmental nature of her often lead the mother to emphasise her beliefs rather than address her daughter's feelings. As a mother figure, she stands for a strong expression of postcolonial femininity, yet she also exhibits a strict and inflexible nature, creating complexity in their relationship. The narrator's journey towards self-awareness and growth is deeply intertwined with her search for a mode of existence that sets her apart from her mother's life choices (Pirker, 2022). This complexity symbolises the generational clash between abstract theories and practical realities, along with the demands on the narrator to adhere to her mother's values and political principles. Scafe (2019) connects this intergenerational division to the current situation of post-diasporic identities who exist in diverse spaces without being linked to one particular homeland. In the novel, the multiple locations create diversity and blur the idea of solidarity among Black communities (Scafe, 2019). The narrator's navigation of various locations and environments contributes to her distance from the mother, both politically and physically, as well as her distance from the childhood friend, Tracey. While the mother figure symbolises the British Black feminist stereotype, the narrator symbolises the shifting identities in post-diasporic communities (Scafe, 2019). Therefore, the traditional notion of Black diaspora is deconstructed and reframed through the different life paths that postcolonial women have chosen in the narrative.

The other woman who has a huge impact on the narrator is Aimee, the pop star she works for. Embodying both charm and a self-centred attitude, she illustrates the privileges of the West, and the neoliberal feminist aspiration of "empowerment" achieved through acts of charity. According to Pirker (2022), the commanding presence of the mother gives way to the equally formidable Aimee, a representation of the neoliberal concept of the self-reliant woman who oversees not only her own journey but also the paths of others. Once again, the central figure is required to forge her own way, this time by liberating herself from Aimee

(Pirker, 2023). Even though the narrator is enchanted by Aimee, she grows more critical of Aimee's inclination to play the saviour, especially in her efforts to open a school in a village in West Africa. This relationship brings to light the complex nature of Western humanitarian intervention, the imbalance of power, and how Western feminists exploit postcolonial identities and environments. In this respect, *Swing Time* offers a perspective on how the involvement of celebrities in charitable activities mostly supports existing hierarchies of race and class instead of confronting systemic injustices (Pirker, 2023).

Along with these characters, the narrator also interacts with numerous women from the West African community. The critique of neocolonialism and the marginalisation of subaltern voices in the novel hinges on these women. Although the narrator tries to empathise and forge a connection with them, her Western perspective keeps her on the periphery. The nature of their communication reveals the moral complexities of representation, emphasising the clash between empathy and the risk of appropriation in encounters between diverse cultures. For example, Hawa, as a local woman from the African village, represents the subaltern female figure who lives in a patriarchal community. She is bound by economic and societal limitations, yet she has a silent resistance position. Though the narrator shows her kindness and friendliness, her prejudices and cultural distance curtail real solidarity with Hawa. The narrator's privileged position as a Westerner and her neocolonial educational project conducted together with Aimee shadow their real communication as friends. For instance, the reaction she shows when she learns Hawa's decision to marry reveals her lack of understanding of Hawa's perspective and biased Westernised discourses of feminism: "The next morning when I woke my first thought was Hawa, Hawa soon married, the babies that would surely follow, and I wanted to speak to someone who shared my sense of disappointment." (Smith, 2017, p.382). Hence, rather than supporting her choice, the narrator puts herself in a judgmental position and so creates gaps in their relationships. This demonstrates the obstacles to building solidarity among feminists from diverse cultural backgrounds in postcolonial environments.

By examining the complex relationships among the narrator, her lifelong friend Tracey, her mother, the global context of her employer Aimee, and the village women, the narrative

critically explores the dynamics of power, cultural appropriation, and systemic inequality in various postcolonial environments. In this sense, *Swing Time* can be seen as a postcolonial narrative, as it delves into the complexities of identity, power dynamics, and cultural relationships in a context shaped by colonial history. First, the novel brings forward the theme of cultural identity through the character of Tracey and the narrator herself. Growing up in London, the narrator and Tracey are two mixed-race women who confront the struggles associated with their identities as both Black and white. The mutual passion for dance they have is rooted in cultural traditions from the diaspora, especially those influenced by African and Caribbean heritages, emphasising how colonial pasts impact their individual identities. Also, dance, as discussed above, serves as an act of self-expression in postcolonial Black communities who are dislocated for generations. In this respect, dance becomes a binding act for the recognition of identity in relation to cultural legacies. The characters in the novel do not have a stable notion of home; they are in-between and are not bound to any place. Within the novel, Africa and the Caribbean are not presented as reliable diasporic homes that black characters can simply return to; instead, these locations are depicted as complicated, often out of reach, and shaped by the legacies of colonialism:

Neither Africa nor the Caribbean is, in the novel, an easily available diasporic home; Africa neither presents itself as such nor, as the narrative demonstrates, can its characters experience it as such. The novel's black diasporic characters seek connections, however transient or provisional, through moments of recognition that might be historically determined, culturally or racially defined, and economically contingent. (Scafe, 2019, p.116)

When analysed from a postcolonial standpoint, the notion of "home" in the narrative loses its stability; it shifts from being a place of comfort to a complex space marked by historical dislocation, racial dynamics, and economic inequality. Thus, one of the ways that the postcolonial characters feel connected to their past and cultural legacy is through dance and music as diasporic tools. This is also evident in the quotation below:

... I remembered the Mississippi, where the 'niggers' all work, where the white people don't, and I gripped the armrest and felt an urge to rise up out of my seat

- it was like a scene in a dream - with the idea of stopping Tracey before she even started, but as soon as I'd had the thought it was already too late, and over the lyrics I'd thought I knew some new words had been substituted, but of course they had - no one had sung the original words for years and years. *'Here we all work... Here we all work...'* (Smith, 2017, pp. 358-359)

In the quotation, the narrator remembers a collective past while she watches the dance performance of Tracey on stage together with other Black artists. The mention of the Mississippi along with the phrase "where the 'niggers' all work, where the white people don't" recalls the harsh legacy of slavery and the racial dynamics of labour. The quotation is also deeply linked to the concept of dance within *Swing Time*, illustrating that dance acts as a means of cultural identity and a backdrop for historical conflict. The narrator's urge to stop Tracey suggests her resistance to cultural memory represented through dance performance. In this sense, the act of dance carries deeper cultural weight, which is a complex interplay between the legacy of slavery and racism.

In addition to the theme of dance, the different geographies that are inserted in the narrative create diverse postcolonial environments for the narrator. The narrator's exploration of West Africa starkly contrasts with her life in London, which suggests the remnants of colonialism still shape African cultures today. Secondly, the novel includes the theme of cultural appropriation through the experiences of the narrator in Africa. It often seems that Aimee's passion for African culture is driven by exploitation rather than a real connection. Her endeavour, as well as her choice to bring an African baby into her family, illustrates the postcolonial critique regarding how Westerners consume and assimilate cultural traits from the Southern people, frequently disregarding their historical significance and context. Another postcolonial element in the novel is interrogating the feminist approach in relation to race in the narrative. The narrator and Tracey each confront distinct difficulties as mixed-race females, whereas the women in the African community deal with the dual burdens of patriarchal oppression and the impacts of neocolonial exploitation (Scafe, 2019). In this respect, Aimee's involvement in charitable activities exposes a shortcoming in addressing the subtle complexities of the women she intends to aid, reflecting a divide between Western

feminist values and the authentic experiences of women in Africa. Lastly, the legacy of colonialism is apparent in the flow of the novel. The narrative highlights the differing experiences of those in the Global North and South, drawing attention to the ongoing social and economic injustices that colonialism has left behind (Scafe, 2019). Also, the African environment highlights the lingering effects of colonialism, which manifest today in issues like poverty, exploitation, and the imbalanced distribution of wealth and cultural resources between Western nations and the African continent.

When examined from a feminist postcolonial angle, *Swing Time* offers rich elements for analysing the intersection of race, gender and class inequalities globally. Especially, the novel critiques how women, particularly women of colour, are systematically marginalised, while also tackling the complex themes of representation, privilege, and agency in both local and global frameworks. Central to the narrative are the experiences of women influenced by interconnected forms of oppression, such as the remnants of colonialism, male dominance, and economic inequalities as discussed above. The principles of feminist postcolonial theory highlight how these challenges intersect. In this sense, the discourse the mother uses in the novel reinforces postcolonial critique from the perspective of the postcolonial woman. Her ongoing criticism of Aimee's humanitarian actions in the African village, her demands concerning her daughter's school that needs to be filled with many races like that of England, her mentioning of African history and the art the women produced in there are all reflections of feminist postcolonial perspective (Aghasiyev & Güven, 2024).

Another example of the novel's feminist postcolonial angle is Tracey's failure, which serves as a testament to how systemic injustices unequally impact women of colour. Having a white mother and a generally absent black father, Tracey confronts obstacles that limit her potential, such as her working-class background and limited financial support. Early in the novel, her talent in dancing is described something incredible but this talent is not supported and developed enough as told by the narrator because her enthusiast in dancing lost and she seems alienated and disconnected as the narrator expresses when she accidentally sees grown Tracey performing on stage with a different name: "I smiled down at her. Tracee Le Roy, who are you pretending to be?" (Smith, 2017, p.358). Her potential is constrained by systemic

racism, prevailing gender stereotypes, and socioeconomic challenges. Consequently, her accomplishments take on a tragic tone instead of a celebratory one, reflecting the reality that women like her, who face racial bias, sexual objectification, and neglect, often go unnoticed by society. According to the narrator, to cope with this othering, Tracey can be “in any role, in any context” (Smith, 2017, p.357). Thus, while the theatrical nature of her behaviour is a method of resisting the challenges, it also reveals her marginalisation and expression of emotional pain she experiences as a postcolonial woman. Apart from these, Tracey’s racial identity is more prominently displayed through her outer looks than compared to the narrator’s, who frequently finds it easier to fit into white spaces: “Tracey’s face was perky and round, she looked like a darker Shirley Temple, except her nose was problematic as mine, I could see that much at once, a ridiculous nose – it went straight up in the air like a little piglet.” (Smith, 2017, p.9). The quote illustrates how the intersection of gender and race influences Tracey in a manner that differs from the narrator, who remains racially invisible compared to Tracey. It also highlights how Tracey’s Blackness, especially as a woman, is subjected to societal judgment and constraints. Therefore, the challenges Tracey faces as a postcolonial female character reveal that the mixed-race identity within the novel is a multifaceted experience, shaped by aspects such as family lineage, social class, how visible one is, and the perceptions of society at large.

Apart from the mother and Tracey, the narrator’s encounters with the everyday life of the local people and their customs in West Africa highlight the feminist postcolonial issues from different geographies and perspectives. In the novel, a few days before Aimee and her group arrive, the narrator travels to a village in an unnamed African country. There, she comes across a traditional ceremony of the Mandinka community, which includes a performer clad entirely in a costume made of layered orange leaves. Called “kankurang”, the dancer approaches the village boys, performing circumcision and marking their transition into adulthood. While the narrator is leaving the scene, she thinks: “I wondered about the girls. Who comes for the girls? If not the kankurang, who? Their mothers? Their grandmothers? A friend?” (Smith, 2017, p.166). The narrator is not sure if someone comes for the “girls” like the boys, so they are situated in a fragile and undefined position as subaltern women in the narrative. They are positioned on the margins, both in terms of geography and symbolism,

where their absence of voice and presence also hints at their exclusion from power dynamics. On the other hand, the existence of the traditional dancer symbolises the patriarchal control over these “girls” and their need for protection from cultural rituals that may impose harsh customs on women, like female circumcision. Hence, their position as silenced others becomes more complicated as double-colonised postcolonial individuals in the system. Lastly, the whole event is told by the narrator, who is a Westerner despite being a woman of colour. That creates another complication in the narration since the Western gaze blurs these postcolonial women’s representation. The narrator only describes the reader what kind of oppression they are experiencing on the surface in these remote West African region as seen in these lines: “Everywhere I looked women were working: mothering, digging, carrying, feeding, cleaning, dragging, scrubbing, building, fixing. I didn’t see a man...” (Smith, 2017, p.179). Thus, in the West African community, women face a dual form of marginalisation, influenced by local male-dominated traditions and the broader forces of neocolonialism on a global scale. They are depicted as lesser-known figures whose stories are overshadowed by Aimee’s charitable aspirations and the narrator’s Western outlook. Their lives reflect the complex relationship between global inequality and gender-based oppression in postcolonial societies.

In conclusion, through her exploration of these complex relationships, Zadie Smith illustrates that the identity of postcolonial women is not static but is continually redefined by race, class, power dynamics, and geographical influences. Different aspects of postcolonial femininity are represented by each woman, highlighting empowerment, marginalisation, resistance, and complicity. In this respect, the relationships the narrator shares with Tracey, her mother, Aimee, and the women from Africa, like Hawa, create a complex network of differences and tensions that play a crucial role in constructing the narrator’s postcolonial female identity.

2.6.5. About The Translations and The Translators

White Teeth was translated by Mefkure Bayatlı as *İnci Gibi Dişler* in 2001, and its fourteen-addition dated 2018, is used in this study. *NW* was translated by Özlem Gayretli

Sevim in 2014 as *NW Londra*. *Swing Time* was translated into Turkish as *Dans Zamanı* in 2018 by Özlem Gayretli Sevim. All the translated books were published by Everest Yayınları.

The translator of *İnci Gibi Dişleri*, Mefkure Bayatlı, was born in Ankara in 1943. After graduating from Üsküdar American Academy, she studied in Southern California, worked for Mobil Oil A.Ş. for many years, and later for Price Waterhouse, while continuing to work for *Bütün Dünya*, *Ayna* and *Hayat* magazines. Her published books include *Lale Çılgınlığı* (Deborah Moggach), published by Everest Publications, and apart from this, *Osmanlılar'da Gündelik Hayat* (Carol Lewis), *İğdiş Edilmiş Kadın* (Germain Greer), *Uçmak* (Kate Millett), *Feminizm ve Ezilmenin Çelişkileri* (Caroline Ramazanoğlu), *Prosac Toplumu ile Kaltak* (Elizabeth Wurtzel), *Bin Dönüm*, *Yedek Anahtar* (Jane Smiley) can be listed as her translations. Bayatlı, who has also translated various plays and film scripts, including *Harem Suare*, has also translated a short story book called *Four Books* by Behruz Kia.¹

As the translator of both *NW* and *Swing Time*, Özlem Gayretli Sevim was born in Aydın in 1975. After Aydın Anatolian High School, she graduated from Yildiz Technical University, Department of Mechanical Engineering. She worked as a mechanical engineer for a while and graduated from Istanbul Aydın University, Department of Applied English-Turkish Translation as the top student of her class in 2004. Sevim has done technical and literary translations. Among his translations published by Everest Publications are four more books besides Zadie Smith's *Amerika'nın Yanık Çocukları*.²

Due to the pandemic conditions, the available editions of the sourcebooks in bookstores have been used in this study, as the only editions in Türkiye are the ones published by Penguin Books. Each book's Turkish translation has been translated by one translator. However, there are many editions of the Turkish translation of *White Teeth* (*İnci Gibi Dişler*); in this study, the fourteenth edition is used. Since the translated versions of the books *NW* (*NW Londra*)

¹ Adapted and translated from the front page of *İnci Gibi Dişler* (Smith, 2001, p.2).

² Adapted and translated from the front page of *NW* (Smith, 2014, p.2).

and *Swing Time (Dans Zamani)*'s first editions are only available in bookstores in Türkiye, the first editions are used.



3. METHODOLOGY

This chapter describes the methodological foundation for the current study, which examines the feminist postcolonial translation of Zadie Smith's novels into Turkish. It starts with the theoretical framework that directs the research, including FCDA, Rimmon-Kenan's model of characterisation in narrative fiction, and Mona Baker's translation strategies. Following this, the chapter outlines the methodological approach taken for the study, integrating each component of research design, data collection, and analysis with the theoretical background discussed in the previous section. This approach combines qualitative content analysis and purposive sampling, grounded in feminist postcolonial theory, postcolonial literature studies, and narrative theory. It specifically incorporates Creswell's (2014) focus on interpretive and contextual inquiry as well as Miles, Huberman, and Saldaña's (2014) meaning-making through detailed, systematic data exploration, and Saldanha & O'Brien's (2013) structured sampling and coding methods together with Riessman's (2008) method for narrative analysis. The chosen methodological approaches directly align with the study's objective to examine how marginalised female identities are portrayed in postcolonial novels and subsequently reconfigured in their Turkish translations, and whether these translated versions resist or reinforce prevalent ideological discourses.

3.1.Theoretical Framework

This dissertation focuses on the construction of female identity through characterization both in the source text and the target text, comparatively concerning Spivak's concept of 'subaltern'. To analyse this construction and its Turkish reconstructions, the feminist aspect of postcolonial studies is put into the centre. In evaluating the tenets of feminist postcolonial studies, the discursive representations of this canon and its re-representations in the Turkish culture, Zadie Smith's novels; *White Teeth* (2002), *NW* (2012), *Swing Time* (2017) and their Turkish translations have been chosen as Smith puts female characters and their female identity into centre to disrupt the notion of 'subalternity'. In the novels, the characters are contemporary women who try to construct their female subjecthood with their immigrant and diasporic backgrounds. In this sense, these three novels are female-centred novels in which

female characters, ranging from different generations, deal with many issues of multiculturalism, diversity, and the effects of culture clash in finding meaning in their lives and constructing their identities because of their diverse racial and cultural backgrounds. Thus, the discursive representations of marginalised others as women of first and second generations of colonised nations show there is a close connection between gender construction and the ideological structure of any society. Besides, through the translation of the discursive representations of this multidimensional subjecthood, they are renewed and find multiple discursive re-representations and re-constructions in the target culture due to the heterogeneous nature of gender constructions in different societies.

In this respect, this dissertation combines feminist postcolonial translation studies, Feminist Critical Discourse Analysis (FCDA), and translation strategies of Baker to explore the representation and construction of female identity, especially that of subaltern women, in the works of Zadie Smith and their translations into Turkish. The study is framed around many significant components. Within the feminist postcolonial lens, the study focuses on how the identities of women, particularly those who are marginalised or subaltern, are formed by the interplay of power dynamics, colonialism, and patriarchy. This framework also examines whether translation decisions serve to reflect, resist, or support these prevailing narratives. Secondly, methods of characterisation derived from Rimmon-Kenan's theories investigate external appearance, environmental factors, and other influences (like speech) to better understand the construction of the postcolonial female identity. Then, the discursive reconstruction of postcolonial female identity through characterisation is examined in the target text through the lens of Mona Baker's translation strategies, including cultural substitution, paraphrase, omission, and expansion, to understand the effects of translation choices in dealing with non-equivalence problems. Fourthly, FCDA examines the dynamics of power, the strategies used in discursive constructions, and their varying influences on both the source and the target text on a textual level. At last, the framework analyses how translation approaches either resist or maintain colonial and male-dominated discourses, which reflects the principles of feminist postcolonialism. This dissertation seeks to conduct a critical examination of gender and postcolonial themes in Zadie Smith's novels and their Turkish translations by identifying issues of non-equivalence, applying Baker's strategies,

and assessing the effects of translation decisions, thereby offering perspectives on how these translations align with or resist feminist and postcolonial criticism.

3.1.1. Feminist Critical Discourse Analysis

Gender is an ideological structure that cannot be studied as an isolated subject. Patriarchal gender ideology is structural and renewed in a society's institutions and social practices, mediating between the individual and the social order. Contemporary feminist theory avoids simplistic and universalising claims; gender needs to be viewed as interconnected with other socially stratified identities based on, for instance, race/ethnicity, social class and position, age, culture, nationality, sexuality and so on (Lazar, 2014). In this sense, gender identity is not homogenous but rather heterogeneous and plural. Feminist political action must be contextualised in terms of the complexly constructed social identities of women and multiple levels of overlapping oppression. To analyse this heterogeneous nature of feminist studies on the discursive level, feminist critical discourse analysis is essential. FCDA examines taken-for-granted gendered assumptions and power asymmetries that are discursively produced, sustained, negotiated and contested in specific communities and discourse contexts (Lazar, 2014). It can be said that FCDA is the intersection of CDA and feminist studies. However, it is not about studying gender using CDA; rather, FCDA is driven by recent developments in critical feminist theory and practice. Thus, FCDA analyses discursive enactments of structural dominion (as CDA does) and it also analyses discursive strategies of negotiation, resistance, solidarity, and social empowerment of marginalised women, which are underdeveloped study areas within the scope of CDA (Lazar, 2014). Lazar (2014) mentions FCDA's theoretical interdisciplinarity, such as feminist poststructuralism or postcolonialism. That is because of multiple identities and the diversity among women and men. In other words, FCDA has a hybridised critical perspective; not a single discipline rather it interacts with other disciplines. FCDA is critical praxis-oriented research (Lazar, 2005). It mobilises theory to create critical awareness and develop feminist strategies for resistance and change. Therefore, it can be said that FCDA is a kind of feminist analytical activism in terms of openness of conviction in voicing critique through the analysis of discourse (Lazar, 2005).

In terms of methodology, FCDA studies collect and contextualise linguistic data based on close textual analysis of written and spoken discourse to interpret and explain societal structures (as an example). Discourse analytical frameworks and categories can be stylistics, pragmatics, semantics, social semiotics, systemic functional linguistics, narrative analysis, and discursive psychology. (Lazar, 2014).

To this end, in this study, the construction and representation of female identity in Zadie Smith's novels and their reconstructions and re-representations in the Turkish language are examined through wider contexts of feminism, postcolonial studies, and narrative theory. These three disciplines are used to uncover hidden ideological meanings related to gender construction submerged in dialogues and even words and grammatical constructions both in the source texts and the target texts. Thus, FCDA as a methodology is adopted in the analysis of both the source texts and the target texts.

3.1.2. Rimmon-Kenan's Model of Characterisation in Narrative Fiction

As a Professor of English and Comparative Literature at the Hebrew University of Jerusalem, Shlomith Rimmon-Kenan provides key concepts concerning narrative fiction, whether a poem, a short story or a novel and offers a modified system of analysis against general narrative analysis models in narrative theory, such as structuralism. In the book *Narrative Fiction: Contemporary Poetics*, Rimmon-Kenan (2005) discusses the features of narrative fiction which are somehow different from other narratives, like newspapers or films and presents important concepts in fiction such as events, characters, time, focalization, and characterization in detail. Being one of the central issues in this dissertation, characterisation refers to character traits constructed throughout the story. These traits have been constructed implicitly or explicitly via character indicators. According to Rimmon-Kenan (2005), there are two different modes of characterisation in narrative fiction: 'direct definition' and 'indirect presentation' (p. 59). Along with them, there is another indicator of characterisation, reinforcement of characterisation by analogy. However, in this dissertation, only indirect presentation is to be used in the analysis of postcolonial female identity construction and reconstruction in Turkish, since feminist critical discourse analysis entails studying and

evaluating gendered discourses that hide meanings and assumptions regarding gender and identity construction.

Direct Definition

Direct definition mode in narrative fiction is conveyed through the narrator or other characters explicitly through some expressions like adjectives or nouns that give an idea of the character and his/her traits. Generally preferred by traditional novelists, direct definition is less used in contemporary fiction as it leads to generalisations and conceptualisation (Rimmon-Kenan, 2005)

Indirect Presentation

Indirect presentation is conveyed through implicit ways of action, speech, external appearance, and environment so that the traits of a character are inferred in various ways (Rimmon-Kenan, 2005). In this dissertation, only indirect presentation through action, speech, external appearance, and environment has been utilised in finding out gendered assumptions and understanding embedded in discursive representations of female identity construction, both in the source and the target text.

Actions

A character's actions serve as a window into their identity. These actions reveal their desires, beliefs, and personal qualities. This category is the most dynamic one in depicting the character in a narrative. According to Rimmon-Kenan (2005), actions can be shown through singular actions (e.g., Meursault's murder in *L'Etranger*) or repetitive behaviours (e.g., Eveline's dusting routine in Joyce's *Eveline*). Rimmon-Kenan (2005) also argues that actions can be categorised as either completed actions (things done), inactions (things left undone), or planned actions (ideas that haven't been put into practice). In addition, actions can also carry symbolic meaning, as seen in Connie's encounter with a chick in *Lady Chatterley's Lover*, which represents her desire for affection and comfort (Rimmon-Kenan, 2005).

Speech

Insights into a character's traits can be drawn from their verbal communication and speech styles, which encompass elements like language choice, dialect, and irony. For

Rimmon-Kenan (2005), a character's speech, whether spoken or thought, can reveal their personality traits through the subject matter (for instance, Jason's prejudice in *The Sound and the Fury*) or how they express themselves (as seen in Saul Bellow's *Herzog*, where Yiddish phrases highlight cultural heritage). Additionally, speech can serve as a reflection of one's social standing, occupation, or personal attributes (Rimmon-Kenan, 2005).

External Appearance

A character's visual presentation, such as their clothing, body shape, and facial traits, can reveal insights into their character traits or social standing. In *Flowering Judas* by Katherine Anne Porter, the way a character looks and what they wear can hint at their traits, such as repression (Rimmon-Kenan, 2005). Some descriptions might work as hidden definitions, associating physical characteristics with non-visual traits, for example, "intelligent eyes" (Rimmon-Kenan, 2005).

Environment

The character's identity is reflected in the places and objects they inhabit, such as their living space, personal possessions, and the type of setting they are in, whether urban or rural. For instance, in Faulkner's *A Rose for Emily*, the decay of Miss Emily's house symbolises her personal decline (Rimmon-Kenan, 2005).

Reinforcement of Characterisation by Analogy

Through analogy, a character's traits can be reinforced, but these traits depend on the prior establishments, as an analogy is not a separate mode of characterisation, but rather it enhances the readers' understanding of the character. (Rimmon-Kenan, 2005). Reinforcement by analogy is conveyed in many ways, like names, landscapes and between characters (Rimmon-Kenan, 2005).

3.1.3. Mona Baker's Translation Strategies

Baker's approach to translation involves practical strategies to overcome the complexities of linguistic and cultural differences between source and target texts. The translation strategies she proposes, such as 'omission', 'addition' or 'modulation', have been applied to the thesis since Baker's approach to narrative in translation strategies has already

been evaluated in the second chapter of the thesis under the title “Narrative in Translation Studies”. The strategies of Baker signal the importance of considering context, audience, and the translation's purpose when determining the most suitable strategy. Before mentioning these strategies, it can be useful to discuss Mona Baker's approach to translation. Perceiving translation as conflict, Baker examines the narrative account through a sociological lens, highlighting the crucial role of translators and interpreters in shaping or resisting narratives of conflict (Baker, 2006). Baker (2006) suggests that the idea of conflict is intertwined with the idea of power, and conflicts serve as battlegrounds where individuals diminish each other to construct opposing narratives. The role of the translator becomes crucial in reshaping conflicting narratives of conflict for the target audience (Baker, 2006). In this respect, Baker's approach to translation and Tejaswini Niranjana's concept of resistance have common grounds in handling translation from a wider perspective rather than only focusing on linguistic elements. The common ground of their arguments is the notion of representation, which has been directly influenced by the translators' position and role in reshaping new narratives in the target culture. Accordingly, resistance and representation become significant notions in analysing the re/construction of postcolonial female identities in both the source and the target texts.

Since this dissertation focuses on the cultural aspect of the translation process within a postcolonial context, there are challenges that the translators face in terms of non-equivalence problems. Translating postcolonial elements in the narratives of postcolonialism brings forth a variety of specific challenges, given that postcolonial works often delve into multifaceted cultural, historical, and political narratives linked to the legacy of colonisation and its effects. The challenges, such as the narrative's locality, its hybridity both in terms of linguistics or culture, or its resistance in the form of subverting existing language structure, impact the translation process and the re-narrations, as it is hard to find the equivalence of these elements in the target culture. In this context, Baker's translation strategies have been applied to the analysis of the translations of postcolonial elements. With the help of the chosen strategies by the translators, their resistance against the dominant discourses of colonialism has been discussed from a feminist perspective. The discussions also focus on how discourses of

colonialism in general and feminist postcolonialism in Türkiye have influenced the resistance of the translators and the reconstructions of female identities in the target texts.

In the book *In Other Words: A Course Book on Translation*, Baker (2018) discusses the common trend in translation studies, the issue of equivalence and non-equivalence. For the problem of non-equivalence, Baker (2018) suggests that selecting an appropriate alternative in a specific situation relies on numerous considerations, some of which may be purely related to language. There may be factors that are not related to language that translators face. However, it is almost impossible to establish clear guidelines for managing the various kinds of non-equivalence that occur between languages (Baker, 2018). Thus, what Baker suggests as strategies in dealing with non-equivalence problems during the translation process are context-based ones that can be applied in some contexts and influenced by the choices of a translator:

... The choice of a suitable equivalent will always depend not only on the linguistic system or systems being handled by the translator but also on the way both the writer of the source text and the producer of the target text, that is, the translator, choose to manipulate the linguistic systems in question; on the expectations, background knowledge and prejudices of readers within a specific temporal and spatial location; on the translator's own understanding of his or her task, including his or her assessment of what is appropriate in a given situation; and on a range of restrictions that may operate in a given environment at a given point in time... (Baker, 2018)

As the quote indicates, the choice of a translator is under the effect by many factors, as finding an equivalence is not much about transferring the word's linguistic equivalent to the target system. It is more about the manipulation of the word itself by the translator under the given context, such as time, location, experiences, background, and many other outside factors. In this light, Baker's strategies in dealing with non-equivalence problems on a word level can be observed from different angles. These angles can be listed, such as concepts that are unique to a particular culture, or when there is no direct lexical equivalent for the source-language idea in the target language (Baker, 2018). Also, the term/concept in the original language is

characterised by semantic complexity or when there are distinct variations in meaning between the source and target languages (Baker, 2018). Baker (2018) adds to the list the lack of subordinate or hyponym in the target language as well as differences in form, expressive meaning, and differences in “purpose of using specific forms” and “physical or interpersonal perspective” (pp. 22-23). Hence, sometimes, a term in the original language does not have a direct counterpart in the language into which it is being translated. This is particularly common with culturally unique expressions, technical language, or concepts that are specific to the source culture, as can be seen in the list mentioned. To deal with these common problems, Baker suggests the strategies explained below.

Translation by a more general word (Superordinate)

Superordinate as a strategy is employed when there is no direct counterpart for a particular word in the target language (Baker, 2018). A broader term is picked by the translator to express the intended meaning. For example, choosing the word “washing” instead of “shampooing” (Baker, 2018, p.27).

Translation by a more neutral or less expressive word

In cases where there is no direct equivalent in the target language, or when the exact word is too intense or has undesirable associations, translators may select a term that is more neutral or less emotionally significant (Baker, 2018). For example, in Chinese and many other Eastern languages, there is no direct counterpart for the word “exotic” (Baker, 2018). This concept is commonly used by Western individuals to denote fascinating and uncommon objects that come from distant nations, such as China (Baker, 2018). Thus, a translator can use other words like ‘strange’ instead of ‘exotic’, though “the expressive meaning of the word is therefore lost in translation” (Baker, 2018, p.29).

Translation by Cultural Substitution

Cultural substitution is about exchanging a culturally relevant item or expression with a target-language equivalent that, while differing in literal meaning, is anticipated to produce a similar effect on the reader in the target language (Baker, 2018). By trying to evoke the same concept in the target text, cultural substitution gives the reader an idea that he/she can

identify. Baker (2018) draws attention to the role of the translator and the environmental effect he/she experiences when choosing or employing this strategy, and she concludes that there is a considerable variation in how different societies and historical contexts tolerate strategies that move away from the direct meaning of the written material. For instance, translating the British cultural phrase ‘Cream tea’, an afternoon meal with tea, as ‘pastry’ into Italian is a cultural substitution for the target reader (Baker, 2018, p.33).

Translation Using a Loan Word or Loan Word Plus Explanation

This strategy is used when a word from a foreign language is taken directly, especially if it has significant cultural or technical relevance, and in certain instances, an explanation can follow the loaned term (Baker, 2018). After it has been explained, the loaned word can function by itself; the reader can comprehend it without being distracted by more detailed clarifications (Baker, 2018). The translators can choose to transfer technical or culture-specific words or phrases as they can go beyond cultural boundaries. For example, using ‘conservatory’ with an explanation of ‘green house’ while transferring from English to Japanese, the translator borrows a traditional word that has no equivalent in the target text, but with a following explanation that can be a general word or a subordinate of the original term (Baker, 2018, p.37).

Translation by Paraphrase Using a Related Word

In cases where a direct equivalent is lacking in the target language, translators might rephrase the term or idea with related vocabulary that captures the essence of the original (Baker, 2018). The term or idea conveyed in the source can be lexically rendered in the target language in a distinct format (Baker, 2018). As an example, if there is no equivalent of the word ‘overlooking’, a translator may choose to transfer it by changing its form to ‘which overlooks’, or ‘creamy’ to ‘that resembles cream’ (Baker, 2018, p.39). Therefore, translators who choose this strategy paraphrase the original by using related words instead of word-for-word translation.

Translation by Paraphrase Using Unrelated Words

This method consists of rephrasing the source idea or term with alternative expressions that may not be closely associated with the original but still reflect the same meaning in a particular context (Baker, 2018). A translator who uses this strategy paraphrases the original word by “...modifying a superordinate” or “unpacking the meaning of the source item, particularly if the item in question is semantically complex” (Baker, 2018, p.40). For instance, when translating the word ‘interact’ to Japanese as ‘influence each other mutually’, the translator employs this strategy as an option, as there is an equivalence problem between the languages (Baker, 2018, p.42).

Translation by Omission

If a certain word or expression lacks essential relevance to the text's progression, translators often opt to skip its translation rather than distract the reader with detailed explanations (Baker, 2018). In the process of translation, translators can disregard idiomatic phrases or redundant expressions that fail to contribute to the main context of the text. Omitting the problematic concept or term may lead to a loss of meaning, so Baker (2018) suggests employing this strategy as a final option.

Translation by Illustration

This option is beneficial when a term without a direct translation in the target language pertains to a concrete object that can be depicted, especially when there are space limitations and the text needs to be brief and straightforward (Baker, 2018). Baker (2018) gives the example of a tea packet prepared for the Arabic market, on which a tagged tea bag illustration is used instead of delving into detailed explanations.

3.2. Research Design

A qualitative research design is employed by this study, reflecting Creswell's (2014) opinion that such approaches are most suitable for examining complicated, socially contextualised phenomena. Creswell (2014) characterises it as a method for investigating and comprehending the significance individuals or groups attach to a societal or human issue, revealing patterns and themes from detailed, contextual information. According to Saldanha & O'Brien (2013) in translation studies, qualitative research is defined as a comprehensive investigation of textual and contextual phenomena, aimed at discovering patterns, relationships, and meanings by means of detailed textual analysis and purposive sampling. In the same line, according to Miles, Huberman, and Saldaña (2014), qualitative research constitutes a repetitive and evolving method of examining occurrences within their natural settings, seeking to comprehend the interpretations individuals attach to their lived realities through in-depth, specific, and detailed examination.

Riessman (2008) stresses that qualitative narrative research investigates the ways people derive meaning from their experiences via narratives, with a strong emphasis on the surrounding circumstances, how they are understood, and the construction of meaning. From the definitions, it can be concluded that with a focus on depth rather than breadth, qualitative research aims to uncover the construction of meaning within distinct socio-cultural and historical contexts, rather than seeking widespread applicability.

In this regard, qualitative research, when viewed through a feminist postcolonial lens, offers a detailed analysis of identity formation, power structures, and resistance found in both the source and target texts. Building on postcolonial literary theory's argument that narratives are locations of ideological negotiation (Bhabha, 1994; Spivak, 2015; Niranjana, 1992), this study involves qualitative content analysis for the systematic coding and interpretation of texts, ensuring responsiveness to socio-cultural and historical contexts. Therefore, the study utilises qualitative content analysis to explore the construction of subaltern female representation within postcolonial literary texts and their Turkish renditions. In accordance with Saldanha & O'Brien's (2013) suggestions, the study makes use of understandable documentation for its coding procedures and operates with distinctly outlined analytical

categories. In addition, to determine if translated works maintain, alter, or omit postcolonial feminist voices, Riessman's (2008) narrative framework is applied to capture shifts in narrative voice and characterisation.

The research design incorporates purposive sampling, a technique endorsed by Saldanha and O'Brien (2013), as the study is qualitatively oriented and prioritises ideological analysis, enabling a focused and theoretically informed selection of textual data. Saldanha and O'Brien (2013) characterise purposive sampling as a non-random method where researchers deliberately choose information because it's theoretically pertinent to the research questions, as opposed to its representativeness or random nature. Especially fitting for qualitative translation investigation, this approach seeks to examine specific ideological, cultural, or textual elements deeply. Within the framework of this study, purposive sampling allowed for the selection of textual excerpts that illustrate key feminist postcolonial issues, such as the shaping and misrepresentation of FPI.

3.3.Data Collection Procedure

Consistent with the above-mentioned perspectives, the process for collecting data was rigorously organised to correspond with the research's theoretical basis, bringing together feminist postcolonial translation studies and narrative theory. The data collection comprises chosen text passages from Zadie Smith's *White Teeth*, *NW*, and *Swing Time*, as well as their Turkish translations. The selection of these novels was based on their profound exploration of postcolonial and feminist themes, especially their depiction of subaltern women's identities and postcolonial experiences. The extracts were selected in line with Saldanha & O'Brien's (2013) recommendation for purposive sampling in qualitative translation research, based on their connection to feminist postcolonial theory, emphasising how narrative strategies within the source text construct, fragment, or distort female identity. In this respect, the data gathered primarily examined selections from *White Teeth*, *NW*, and *Swing Time*, which directly or indirectly construct a distorted subaltern woman image within a postcolonial environment. The selected female characters are limited to second-generation immigrants. The purposeful inclusion of these characters stems from their mutual thematic importance concerning

feminist postcolonial concerns. In each of the three novels, they experience similar challenges such as fragmented identity, cultural displacement, and the navigation of mixed or postcolonial identities. Their narratives illuminate overlapping oppressions, determined by factors like race, gender, economic status, and the history of their displacement. These women frequently grapple with having their voices silenced, being pushed to the periphery, or experiencing a misrepresentation of their autonomy, which are central issues in feminist and postcolonial critique. Thus, an examination of second-generation characters further allows for a comparative study of how women's identity is reconstructed or transformed within diverse sociocultural and linguistic contexts in both the source and target texts.

The categories of indirect characterisation outlined by Rimmon-Kenan (2005), specifically, external appearance, action, speech and environment, directed the data selection process, which helped to identify how female identity takes shape in the original texts and how these portrayals are expressed or reconfigured through translation. Attention was similarly directed towards expressions carrying ideologically loaded terms, primarily those exploring themes such as race, gender, socioeconomic status, and colonial legacy, which are integral to feminist postcolonial analysis. Baker's (2018) strategies for managing non-equivalence at the lexical level, including cultural substitution, both related and unrelated paraphrasing, omission, and generalisation, were combined with this narrative-focused framework. Selections were made specifically where a translator's decisions could potentially shift or preserve the ideological framing of marginalised female characters.

In short, purposive sampling (Creswell, 2014; Saldanha & O'Brien, 2013) was employed to select examples that:

- Describe how subaltern female identity is constructed, drawing upon Rimmon-Kenan's (2005) characterisation elements such as speech, actions, appearance, and environment.
- Exhibit instances of gender-specific language, ideological stance, and issues in cross-cultural renderings concerning Baker's (2018) non-equivalence problems
- Enable in-depth narrative exploration for analytical purposes by concentrating on voice, agency, and representation, following Riessman (2008).

To preserve analytical depth and theoretical coherence, this study confines its data to a trio of examples chosen for each category. This strategy aligns with qualitative research principles (Creswell, 2014; Saldanha & O'Brien, 2013), as purposive sampling values the significance and depth of information more than its quantity. Therefore, the findings categorised according to Rimmon-Kenan's proposed framework have been limited to the chosen 3 samples that may pose non-equivalence problems for each category from each novel. Comparative tables, where source and target text passages were aligned side-by-side, were used to arrange the selected examples. This table form generated a precise visual framework for coding and understanding, thereby assisting the methodical deployment of analytical categories ahead of the narrative and thematic analysis.

To make the qualitative content analysis more credible and consistent, an inter-rater reliability procedure was employed. Guided by Creswell's (2014) validation procedure, a second coder, experienced in the theoretical framework and analytical categories of the study, was presented with the very same data subset and the already finalised codebook. The two coders independently utilised the coding framework, which comprised Baker's translation strategies and Rimmon-Kenan's characterisation categories, on the selected texts. After the coding phase was finished, the findings were put side-by-side to determine the degree of inter-coder agreement. Variances were addressed through joint discussion, prompting improvements to the coding definitions and additional clarity in the codebook, thereby guaranteeing conceptual consistency. Through this iterative approach, coding consistency was not only enhanced, but the methodological clarity of the study was also strengthened, reflecting Creswell's insistence on reliability and validation in qualitative studies.

3.4. Data Analysis Procedure

Through a multi-layered interpretive process, the analysis merged qualitative content analysis and narrative analysis. Adhering to Saldanha & O'Brien's (2013) systematic approach, the coding framework featured Baker's (2018) translational approaches for identifying and categorising subtle alterations in meaning and their ideological impacts, as well as the characterisation categories by Rimmon-Kenan (2005), for exploring how identity

is built and transmitted within translation. Serving as a central analytical device, the comparative tables developed during data collection enabled the direct visual comparison between original and translated texts, thereby emphasising important translation shifts for understanding. This organisation corresponds with Miles, Huberman, and Saldaña's (2014) focus on data displays as instruments to uncover thematic patterns and foster structured comparisons.

The second stage of analysis was informed by Riessman's (2008) narrative viewpoint, concentrating on how translation reconstructs narrative voice and character agency, which are the elements that directly influence the portrayal of subaltern women, aligning with feminist postcolonial concerns. At this stage, translation was perceived as a form of re-narration, with meaning being reconstructed according to the target language's societal and cultural framework (Niranjana, 1992; Spivak, 2015).

For easier comparative analysis, the results were arranged in tables, classifying the translation approaches and resistance levels found in each novel. Following the method of Miles et al. (2014) for drawing and verifying conclusions by condensing data and synthesising it visually, this offers a compact survey of resistance levels, translation strategies, and thematic trends. In this respect, providing a visual synopsis after analysis and discussions, these tables show how female subaltern identity is shaped, changed, or eliminated through translation, and they support the interpretative insights drawn in the discussion and analysis chapter. Examples within the final data set illustrate how translation choices can either preserve, weaken, or resist the ideological purposes of the original text. The objective of subjecting these English and Turkish extracts to comparative analysis is to illustrate how translation operates as a stage for ideological interaction, either affirming or opposing colonial narratives when representing subaltern women. Thus, this organisation improves the interpretability of the results and allows the reader to observe ideological shifts throughout various texts and categories.

4. ANALYSIS AND DISCUSSION

This chapter offers an in-depth examination of second-generation female characters from Zadie Smith's novels of *White Teeth*, *NW*, and *Swing Time*, alongside their Turkish renderings. Utilising feminist postcolonial translation theory, Mona Baker's (2018) approach to non-equivalence problems, and Rimmon-Kenan's characterisation model, the study investigates the ways in which subaltern female identities are reconstructed through translation. The discussion analyses the degree to which choices made in translation either promote or resist established ideological frameworks, with a particular focus on Türkiye's singular role as a culturally composite yet never colonised nation. By conducting an in-depth textual analysis and a comparative evaluation, this chapter seeks to uncover the complexities of identity construction in a postcolonial environment and the role of translation as a site of both subjugation and resistance.

4.1. *White Teeth* and Its Turkish Translation *İnci Gibi Dişler*

Action

As defined by Rimmon-Kenan (2005), the category of action in *White Teeth* encompasses the character' Irie's and other postcolonial characters' conduct, acts, and decisions, serving as external signs of who they are and their inner struggles. This classification is notably crucial for examining how the postcolonial female figure, Irie, exercises agency, resists the imposed duties or conforms to cultural and social expectations. Through an examination of Irie's actions in both the source material and its Turkish translation, this study aims to reveal how resistance or appropriation is expressed and whether translational choices maintain, dilute, or reshape the reconstruction of FPI in the target culture.

Table 1

<i>Source Text:</i>
...She had a nebulous fifteen-year-old passion them, overwhelming, yet with no real direction or object. She just wanted to, well, kind of, <i>merge</i> with them. She wanted their Englishness. The Chalfishness. (Smith, 2002, p.328)
<i>Target Text:</i>
...Onlara karşı, on beş yaşa özgü, bulutumsu, müthiş bir hayranlık duyuyordu ama bu duygunun belirli bir yönü ve hedefi yoktu. O sadece onların arasına <i>karişmak</i> istiyordu. Onlar gibi İngiliz olmak istiyordu. Onlar gibi Chalfen olmak istiyordu. O safiyeti arzuluyordu. (Smith, 2018, p.338)

As expressed in the quotation, Irie's desire to “merge” with the Chalfens is a metaphorical act, yet it also signifies a more significant emotional and mental process. This wish reflects her ongoing battle with her identity and her need for acceptance. Her interest in the Chalfens’ notion of “Englishness” and their distinctive “Chalfishness” reflects an aspiration to redefine her identity through assimilation into their assumed cultural strength or sense of security. Also, the absence of a distinct “direction or object” in her aspiration highlights her disorientation as a young woman and her confusion; she seems unclear about the nature of her identity during this phase. For the characterization of Irie through action in the narrative, this desire to merge represents the dismissal of her cultural and family heritage, opting instead for the identity of the Chalfens, which also reveals a sense of colonial and racial inferiority. It is like a direct reaction to her perception of idealised Englishness. In this sense, the Chalfens serve as an indirect symbol of the ideal life that Irie desires, representing wealth, cultural influence, and a sense of community that she longs for but feels is out of reach.

Thematically, the Turkish version preserves the overall meaning of the original text, by maintaining the metaphorical theme of Irie’s longing to “merge” with the Chalfens. The translated version highlights her youthful desire; “on beş yaşa özgü müthiş bir hayranlık”. The Turkish version also reflects the ambiguity in her emotions. The sentence “she wanted to be English like them” is translated as “onlar gibi İngiliz olmak istiyordu” and “she wanted to be Chalfen like them is translated as “onlar gibi Chalfen olmak istiyordu”. These renderings clearly emphasise her longing for integration and personal evolution. On the other hand, some expressions and concepts cause non-equivalence problems on a cultural level. For instance,

in the target text, a broader term is used in translating the phrase ‘merge with them’, meaning ‘*arasına karışmak*’ (blend in) in Turkish. By implementing the strategy of *translation by a more general word/a superordinate*, the expression is rendered in a more concrete and a bit more unbiased way. Another translation strategy applied in the text is *translation by cultural substitution* in rendering Irie’s inner struggle to achieve the perfect Englishness of the Chalfens. This struggle, stemming from cultural and historical factors, can be a distant notion for the target culture and may not resonate well with Turkish readers. By choosing the word “safiyet,” the translator selects a term that is culturally relevant and conveys a sense of purity or innocence, which Turkish audiences may find more easily identifiable with. In this respect, the addition of the expression “o safiyeti arzuluyordu” meaning “she desired that purity”, associates Irie’s desire to merge with a sense of ethical or cultural wholeness. Using the word ‘safiyet’ (meaning ‘purity’) reflects Irie’s sense of inferiority, as she aligns the Chalfen family with a romanticised idea of ethical or cultural excellence and stability. While the Turkish translation keeps the reflective tone of the source material, it introduces a stronger emphasis on the notion of “purity,” which slightly alters Irie’s yearning from an ambiguous appreciation to a more idealistic ethical pursuit.

From a feminist postcolonial perspective, the act of Irie wishing to merge with the Chalfens serves as a metaphor for colonialism, highlighting the way the othered individual yearns to become part of the dominant society. The yearning she feels for their “Englishness” highlights ingrained colonial attitudes, indicating that she perceives her own background as inferior. By incorporating the term ‘purity,’ the Turkish text seemingly heightens the colonial discourse, connecting ‘Englishness’ to an ideal of morality or culture that is difficult to achieve. Thus, this rendering emphasizes Irie’s feelings of estrangement.

As a result, analysing Irie’s wish to ‘merge with’ the Chalfens via Rimmon-Kenan’s action framework reveals her deeply rooted battle with her identity, her need for acceptance, and the effects of colonial thought. The original text depicts her behaviour as stemming from youthful uncertainty and a sense of inadequacy she has internalised. In the Turkish adaptation, this representation is preserved while her yearning is subtly reinterpreted as a search for “purity,” which substitutes the colonial themes and potentially adds layers to her character.

However, this choice of the translator reinforces colonial discourses that idealise the Western way of life. In spite of the cultural substitution, ‘safiyet’ still reflects a sense of admiration for the “purity” and idealised characteristics associated with the Chalfens and their English identity. Besides, choosing the strategy of superordinate for the word ‘merge’ subtly supports dominant colonial viewpoints by overshadowing the critical analysis present in the source material, as the translator makes the expression more concrete and general. In this sense, diminishing the importance of Irie’s aspirations in the translation can blur the intricate power relations inherent in postcolonial identity. By doing this, the translator seems unable to transfer the distorted subaltern female image to the Turkish audience. Therefore, it can be said that the translator is not resistant to the dominant discourses of colonialism that recurrently shape female identity in a postcolonial community by rendering the related cultural concepts in line with colonial narratives to the target culture.

Table 2

<i>Source Text:</i>
... In the four months that she and Millat had been turning up to Chalfens, ploughing through Double Science, band I, and eating their selection of boiled food, a strange pattern had developed. The more progress Irie made – whether in her studies, her attempts to make polite conversation or her studied imitation of Chalfenism – the less interest Joyce showed in her. (Smith, 2002, p.334)
<i>Target Text:</i>
...Dört aydır Millat ile Chalfen'lere gelip, fen derslerine çalışıyorlar ve haşlanmış sebzelerden beğendiklerini yiyorlardı: garip bir durum oluşmuştu. Irie – derslerinde olsun, Chalfen'leri özenle taklit edip kibarca sohbet etmekte olsun- başarıya ulaştıkça, Joyce ona daha az ilgi gösterir olmuştu. (Smith, 2018, p.344)

In the novel, Irie’s visits to the Chalfens for educational support are critical as they harbour many themes like cultural assimilation and identity formation within the postcolonial context. In the quotation, it is seen that by regularly visiting the Chalfens, studying science, eating boiled meals, and copying their behaviours, Irie demonstrates her desire to assimilate into a community she believes is more elite or desirable. Her actions reveal a struggle with her sense of self and a feeling of inadequacy, as she looks for approval from Joyce and tries to conform to the expectations of the Chalfen family. Joyce’s so-called progress ironically

diminishes her engagement, illustrating the ineffectiveness of her attempts to assimilate and the significant systemic challenges she faces as a Black girl from a working-class background in a postcolonial context.

In the target text, these actions are accurately portrayed, with “fen derslerine çalışıyorlar”; “studying science”, or “Chalfen’leri özenle taklit edip kibarca sohbet etmekte; “carefully imitating the Chalfens and making polite conversation”, illustrating Irie’s efforts to merge. The rendering is literal and objective, detailing her activities without providing additional context or reinterpretation. Within the feminist postcolonial angle, Irie’s deliberate replication of “Chalfenism” reveals her internal conflict with her identity as she tries to conceal her cultural background to embrace traits linked to whiteness and privilege. This illustrates the colonial process of assimilation, in which individuals from marginalised groups experience pressure to adopt the prevailing cultural standards to achieve recognition. Similarly, Joyce’s fading engagement with Irie highlights the limitations of assimilation, underscoring the persistence of racial and class hierarchies. Thus, Irie’s identity struggle encompasses both personal and political aspects, rooted in the intersection of race, gender, and postcolonial realities of her community. In the target text, the dynamism of Irie’s struggle is retained. However, the translator refrains from amplifying or adjusting this struggle to bring Irie’s postcolonial issues in the Turkish cultural context to the forefront. For example, the phrase “Chalfen’leri özenle taklit etmek” reflects the idea of imitation, but it does not bring attention to the deeper racial or colonial aspects that are present. Similarly, Joyce’s growing disinterest is translated faithfully; “daha az ilgi gösterir olmuştu”, yet it also misses an important critique of the systemic challenges that Irie deals with.

Apart from this thematic comparison of the two extracts, some concepts and expressions in the source text are problematic in transferring some key aspects of the postcolonial work. In the first instance, the reflection of cultural hegemony, illustrated by the subtle disapproval of the Chalfens’ “selection of boiled food”, translated as “haşlanmış sebzelerden beğendiklerini yiyorlardı”, is softened by omitting the word ‘selection’ and using the strategy of *translation paraphrase using an unrelated word*. By leaving out the ironic undertone, the translation fails to seize an opportunity to question the colonial narrative of cultural

dominance. The omission and paraphrasing of the critique regarding “selection” in the original text simplifies the expression. This alteration eliminates the underlying assessment of the Chalfens’ cultural tastes, which may lessen the original critique present in the source material. The other strategy applied in the process is *translation paraphrasing using related words*, as seen in the translation of “studied imitation of Chalfenism” paraphrased as “Chalfen’leri özenle taklit etmek.”. The way Irie tries to fit into the Chalfen way of life is simplified to the term “özenle taklit etmek,” which does not convey the significance of her thoughtful and intentional efforts to adopt the dominant cultural norms. Another translation strategy employed by the translator is the *translation by a more general word (superordinate)* as seen in these extracts: “a strange pattern had developed”; “garip bir durum oluşmuştu.”. In this context, the term “pattern,” which suggests a recurring and organised occurrence, is rendered as “durum,” meaning “situation” in Turkish, as a broader expression. While this choice loses some subtlety, it enhances clarity for Turkish speakers. However, the postcolonial critique of centuries of dominance and systemic assimilation by the coloniser is not preserved in the target text.

In conclusion, Irie’s efforts to fit in highlight her marginalisation and lack of visibility as a woman representing the subaltern. Her sense of self is influenced more by the demands of those in authority, manifested through Joyce and the Chalfens, than by her true identity. Smith, by inserting critiques of colonial discourses, distorts the subaltern image of postcolonial women in the contemporary and multicultural landscape of London. Yet, the Turkish version reflects this depiction without elaborating on or altering it to highlight Irie’s marginalised position or to challenge the existing power relations involved as it is detected in the chosen strategies. Consequently, there is no explicit resistance from the translator towards discourses of colonialism. Although Irie’s efforts and their ineffectiveness are maintained, the translation fails to address the colonial forces of assimilation or emphasize the racial and other factors that affect Irie’s life. While Irie’s challenges are accurately depicted, the translation fails to highlight her marginalisation as a subaltern female or to examine the societal frameworks that contribute to her struggles with identity. The strategies that were picked resonate with established colonial and male-dominated ideologies by suppressing or

removing important critiques. This signifies a lost opportunity to resist these discussions and to emphasise the struggles and agency of women in postcolonial contexts.

Table 3

<i>Source Text:</i>
Irie stepped out into streets she'd known her whole life, along a route she'd walked a million times over. If someone asked her just then what memory was, what <i>purest definition</i> of memory was, she would say this: the street you were on when you first jumped in a pile of dead leaves. She was walking it right now. With every fresh crunch came memory of previous crunches. (Smith, 2002, p.458).
<i>Target Text:</i>
Irie hayatı boyunca bildiği sokağa çıktı, milyon kere yürüdüğü yoldan yürüdü. Birisi o anda ona, anılar nedir, anıların <i>en saf tanımlaması</i> nedir diye sorsa, bir yığın kuru yaprağı içine ilk kez atladığın sokaktır, derdi. İşte şimdi o sokakta yürüyordu. Her duyduğu taze ışıltı, eski ışıltıların anısını canlandırıyordu. (Smith, 2018, pp.471-472)

Irie's walk as an action has central significance in the novel as it serves as a metaphor for an exploration of her selfhood as a postcolonial woman. Her walk through streets she knows well symbolises her ties to her memories and personal identity. Engaging in a repetitive and familiar experience ("a route she'd walked a million times over"), Irie reconnects with her past, shedding light on her pursuit of consistency and acceptance while facing identity challenges. Also, "memory of previous crunches" illustrates the connection between her physical movements and her emotional and mental experiences. The Turkish version reflects the source text very accurately, using expressions such as "milyon kere yürüdüğü yoldan yürüdü"; "walked a million times", and "what purest definition of memory was"; "anıların en saf tanımlaması nedir" to preserve the original imagery. *Translation by paraphrase using a related word* is applied in these expressions by the translator. The translated version conveys the importance of Irie's actions, yet it fails to enhance or modify its metaphorical implications in the context of Turkish culture or feminist postcolonialism. The source text sheds light on Irie's individual struggle to secure her footing in a world that often makes her feel like an outsider as a Black woman in a postcolonial environment. The streets symbolise a sense of belonging and past memories, while also hinting at a repetitive cycle that could parallel her

wider issues regarding her personal identity. Irie's journey through her recollections represent a significant pursuit of self-identity, intertwined with her cultural legacy and individual history.

The imagery of “crunches” evokes a physical association with the past, hinting at the heaviness of inherited memories and the multifaceted nature of recollection in shaping who we are. In the Turkish translation, Irie's relationship with memory and sensory perception is accurately retained. The translator uses the strategy of paraphrasing with minor semantic shifts. Nevertheless, by rephrasing “fresh crunch” with “taze ışıltı”, meaning fresh shimmer in Turkish, the sensory emphasis shifts from sound to sight, which results in a loss of the tactile and auditory elements that are vital to the metaphor in the original work. There is a lack of both expansion and localisation in the feminist postcolonial critique due to the chosen strategy of *translation by paraphrase* using an unrelated word with a semantic shift. While the translation accurately reflects the original, it does not enhance the understanding of the complex layers of Irie's journey, including the racial and colonial dimensions of her struggle with identity. Likewise, as she walks through streets she knows, Irie is trying to assert her identity and find her place in a society that often tends to push her to the margins. For a woman representing the subaltern, this action of walking can be interpreted as a silent form of resistance. It demonstrates her existence and relationship with an environment that might not entirely embrace her. The Turkish version maintains this depiction as seen in these renderings: “a pile of dead leaves”; “bir yığın kuru yaprak”. The translation is accurate, yet it fails to capture the rich symbolism of “dead leaves,” which implies ideas of mortality, decline, and regeneration. Within a postcolonial context, these ideas substitute a strong association as essential aspects of the diasporic narrative of loss and reclaiming identity. This perspective is especially seen in Bhabha (1994), who explores the concept of the “unhomed” individual, whose sense of self is disjointed and lacks a firm connection to any one cultural heritage. Similar to leaves that have fallen from their tree, postcolonial individuals inhabit transitional, mixed environments.

In this respect, the translation strategy applied by the translators is paraphrasing in dealing with the challenges that stem from non-equivalence problems and their effects on

postcolonial interactions. Even though the portrayal of Irie's deeds and her ties to memories are represented with fidelity, the symbolic significance associated with her postcolonial identity is neither highlighted nor modified to challenge colonial or patriarchal values. Therefore, the way Irie's actions are presented remains neutral, not focusing on their potential implications as a means of resistance or empowerment of the self. Considering the Turkish cultural landscape, where postcolonial themes might intertwine with its historical imperialism and gender power structures, it is crucial to retain the postcolonial and physical experiences of Irie's life. The strategies employed by the translator might unintentionally conform to patriarchal and Western-oriented standards by lessening Irie's relationship with her memories, both physically and spatially. To fully resist colonial and patriarchal viewpoints, the translation should prioritise a more direct representation of Irie's physical, gendered, and spatial experiences. This might mean preserving the text's sensory depth and physical elements to emphasise her as a postcolonial woman resisting the silencing effects of colonialism. To conclude, the renderings suggest a less resistant stance since Irie's inner battle, tied to memories and visual and sensory metaphors, is weakened in the target text, though they are depicted faithfully on a structural level.

Speech

Speech covers both the content and manner of character expression, including direct conversation, internal thoughts, and tone, each element disclosing individual beliefs, cultural stance, and acts of resistance. In *White Teeth*, the way subaltern female characters speak often shows intricate identity negotiations, shaped by their race, gender, and social class. This part investigates how the complex characteristics of Irie's speech are translated into Turkish and whether changes in her voice impact the original narrative's subversive or resistant nature.

Table 4

<i>Source Text:</i>
Straight hair. Straight straight long black sleek flickable tossable shakeable touchable finger – through –able wind-blowable hair. With a fringe. (Smith, 2002, p.273)
<i>Target Text:</i>
Düz saç. Dümdüz siyah, uzun, parlak, savrulabilen, arkaya atılabilen, sallanabilen, ellenebilen, arasından parmak geçirilebilen, rüzgarda dalgalanabilen saç. Bir de kakül. (Smith, 2018, p.281)

In *White Teeth*, Irie’s strong desire for straight hair reveals her internalised Eurocentric beauty standards, which diminish the value of her natural Afro-textured hair. This dynamic points to the ways in which race, gender, and colonialism intertwine to create her identity challenges. In the original quotation above, Irie’s speech, fragmented and repetitive, captures the emotional intensity of her desire to conform to societal standards while subtly critiquing the colonial legacy of beauty norms. Irie’s inner dialogue highlights her experience of being marginalised as a woman from a subaltern background, compelled to silence her authentic self that is represented by her natural hair to fit into the expectations of the dominant culture. In the quotation, her tone carries a sense of longing and acceptance, illustrating the influence of the discourses of colonialism.

In this sense, Irie’s speech reveals her thoughts, where repeated expressions such as “straight straight” and descriptive adjectives like “flickable” or “tossable” contribute to a rhythmic and almost obsessive narrative flow. These adjectives indicate a longing for straight hair, symbolising a more significant internalised urge to fit into Eurocentric beauty norms. The non-linear structure (“With a fringe”) showcases a dialogue-like, stream-of-consciousness technique, underlining Irie’s obsession with her hair and the cultural expectations she feels compelled to fulfil. The Turkish version preserves the repetitive and cumulative nature of the original, featuring expressions such as “dümdüz siyah, uzun, parlak, savrulabilen, arkaya atılabilen”; “straight, sleek, long, flickable, tossable” that echo the rhythm and flow found in the original text. This approach of the translator corresponds with Baker’s strategy of *translation by a more neutral/less expressive word*, which helps preserve the descriptive impact of the source text in the target version. Also, the series of descriptive

terms like “flickable” conveys the appealing and flowing essence linked to straight hair. From the point of speech flow and rhythm, the source text constructs a heightened emphasis on straight hair through a buildup of descriptive phrases, resulting in an intense, almost obsessive focus. These recurring elements mirror Irie’s internal battles and her desire for unattainable beauty standards. The translator’s selection of Turkish verbs like “savrulabilen” or “sallanabilen” reflects the fluid nature of the original work. Thus, the renderings effectively convey the progression, using a range of expressive verbs that preserve the rhythm and flow of the original. Moreover, the literal translation method has been applied when translating ‘fringe’. By using “Bir de kakül”, “And a fringe”, the translator successfully reflects the fragmented and informal nature of the conversation, keeping the relaxed and almost ethereal feel of the original words.

As a result, the translator appears to have retained the rich descriptive elements and cultural significance that were present in the original work. The translator could have re-contextualised the characteristics of speech to emphasise Irie’s ethnic situation as a silenced subaltern woman or to retain the unconventional creativity seen in these formations “rüzgar-savurabilen”; “wind-tossable” so that the playful undertone can be preserved. Nevertheless, preserving the rich imagery associated with hair, the translation reveals an awareness of the cultural context and beauty expectations that are part of the original narrative. The translator invites the audience to critically interact with the text’s insights on identity and assimilation by effectively expressing the character’s internalisation of societal beauty norms. Thus, it can be concluded that the target text considerably resists the reinforcement of both colonial and postcolonial ideologies that portray women as subaltern figures. Through a faithful representation of the character's viewpoint and the societal demands she confronts, the translation inspires readers to reflect on and critique these imposed norms.

Table 5

Oh what a tangled web we weave. Millat was right: these parents were damaged people, missing hands, missing teeth. These parents were full of information you wanted to know but were too scared to hear. But she didn't want it anymore, she was tired of it. She was sick of never getting the whole truth... (Smith, 2002, p.379)
<i>Target Text:</i>
Nasıl da karmaşık bir ağ dokuyoruz. Millat haklıydı: Bu anne-babalar sakatlanmış insanlardı; birinin eli, diğerinin dişleri yoktu. Bu anne-babalar onların öğrenmek istediği ama duymaktan korktuğu hikayelerle doluydu. Ama artık buna dayanamıyordu, sıkılmıştı. Asla tüm gerçeği öğrenememekten bıkip usanmıştı. Göndericiye iade olacaktı. (Smith, 2018, p.391)

In her speech, Irie expresses her dissatisfaction with her parents, whom she regards as “damaged people”. This interpretation highlights the effects of intergenerational trauma rooted in colonial histories, where postcolonial generations often deal with hidden truths and unresolved issues (Zapata, 2021). The stress on “information you wanted to know but were too scared to hear” reveals Irie’s internal struggle as she alternates between her longing to learn the truth and her fear of what that truth might mean for her. From a feminist postcolonial perspective, the words of Irie highlight the oppressed position of subaltern women, with her discontent rooted in her inability to uncover the full truth about her lineage and her identity within a postcolonial framework. Irie's emotional depth and psychological condition are mirrored in the way she delivers her speech. The use of a well-known saying, “Oh what a tangled web we weave,” sets a tone that is both reflective and critical, suggesting the intricate nature of family dynamics and hidden truths. By utilising brief and fragmented phrases like “Millat was accurate: these parents were flawed individuals”, Irie's sense of weariness and irritation is reflected in a confessional way. Also, the emphasis on “these parents” serves to highlight her critique of their flaws and the emotional impact they had, while the phrase “information you wanted to know but were too scared to hear” suggests an internal struggle with repressed truths and unresolved feelings. In addition, the fragmented expression “These parents were flawed individuals” illustrates Irie’s feelings of hopelessness and discontent.

In the target text, the structure and emotional tone of the original text are closely mirrored. The saying “Oh what a tangled web we weave” carries significant cultural weight

and is highly evocative in its original language. By translating it as “Nasıl da karmaşık bir ağ dokuyoruz”, the strategy of *translation by paraphrase using related words* is utilised so that the essence of the metaphor, while adjusting its cultural nuances for better understanding in Turkish, is retained. In the same line, the phrase “these parents were damaged people” conveys the idea of emotional and physical harm, which is rendered in Turkish as “Bu anne-babalar sakatlanmış insanlardı,” maintaining its strong emotional weight and negative implications. The selection of the term “sakatlanmış insanlardı”, meaning ‘injured people’ reflects the translator's choice of *translation by a more neutral/less expressive word*, avoiding any amplification or softening of the message. The portrayal of Irie’s mother and father as ‘damaged’ individuals lacking certain components serves as a symbolic commentary on how migration, cultural estrangement, and colonial influences impact familial relationships (Zapata, 2021). The translator keeps this critical perspective intact, resisting the need to modify or omit the original text’s commentary on postcolonial circumstances. Yet, neither of the translated versions discussed above broadens or expands the expressions to reflect on the colonial legacy and the lasting damage passed down from parents to children. Although the translations accurately reflect Irie’s feelings of frustration and disappointment on an individual level, they fail to address the colonial and generational trauma that is present in her words. Besides, in the translation process, some phrases are made simpler, like changing “she was tired of it” to “sıkılmıştı.” This method demonstrates the use of *translation by paraphrase using related words* to maintain the essence of the message while altering the syntax. By choosing this strategy, the translator ensures the exhaustion Irie experiences as a result of her parents’ lack of honesty and highlights her desire for autonomy in constructing her identity. However, the translator does not highlight the historical and cultural background of Irie’s exhaustion and links her discontent to an individual struggle.

Interestingly, the expression “Göndericiye iade olacaktı”, meaning “it would be returned to the sender”, does not appear in the initial text and changes the focus, adding a connotation of conclusion or refusal that is missing from the original. This addition can be viewed as enhancing Irie’s autonomy, illustrating her as a person who deliberately rejects the cultural fragmentation and generational suffering that her parents embody. In this light, it corresponds with a feminist postcolonial perspective by recognising Irie’s self-agency. Still,

the inclusion of this expression suggests a metaphorical dismissal of previous experiences, subtly shifting the interpretation to imply an ending or refusal, rather than Irie's persistent conflict with her identity and the truth. So, the mechanical phrasing of "Göndericiye iade olacaktı" could pose a danger of diminishing the complexities surrounding Irie's struggle, simplifying her rich emotional landscape to a mere act of refusal. In any case, this could be seen as a strategy of *translation by paraphrase with an unrelated word* to address cultural or emotional gaps by offering a phrase that highlights Irie's dissociation from her parents. Hence, the paraphrasing strategy aims to clarify the implications and convey some problematic concepts embedded in the previous sentences.

To conclude, the translator is resisting colonial and postcolonial discourses that oversimplify and distort Irie's identity to some extent. By keeping the emotional richness, cultural commentary, and complicated family interactions of the original text, the translation provides a detailed and authentic depiction of Irie's identity as a female in a postcolonial context. The translator presents a faithful portrayal of the challenging and fractured dynamics within Irie's family. Yet, the translated version may separate Irie's challenges from the larger framework of colonialism by using strategies of explanation or substitution. This lack of context might unintentionally support colonial viewpoints by framing the shortcomings of her parents as individual shortcomings instead of consequences of centuries of oppression. Still, the Turkish re-narration portrays Irie as a multifaceted person dealing with the effects of trauma across generations on an individual level and as a subaltern figure who battles against cultural fragmentation by faithful translation of the cultural context framed by characteristics of speech.

Table 6

<i>Source Text:</i>
‘...Dat’s always bin de problem wid de women in dis family. Somebody always trying’ to heducate them about something, pretendin’ it all about learnin’ when it all about a battle of de wills. But if I were one of de hundred an’ forty-four, no one gwan try to heducate <i>me</i> . Dat would be <i>my</i> job! I’d make my own laws an’ I wouldn’t be wanting anybody else’s opinions. My mudder strong – willed deep down, and I’m the same. Lord knows, <i>your</i> mudder was de same. And you de same.’ (Smith, 2002, p.409).
<i>Target Text:</i>
“... Bu ailedeki kadınların sorunu hep bu olmuştur. Birileri hep onları, bir konuda eğitmeye çalıştı ve asıl sorun istediğini elde etmek iken, eğitim olduğu iddia ettiler. Ama ben yüz kırk dört binden biri olursam kimse bana <i>beni</i> eğitmeye çalışmaz. Bu <i>benim</i> işim olur! Kendi kurallarımı kendim yaparım ve kimsenin fikrine muhtaç olmam. Annem ne istediğini bilen bir kadındı, aslında ben de öyleyim. Tanrı biliyor ya, annen de öyledir. Sen de öylesin.” (Smith, 2018, p.421)

In the original text, Hortense Bowden, Irie’s grandmother, delivers her dialogue to Irie about the history and the position of women in the family. The theme of resilience among women across generations is evident in the speech, which establishes a bond between Hortense as a grandmother, her mother and Irie through their legacy of resilience. For the characterisation of Irie, the bond is significant in constructing Irie’s postcolonial identity, which is recurrently shaped by her roots and the history of the family. In the original text, Hortense’s unconventional use of English illustrates a particular cultural and social identity, characterised by phonetic spellings including “Dat,” “wid,” “heducate,” and “gwan”. Employing Creole or patois in speech establishes a distinct rhythm, informal vibe, and authenticity, which is closely tied to the speaker’s cultural lineage and self-perception (Ashcroft et al., 2013). This reveals the speaker’s irritation with patriarchal or colonial pressures that attempt to dictate women’s autonomy (Ashcroft et al., 2013). The clear and assertive language, like “I’d make my own laws... I wouldn’t be wanting anybody else’s opinions”, reveals the speaker’s determination and independence, traits that are admired within the family tradition of powerful women. From the feminist postcolonial angle, the grandmother challenges the paternalistic and potentially imperialistic efforts to “educate” women, presenting it as a struggle for autonomy rather than an act of kindness. The heritage of determined women in the family, as seen in “My mudder... your mudder... and you de

same”, emphasises the enduring strength and perseverance of subaltern women, portraying them as powerful figures of resistance against the system that dominates them. In this respect, employing Creole or patois grounds Hortense’s critique within a distinct cultural and postcolonial framework, highlighting how race, gender, and colonial legacies influence their lived experiences.

In the target text, standard Turkish is chosen, while the nonstandard features from the source are omitted. For instance, “Dat’s always bin de problem wid de women” is rendered as “Bu ailedeki kadınların sorunu hep bu olmuştur”, meaning “The problem with the women in this family has always been this”, which standardises and normalises the language and eliminates the unique cultural elements of Creole dialect. This choice shows that the translator employs the strategy of *translation by omission* by eliminating the patois and *translation paraphrase using an unrelated word*, while the rich linguistic variety that defines the character’s identity is sacrificed in the target text. Similarly, as the translated version retains the assertive tone in rendering “I’d make my own laws” as “Kendi kurallarımı kendim yaparım”, which means “I set my own standards”, it overlooks the special rhythm and spoken quality of the original speech, which diminishes the cultural identity reflected in the speaker’s expression by employing the strategy of *translation by paraphrase using related words*. In another instance, the translation effectively conveys the feminist critique of male dominance; “Birileri hep onları bir konuda eğitmeye çalıştı”, which means “someone always tried to educate them”, yet the rendering falls short in vividly representing the postcolonial context again by disregarding linguistic disorder that acts as a metaphor within the postcolonial context. The translated versions maintain the essence of the resistance but fail to capture its cultural nuances. Employing standard Turkish by normalising the speech patterns diminishes the distinct features of Creole, thereby obscuring the speaker’s racial and cultural background.

Apart from the analysis of the elements of Creole, the concept of “education” has central importance in the quotation from the feminist postcolonial perspective. The concept disguises underlying power dynamics: “pretendin’ it all about learnin’ when it all about a battle of de wills” is rendered in the target text as “asıl sorun, istenileni elde etmekken, eğitim olduğu savunuldu.”, meaning “the real issue was getting what they wanted, but they claimed it was

about education.”. This translation aligns with *translation by paraphrase unrelated words* with partial omission, which helps to maintain the importance of the concept. However, even though the translated text conveys the themes of resistance and self-determination regarding the notion of education, the lack of cultural specifics in the dialogue leads to a more generalised depiction of the grandmother, thereby lessening the depth of her postcolonial identity.

As a result, in dealing with non-equivalence problems in transferring culturally specific concepts, the target text reflects the main themes of the original, underlining the resistance to patriarchal authority and the fortitude of women in domestic life. Yet, the standardisation of language and the absence of Creole speech erode the speaker’s cultural identity, causing the translation to be more vulnerable to postcolonial narratives that ignore the richness of linguistic differences. Therefore, while the translated text supports feminist values and personal agency, it slightly resists colonial ideologies due to a lack of cultural and linguistic nuances embedded in the characteristics of speech.

External appearance

The category of external appearance involves physical descriptions, clothing, and how the body is presented, often used to communicate deeper aspects of a character’s identity, including cultural ties, challenge, or assimilation. In *White Teeth*, Zadie Smith regularly utilises physical indicators to highlight the friction between established customs and contemporary life, and between displacement and roots. The discussions below investigate how these descriptive clues are expressed in the Turkish translation and whether the visual dimensions of resistance or otherness are maintained or lost.

Table 7

<i>Source Text:</i>
There was England, a gigantic mirror, and there was Irie, without reflection. A stranger in a stranger land. (Smith, 2002, p.266)
<i>Target Text:</i>
İngiltere devasa bir ayna gibiydi ve orada Irie'nin görüntüsü yoktu. Yabancı bir ülkede bir yabancıydı. (Smith, 2018, p.275)

Rimmon-Kenan's category of external appearance that shapes characterization in the novel is of central importance in analysing Irie's identity construction in a postcolonial environment. The imagery of England as "a gigantic mirror", with Irie lacking a reflection, symbolises her perception of being overlooked and isolated within the nation. This reveals the character's internal struggle with her identity, especially regarding her racial and ethnic roots in a society that is predominantly white and influenced by postcolonial dynamics. From the feminist postcolonial perspective, this portrayal also highlights Irie's identity as a Black woman and her sense of invisibility within the colonial perspective. The expression "a stranger in a stranger land" suggests her feelings of alienation and disconnection. The expression also highlights the colonial influences that marginalise non-white identities, rendering them frequently overlooked and unseen.

In the target text, the expression "a gigantic mirror" is rendered as "devasa bir ayna" without alteration, preserving the cultural imagery. The strategy of literal translation is applied in rendering this culture-specific expression. By making this selection, the imagery of alienation is maintained, and so the culturally significant metaphor of the source text is not diminished. Nevertheless, the text does not clearly highlight Irie's racial background ("blackness"), which is an essential aspect in the feminist postcolonial interpretation of the original work. The other word that poses challenges for the translator in reconstructing the characterisation through external appearance is "reflection". This is a highly loaded expression that has racial implications. The source text portrays a reflection without a person in it, which highlights the invisibility of the subaltern woman in a postcolonial society. Employing the strategy of *translation by paraphrase with a related word*, the translator

translates it as “görüntü”, which means image as semantic equivalence. Yet, the embedded ideological criticism concerning “reflection” as a metaphor for self-awareness and recognition of an identity is lost in the process, as the rendering recalls a simple physical image that lacks a metaphorical dimension. Similarly, the translation of “A stranger in a stranger land” into Turkish as “Yabancı bir ülkede bir yabancıydı” suggests that the translator applies the strategy of *translation by paraphrase with a related word*. This choice reflects the core idea of isolation and the outsider experience, which is pivotal to both the original and translated works. The word selection is in line with the source language and maintains semantic integrity. Yet, the translation fails to represent the intricate racial and postcolonial dimensions embedded in the English text. The Turkish word “yabancı,” which means “stranger,” may imply a broad sense of foreignness, but it might not convey the more significant racial or colonial undertones.

As a result, although the Turkish rendition retains Irie’s visible estrangement, it might compromise the specific racial and postcolonial characteristics that define her identity. Still, not adequately addressing the intricacies of colonialism and race and simplifying the key symbolism, the translation aligns itself more with established narratives of foreignness, rather than resisting colonial discourses that redefine postcolonial female identity.

Table 8

<i>Source Text:</i>
And this belief in her ugliness, in her <i>wrongness</i> had subdued her; she kept her smart-ass comments to herself these days, she kept her right hand on her stomach. She was all wrong. (Smith, 2002, p.268)
<i>Target Text:</i>
Çirkin olduğuna, <i>yanlış</i> olduğuna duyduğu inanç onu suskunlaştırmıştı; artık zekice sözleri kendine saklıyor, sağ elini de karnının üstünde tutuyordu. Her şeyi <i>yanlış</i> ti. (Smith, 2018, p.277)

The original text highlights how Irie’s perception of her own “ugliness” shapes her identity through her external appearance. This view of herself significantly affects her emotional well-being, leading to subdued actions, as seen in phrases like “she kept her smart-

ass comments to herself” and a tendency to engage in self-comforting behaviours, as evidenced by “she kept her right hand on her stomach.” These reflections illustrate Irie’s conflict regarding her identity and her feelings of inadequacy, which stem from her experiences as a young Black woman in a postcolonial society that prioritises Eurocentric beauty standards. In this respect, the challenges Irie faces regarding her looks and identity highlight a critique of the Eurocentric beauty norms perpetuated by postcolonial and patriarchal ideologies, which often exclude women of colour (Mohanty, 1984). Her belief that she is “wrong” reveals the extent to which she has internalised these damaging societal messages, shedding light on how race, gender, and colonial legacies contribute to her identity. Irie’s exclusion and silenced position due to her racial and ethnic roots also signal her representation as a subaltern woman whose sense of self is frequently influenced and muted by dominant narratives.

The rendition of the text reliably conveys themes of silence and self-inadequacy, upholding the bond between Irie’s perception of her physical “wrongness” and her restrained behaviour. By translating “ugliness” to “çirkinlik” and “wrongness” to “yanlış,” the essence of both external and internal inadequacies that define her character is successfully retained. While using direct equivalence of the word “ugliness”, the translator paraphrases “wrongness” with a related one in the target text, so the strategy of *translation by paraphrase with a related word* has been applied in the translation. Similarly, the translated version reflects this silencing by rendering “subdued her” as “onu suskunlaştırmıştı”, which means made her silent. By utilising *translation by paraphrase with a related word*, the translator modifies the phrasing to align with Turkish language conventions while preserving the core of Irie’s repressed character. Lastly, the strategy of *translation by omission* is employed when translating the phrase “smart-ass”, which carries a playful or ironic connotation, yet this subtlety is lost in the translation. The phrase “zekice sözleri” in Turkish, meaning “clever words,” highlights the intelligence behind the comments, thereby softening their impact. This alteration lessens the sense of playful defiance present in the original wording.

To conclude, the Turkish version maintains the criticism of the narratives related to silencing and self-inadequacy but does not expand or reinterpret them to particularly

emphasise the interplay of race and gender within the Turkish cultural framework. As seen in the discussions, paraphrasing with comparable words is applied to most phrases, ensuring fidelity to the themes of the source text in the target text. These choices bring Irie's voice to the forefront as a representation of marginalised or subaltern women within a more extensive feminist postcolonial context. Yet, although the translation accurately conveys Irie's personal battle, it fails to reinterpret or modify her challenges to examine colonial beauty ideals or emphasise the interplay of race and gender within a Turkish framework. For instance, omitting the "smart-ass" expression slightly reduces the perception of Irie's possible resistance or latent individuality. This might have consequences for the Turkish audience's view of Irie's complex identity, making her appear more passive. In the same line, to highlight Irie's silence in relation to colonial beauty standards, the translator could reframe the colonial root of her feelings of inferiority and inadequacy by bringing the colonial discourse to the surface level. The translator could draw attention to the institutionalised suppression of Irie's voice, relating it to larger issues of postcolonial and patriarchal dominance. In this respect, the translation does not fully resist colonial discourses of beauty standards that recurrently construct female identity.

Table 9

<i>Source Text:</i>
'Because I'm ugly. And fat. With an Afro.' (Smith, 2002, p.284)
<i>Target Text:</i>
"Çünkü ben çirkinim. Şişmanım. Saçlarım da kıvrıkcık." (Smith, 2018, p.292)

In the original narrative, the character reveals a strong, negative view of herself, focusing on three specific traits of her appearance: her perception of being ugly, her body shape, and her Afro hairstyle. The traits described are not only about physical appearance; they also signify cultural and societal perceptions, particularly in a postcolonial framework where Afrocentric features are frequently marginalised in beauty ideals. From the feminist postcolonial angle, Irie's remarks highlight the convergence of racial identity, gender roles,

and societal beauty norms, with her Afro representing her ethnic background. The way she perceives herself negatively highlights how beauty ideals rooted in colonialism alienate women of colour, compelling them to regard their natural attributes as unappealing (Mohanty, 1984). Besides, Irie's diminished self-esteem and feelings of worthlessness reflect the challenges encountered by subaltern women, whose identities are constructed and silenced by mainstream societal views. Her self-portrayal indicates how these oppressive narratives have become ingrained in her psyche.

The translated version maintains much of Irie's negative self-perception, translating "ugly" to "çirkin" and "fat" to "şişman" by employing literal translation methods. Thus, focusing on physical looks and body perception in the source material without changing, their core meaning is preserved. However, the phrase "with an Afro" is expressed as "saçlarım da kıvrıcık," meaning my hair is curly. The translator uses *translation by omission* and employs *translation by cultural substitution*. Although "kıvrıcık" reflects certain characteristics of curly hair, it lacks the cultural and racial importance associated with "Afro." The expression "Afro" in the English language is rich in cultural significance, symbolising a unique hairstyle that embodies Black identity and challenges Eurocentric standards of beauty (Mercer, 1994). The absence of the culture-specific expression "Afro" diminishes the racial aspect of Irie's challenges. This rendering fails to highlight the Afro as a representation of racial identity and a form of resistance to colonial beauty ideals.

Therefore, the original text critiques the beauty ideals established during colonial times by focusing on Irie's Afro, a powerful emblem of Black identity. (Mercer, 1994). By sharing her struggles, Irie reflects on the internal battles that women of colour encounter in a world that favours Eurocentric standards. Via paraphrasing the words that align with the original meaning, the Turkish translation preserves Irie's conflict regarding her looks, but it also lessens the racial connotation by replacing "Afro" with "kıvrıcık". This choice of the translator ties Irie's difficulties to more universal themes of body image and self-acceptance rather than emphasising the distinct racial and postcolonial critique from the original work. Retaining the key expression and recontextualising it for the Turkish reader by using expansion strategies could bring forefront the main critique of colonial narratives concerning

women more explicitly. To conclude, the translation demonstrates less resistance to the discourses of colonialism and participates in silencing marginalised women by omitting the expression of “Afro” during the substitution process.

Environment

The category environment pertains to the physical, communal, and relational surroundings of characters, determining both their identity and their actions. In *White Teeth*, the various environments, such as domestic spaces, urban areas, or multicultural communities, are crucial in shaping subaltern female identity. The present section reviews how these contextual surroundings are communicated in the Turkish renderings in reconstructing FPI, examining the translation’s response to the cultural mixture and power structures embedded in the original text, whether they are appropriated, made neutral, or resisted.

Table 10

<i>Source Text:</i>
When Irie stepped over the threshold of the Chalfen house, she felt an illicit thrill...She was crossing the borders, sneaking into England; it felt like some terribly mutinous act, wearing somebody’s else uniform or somebody else’s skin. (Smith, 2002, p.328)
<i>Target Text:</i>
Irie, Chalfen’lerin eşiğini aştığı anda içini yasak bir heyecan kapsıyordu... Sınırları aşılıyor, İngiltere’ye sızıyordu; bu, başkasının üniformasını giymek veya başkasının tenini kuşanmak gibi müthiş bir başkaldırı hareketiydi. (Smith, 2018, p.338)

The environment as a characterization mode is crucial in *White Teeth* as it contributes to the construction of identity and postcolonial discourse in both the source and target texts. In this sense, this category helps to highlight how various surroundings, be they physical, social, or cultural, play a part in forming Irie’s postcolonial female identity. The source text above incorporates strong metaphors to convey Irie’s experience of stepping into the Chalfen residence. The phrases “crossing the borders” and “sneaking into England” reflect themes of crossing boundaries and being left out. These depictions illustrate her realisation that she

doesn't completely fit into this environment, as though she is entering a realm that does not welcome her. The expression “wearing somebody else’s uniform or somebody else’s skin” reflects her sense of being an outsider and the tension of existing within a mainly white and privileged environment. This figurative expression brings attention to the themes of identity appropriation and cultural erasure, which reflect postcolonial critiques regarding the displacement of cultures and the process of assimilation. When Irie’s experience is examined through the lens of feminist postcolonialism, her life is situated within the colonial context that explores the notion of being an outsider and the complexities of inclusion versus exclusion. The Chalfen house embodies a small version of the societal structures found in England, with Irie's presence representing a form of resistance to the racial and cultural divisions that exist.

The Turkish rendition reflects the significant symbolism associated with the environment. The translation effectively captures Irie's experience of feeling displaced and alienated in a colonial/postcolonial context by maintaining the imagery of “sneaking into England” along with the symbols of “uniform” and “skin”. For the culture-specific expression “sneaking into England”, the Turkish rendition, “Sınırları aşıyor, İngiltere’ye sızıyordu,” powerfully conveys the notions of trespassing and infiltration while retaining the metaphorical essence of crossing boundaries. Baker’s strategy of *translation by paraphrase with an unrelated word* has been applied in transferring the phrases ‘crossing the borders’ as ‘sınırları aşıyor’, and ‘sneaking into’ as ‘sızıyordu’, but ‘England’ is conveyed as it is without any cultural substitution. In this sense, although the translation accurately reflects the original text, it fails to incorporate the cultural and racial dimensions, such as the particular importance of “England” in its role as a colonial power. The strategy of *translation by paraphrase with a related word* has also been utilised in transferring other contextual expressions like “Illicit thrill” translated as “yasak bir heyecan”. The Turkish version conveys the concept of an “illicit thrill” through the term “yasak,” which means forbidden. This rendering maintains the emotional weight of the original text, highlighting Irie's act of transgression. The same strategy is also detected in metaphoric expression in the sentence, “Wearing somebody else’s uniform or somebody else’s skin”; “başkasının üniformasını giymek veya başkasının tenini kuşanmak”. The visual representation of “wearing” as “kuşanmak” remains unaltered,

expressing Irie's perception of being an outsider compelled to embrace someone else's identity to appropriate herself in this environment. Retaining the symbolic imagery in the target text enables the translator to keep Irie's emotions of estrangement and identity crisis as integral aspects of the narrative. Similarly, *translation by paraphrase with a related word* is applied in transferring "mutinous act" as "başkaldırı hareketi", which highlights the intentional and assertive character of Irie's rebellion while maintaining the symbolic essence of the original text. Nevertheless, the absence of cultural substitutions or expansions presumes that Turkish readers will grasp the racial and postcolonial implications of terms like "England" and "skin" without needing further explanation. This method preserves the overall universality of the original work, yet it could undermine its focused critique of colonialism for Turkish individuals unfamiliar with these complexities. In this respect, to enhance the translation's resistance against colonial narratives, the translator might think about incorporating contextual annotations or selecting terminology that conveys the racial and postcolonial nuances of Irie's journey.

Therefore, the translated work mainly preserves the feminist postcolonial examination of cultural and societal power structures by keeping a significant amount of the original text's imagery and symbolic elements by applying the strategy of *translation by paraphrase with a related word*. Although this strategy preserves the overall universality of the original work, it could undermine its focused critique of colonialism for Turkish individuals unfamiliar with these complexities. That is because the absence of cultural alternatives or explanations may not actively silence subaltern women, but it could lead to a decrease in the awareness of these themes in the culture being targeted. Apart from its potential for implicit silencing, the text critiques the colonial standards of beauty and identity while also bringing attention to the marginalisation of women from subaltern backgrounds by accurately portraying the key imagery and symbols that challenge colonial discourses promoting invisibility and exclusion.

Table 11

<i>Source Text:</i>
In Glenard Oak Comprehensive, black, Pakistani, Greek, Irish – these were races. (Smith, 2002, p.269)
<i>Target Text:</i>
Glenark Oak Okulu’nda zenci, Pakistanlı, Yunanlı ve İrlandalı vardı; bunlar ırklardı. (Smith, 2018, p.277)

According to the source text, Glenard Oak Comprehensive is portrayed as a school with a rich cultural mix. However, the terminology used to define identities as “races” reveals a narrow and essentialist viewpoint that the school employs to categorise its students. This environment also highlights deep-rooted racial structures and the exclusion of certain groups. By referencing “black, Pakistani, Greek, Irish,” there appears to be an implicit hierarchy or classification that is rooted in colonial and postcolonial settings. This attention to these identities might serve as a larger commentary on societal division or the tendency to stereotype. Besides, the categorisation of students according to their ethnicity illustrates the remnants of colonialism and pervasive inequality in a discursive way and aligns these issues with feminist postcolonial ones regarding the formation of identity within a colonial context.

For the translation process, culture-specific terms like “races” may cause problems in rendering the target audience. For instance, referring to someone as “Zenci” meaning ‘black’ can be problematic, as it may evoke meanings that are quite different from those associated with the English expression “black”, which means the translator could un/intentionally reinforce colonial perspectives. In Turkish, “zenci” might imply a negative meaning comparable to old-fashioned labels like ‘Negro’ used in English. By choosing the strategy of *translation by cultural substitution*, the rendering is aimed at resonating with the cultural perception in Türkiye; however, it also maintains colonial stereotypes and perpetuates a distorted image of Black identity. Likewise, translating ‘races’ to “ırklar” creates direct rendering, but the colonial and essentialist aspects embedded in the word remained unquestioned. The remaining ethnicities, such as Pakistanis, Greeks, and Irish, are translated directly. This choice suggests the neutral stance of the translator, who does not resist or reinforce discourses of colonialism.

As a result, it becomes clear that the translator's decisions suggest a blended strategy that is more focused on maintaining colonial discourses rather than resisting them or supporting a postcolonial feminist perspective. This is seen in the translation of culture-specific expressions—especially “zenci” and “ırklar”—which appear to un/intentionally reproduce the colonial hierarchies that are present in the language. In order to better reflect feminist postcolonial perspectives, a term such as “siyahi” would have been a more suitable and empowering choice than “zenci.” Besides, the target text fails to address how race intersects with gender in a postcolonial environment, and it does not bring to the forefront the different experiences that subaltern women might have regarding their identities. Thus, there is a lack of active resistance from the translator towards the discourses of colonialism, which, as in this case, reinforces colonial stereotypes in the target culture.

Table 12

<i>Source Text:</i>
...It just seemed tiring and unnecessary all of a sudden, that struggle to force something out of the recalcitrant English soil. Why bother when there was now this other place? (For Jamaica appeared to Irie as if it were newly made. Like Columbus himself, just by discovering it she had brought it into existence.) (Smith, 2002, p.402).
<i>Target Text:</i>
... İnatçı İngiliz toprağında bir şey yetiştirmek için mücadele etmek ona birden yorucu ve anlamsız göründü. Şimdi bu diğer yer varken bununla uğraşmasının anlamı kalmamıştı. (Jamaika, Irie'ye yeni yapılmış gibi geliyordu. Columbus gibi Irie de onu keşfetmekle yoktan var etmişti.) (Smith, 2018, pp.413-414)

The environment presented in the source text is essential in shaping how Irie perceives herself and her identity. The imagery of “recalcitrant English soil” serves as a critique of the struggles faced in a colonial or postcolonial English context, drawing attention to a sense of disconnection. The portrayal of Jamaica as a distinct realm filled with potential and a fresh start is complicated by the allusion to Columbus, which introduces colonial associations, linking Irie to the narrative of the colonial oppressor ironically. From a feminist postcolonial perspective, Irie’s understanding of Jamaica signifies a postcolonial exploration of identity,

where she reexamines her heritage in relation to the feelings of isolation she encounters in England.

The Turkish version successfully preserves the distinction between the unfriendly atmosphere of England and the envisioned perfect Jamaica while also incorporating certain nuances that are important to recognise central themes in the target text. The adjective “recalcitrant” is synonymous with “inatçı,” a Turkish word that implies a stubborn nature and an inclination to resist authority. By employing the strategy of *translation by paraphrase with a related word*, the translator preserves the imagery of resistance and disconnection, although this faithful translation lacks the formal quality and metaphorical complexity that “recalcitrant” offers. The direct translation strategy is applied in transferring the expression “newly made” as “Yeni yapılmış gibi geliyordu”, which powerfully expresses the notion of Jamaica being a destination full of potential. This also signifies Irie’s idealistic view of the country while also retaining the colonial undertones linked to the idea of exploration. On the other hand, the choice to use “Columbus gibi” meaning in the manner of Columbus, supports colonial discourses, potentially diminishing the effectiveness of a postcolonial critique. Here, the translator did not substitute or paraphrase the culture-specific term, but the strategy of *translation using a loan word* is applied by keeping it in its original form. Readers who are not acquainted with the colonial connotations of “Columbus” are given no extra information or explanation. Thus, the translation accurately reflects the colonial irony present in Irie’s self-comparison to Columbus; however, by failing to question or challenge this metaphor during the translation process, the rendering may strengthen colonial narratives instead of resisting them.

In conclusion, the source text subtly challenges colonial ideologies, yet it also illustrates how Irie comes to internalise them. The portrayal of Jamaica as being “newly made” following her “discovery” reflects discourses of colonialism, which suggests that Jamaica’s importance is realised solely from her individual journey. This highlights the concerns of feminist postcolonial theory regarding how colonised identities and environments are often constructed through the lens of the colonising powers. The translation into Turkish accurately preserves the original text’s critical perspective regarding Irie’s self-agency. By directly

loaning the word “Columbus” and portraying the “discovery” of Jamaica in a romantic light, the translation reflects the critique of colonial narrative found in the source material. However, the translator does not seek to challenge or disrupt this portrayal by strategies like substitution or expansion. Also, the choice to paraphrase “recalcitrant” as “inatçı” slightly lessens the metaphorical richness, which could undermine the feminist postcolonial critique regarding cultural resistance. Therefore, in both texts, Irie demonstrates her agency, yet the translation fails to enhance her viewpoint as a subaltern woman rediscovering her heritage. Rather, the comparison to Columbus places her in a colonial context, which weakens the feminist and postcolonial commentary. The translated text lacks an active resistance or deconstruction of the colonial lens.

Table 13.Overall evaluation of the discussions (WT)

Characterisation Categories	ST → TT	Strategy Used	The Role of Translation	FP Identity Reconstruction
<i>Action</i> <i>Table 1</i>	merge with them → arasına <i>karışmak</i> / --- → o safiyeti arzuluyordu	More general word (superordinate) / Paraphrase using an unrelated word	Lack of resistant (promoting dominant narratives of colonialism)	Conflicts being a subaltern female in a postcolonial space not rendered
<i>Action</i> <i>Table 2</i>	selection of boiled food → haşlanmış sebzelerden beğendiklerini yiyorlardı / studied imitation of Chalfenism → Chalfen’leri özenle taklit etmek / a strange pattern had developed → garip bir durum oluşmuştu	Paraphrase using an unrelated word / Paraphrase using a related word / More general word (superordinate)	Lack of resistant (failing to address the colonial forces of assimilation and to emphasize critique of racism)	The struggles and agency of subaltern woman not re-represented

<i>Action</i> <i>Table 3</i>	walked a million times → milyon kere yürüdüğü yoldan yürüdü / what purest definition of memory was → anıların en saf tanımlaması nedir / fresh crunch → taze ışıltı	Paraphrase using a related word (2) / Paraphrase using an unrelated word	Less resistant (Spatial, physical and gendered experiences of FP identity not totally reflected though structurally preserved)	Silenced subaltern woman image promoted
<i>Characteristics of Speech</i> <i>Table 4</i>	straight, sleek, long, flickable, tossable → dümdüz siyah, uzun, parlak, savrulabilen, arkaya atılabilen	More neutral - less expressive word	Mainly resistant (the FP critique of assimilation concerning beauty expectations mainly kept)	Distorted subaltern woman image resisting societal beauty norms reconstructed
<i>Characteristics of Speech</i> <i>Table 5</i>	Oh what a tangled web we weave → Nasıl da karmaşık bir ağ dokuyoruz / she was tired of it → sıkılmıştı/ these parents were damaged people → Bu anne-babalar sakatlanmış insanlardı / --- → Göndericiye iade olacaktı	Paraphrase using a related word (2) More neutral - less expressive word/ Paraphrase using an unrelated word	Less resistant (cultural context maintained & the colonial and generational trauma reduced)	FPI struggles re-represented as individualized complexities rather than a generational one
<i>Characteristics of Speech</i> <i>Table 6</i>	Dat's always bin de problem wid de women → Bu ailedeki kadınların sorunu hep bu olmuştur/	Paraphrase using an unrelated word + Omission /	Less resistant (Creole language eliminated & FP critique partially maintained)	Cultural in-depthness and diversity not re-represented

	I'd make my own laws → Kendi kurallarımı kendim yaparım / pretendin' it all about learnin' when it all about a battle of de wills → asıl sorun, istenileni elde etmekken, eğitim olduğu savunuldu	Paraphrase using a related word / Paraphrase using an unrelated word (with partial omission)		
<i>External Appearance</i> Table 7	reflection → görüntü / A stranger in a stranger land → Yabancı bir ülkede bir yabancıydı	Paraphrase using related words (2)	Lack of resistant (Irie's visible estrangement kept, symbolic racial and colonial undertone erased)	Racial and colonial undertone that shapes FPI eliminated
<i>External Appearance</i> Table 8	wrongness → yanlış / subdued her → onu suskunlaştırmıştı/ smart-ass → ---	Paraphrase using related words (2) Omission	Less resistant (the interplay of race and gender less emphasized)	Systemic suppression of Irie's voice not critically re-represented
<i>External Appearance</i> Table 9	with an Afro → saçlarım da kıvrıkcık	Cultural substitution	Less resistant (FP critique weakened due to recontextualization of racial connotations on a universal level)	FPI struggles concerning beauty standards not reconstructed
<i>Environment</i> Table 10	sneaking into England → Sınırları aşıyor, İngiltere'ye sızıyordu /	Paraphrase using unrelated words/	Partially resistant (FP themes & cultural context preserved, key imagery and symbols mainly lost)	Displacement and alienation reconstructed, implicit silencing of subaltern

	Illicit thrill → yasak bir heyecan/ Wearing → kuşanmak mutinous act → başkaldırı hareketi	Paraphrase using related words (3)		women continued
<i>Environment</i> <i>Table 11</i>	black → zenci	Cultural substitution	Lack of resistant (reinforces colonial stereotypes)	Subaltern female identity tied to spaces constructed in line with racist hierarchies not represented
<i>Environment</i> <i>Table 12</i>	recalcitrant English soil → inatçı İngiliz toprağı / like Columbus himself” → Columbus gibi	Paraphrase using related words / Loanword	Less resistant (lack of explanation & substitution and reducing metaphorical imagery softened FP critique)	Self-agency reconstructed, FPI tied to ancestral heritage lessened

This table provides a concise analytical framework that outlines the construction and reconstruction of female character identity by means of action, speech, appearance, and the surrounding setting in both the primary and corresponding texts. The table, by aligning each character’s representation with the adopted translation strategy and its ideological consequence, illustrates translation’s part in constructing or re-constructing resistance. It provides a systematic appraisal of the preservation or suppression of subaltern agency in various cultural contexts. The results indicate an overall absence of a resistant position in its Turkish translation. The initial acts of empowerment or rebellion from numerous characters are undermined through techniques such as generalisation, neutralisation, or paraphrasing, leading to a reduced representation of feminist and postcolonial resistance in the given context.

Findings from the Analysis of WT:

Table 14. Resistance levels in WT

<i>Resistance Level</i>	<i>Frequency</i>
Resistant	1
Partially Resistant	1
Less Resistant	6
Lack of Resistant	4

Table 15. Baker's applied non-equivalence translation strategies WT

<i>Strategy</i>	<i>Frequency</i>
Translation by a More General Word (Superordinate)	2
Translation by a more general/less expressive word	2
Paraphrase using an Unrelated Word	7
Paraphrase using a Related Word	14
Loanword	1
Cultural Substitution	2
Omission	3

The discussion results of *White Teeth* clearly show a significant lack of a resistant perspective, as the majority of the instances analysed are classified as less resistant (6) and lack of resistance (4), with only 1 case being resistant and 1 case being partially resistant, as observed in Table 14. This particular pattern suggests a broader inclination to either neutralise or diminish the significance of the postcolonial and feminist critiques present within the original text. Frequently, the translator applies strategies such as paraphrasing with unrelated words (7), choosing less expressive words (2), and omitting certain elements (3), all of which lead to a reduction in the ideological strength and cultural specificity of Zadie Smith's narrative as seen in Table 15. Even though employing paraphrase with related words (14) stands out as the primary method and indicates some level of meaning retention, it is often inadequate to mitigate the consequences of neutralising strategies. The limited incorporation of loanwords (1) and the practice of cultural substitution (2) further highlight the prevailing domesticating strategy, which leads to the suppression or weakening of subaltern viewpoints, racial conflicts, and the challenges of diasporic identity that are crucial to the narrative of the

novel. In this regard, the findings demonstrate that the translation of *White Teeth* often does not effectively resist dominant narratives and, instead, aligns more with assimilation, thereby masking the postcolonial feminist themes present in the novel within the target context.

4.2. *NW* and Its Turkish Translation *NW London*

Action

In *NW*, the concept of action plays a key role in portraying disjointed selfhood and the daily challenges faced by marginalised women as they contend with race, class, and gender in urban Britain. Their decisions, often characterised by ambivalence, inconsistency, or a pragmatic focus on survival, reveal the characters' deep-seated conflicts and the effects of their societal marginalisation. The current analysis investigates the portrayal of these actions in the Turkish translation and whether the character, Natalie/Kesiha's autonomy or passivity remains intact or is reshaped to either conform to or challenge prevailing beliefs within Türkiye's cultural framework.

Table 16

<i>Source Text:</i>
Natalie Blake took out a large student loan and made a point of spending it only on frivolous things. Meals and cabs and underwear. Trying to keep up with 'these people', she soon found herself with nothing again... (Smith, 2012, p.211)
<i>Target Text:</i>
Natalie Blake yüklü bir öğrenci kredisi alıyor ve bunu sadece boş şeylere harcamaya dikkat ediyordu. Bu şeyler yemek, taksi ve iç çamaşırıydı. 'Bu insanlara' ayak uydurmaya çalışırken, çok geçmeden meteliksiz kaldı... (Smith, 2014, p.233)

In the source text, Natalie's securing a student loan and intentionally directing it towards lavish expenditures reflects a tension between her economic vulnerability and her yearning to merge with a social class that is outside her reach. These actions represent Natalie as a woman facing financial difficulties while working to assert a particular social identity. The lavish consumption patterns reflect societal norms that compel women to engage in materialistic behaviour, a critique that intertwines with both feminist and postcolonial perspectives.

Besides, the expression “trying to keep up with ‘these people’” suggests that Natalie occupies a lower rank in a social structure. She represents a marginalised woman working to overcome an economic and cultural divide, which corresponds with the concept of the subaltern. In this context, her choices regarding money serve as a critique of the societal pressures that urge women to align with particular standards of beauty and lifestyle, which are often rooted in colonial or capitalist definitions of femininity and modernity.

In the target text, the translation preserves the order of actions but seems to reduce the significance of the feminist postcolonial critique regarding societal expectations that are embedded in the source text. For instance, while “boş şeylere” represents the essence of superficiality well, the tone in Turkish is more balanced and freer from the irony or disapproval that characterises the original. By applying *translation by paraphrase with a related word* as a strategy, the translator reduced the focus on materialism in connection with gender and class issues in the target text without including the broader criticism of postcolonial female identity construction. Thus, the implicit cultural meaning of “frivolous things” as a commentary on the societal expectations placed on subaltern women is not very clear, which may weaken feminist postcolonial criticism. Other expressions in the source text are translated literally; none of them has been culturally substituted or expanded to bring to the surface the discourses of colonialism that recurrently shape postcolonial female identity in the contemporary London landscape. For example, the complex expressions like “Trying to keep up with ‘these people’” related to Natalie’s battle with societal and class-related expectations, resulting in a sense of alienation and desire for acceptance, could have been emphasised by substituting the term with an expression that holds cultural significance for Turkish audiences. Therefore, by choosing not to expand or substitute culturally distinct concepts, the translation conveys a neutral perspective. This might be viewed as a lack of resistance to the colonial ideologies reflected in the representation of female identity.

Table 17

<i>Source Text:</i>
... They only truly came together at the weekends, in front of friends, for whom they appeared fresh and vibrant (they were only thirty years old), and full of the old good humour, like a double act who only speak to each other when they are on stage. (Smith, 2012, p.255)
<i>Target Text:</i>
... Gerçek anlamda ancak hafta sonları, ancak arkadaşlarının önünde bir araya geliyor ve onlara zinde, hayat dolu (henüz otuz yaşındaydılar) ve çok keyifli görünüyorlardı, tıpkı sadece sahnede birbirleriyle konuşan bir komedi ikilisi gibi. (Smith, 2014, p.281)

In the quotation, the actions depicted highlight the complexities of the relationship between Natalie and her husband, Frank, while also illustrating the differences between their public and private interactions. In the source text, the expression “only truly came together at the weekends, in front of friends” suggests a theatrical element inherent in their relationship, and the phrase “in front of friends” signals their togetherness is dependent on superficial factors, highlighting the disparity between how they are perceived publicly and their true private lives. The metaphor of the duo; “like a double act who only speak to each other when they are on stage”, illustrates the theatricality present in their relationship that can only be observed while they are on stage. The expression reveals their emotional distance, as their interactions are solely for the sake of others, uncovering the insincerity of their relationship. In addition, the source text stresses the age and enthusiasm in their relationship, but this is also reflected as a part of their performance. In this regard, the connection between Natalie and Frank showcases a gender-based dynamic that prioritises maintaining a façade despite a lack of genuine emotional intimacy. The performative nature of this situation relates to the aspirations of postcolonial social classes, as Natalie, a Black woman from a working-class background who has ascended the social hierarchy, embodies a perfect image of a prosperous and harmonious couple. Their relationship is as much about projecting a certain image as it is about assimilating into their wealthy social circle, which is conveyed through the metaphor of “double act”.

The target text is mainly faithful to the original in depicting the performative actions of the couple. Various parts of the text are rendered literally, maintaining the original wording

and structure without any modifications to the meaning, such as “They only truly came together at the weekends, in front of friends”; “Gerçek anlamda ancak hafta sonları, ancak arkadaşlarının önünde bir araya geliyor”. Or, in transferring the expression “for whom they appeared fresh and vibrant” as “onlara zinde, hayat dolu... görünüyorlardı”, the translator uses the strategy of *translation by paraphrase with a related word*, though there is a minimal alteration on the structural level, like the addition of “onlara” (for them) to make the flow better in the Turkish context. In the Turkish translation, the words “zinde”, which means alert or lively and “hayat dolu”, translated to full of life, are utilised. While these words aren’t precise equivalents of “fresh” and “vibrant,” they embody the original sentiment in a way that resonates better with Turkish speakers.

The translator opts for a paraphrasing strategy for contextual expressions that may pose challenges. For example, the contextual phrase “double act”, used in English to describe a comedic partnership that performs together and is well-known in the entertainment world, is translated as “bir komedi ikilisi”. The Turkish rendering of the phrase, which means “a comedy duo,” conveys a similar notion, yet it adopts a more explicit wording to promote clarity for Turkish audiences. The faithful interpretation of the phrase suggests the artificiality of their bond while also emphasising that marginalised people, such as Natalie, a woman of colour in a mostly white, elite society, are often forced to take on idealised roles to achieve acceptance. In this sense, the rendition does not reinforce colonial discourses, as it upholds the feminist postcolonial perspective of the novel concerning the intersection of race, gender, and class struggles in a postcolonial setting. However, it can fully resist discourses of colonialism by explicitly highlighting Natalie’s being a black woman who tries to make a place for herself in society by appropriating her life in white, middle-class ways. The translator could have emphasised the forced appropriation of Natalie as a woman of colour in white, middle-class standards by recontextualising the phrase by employing *translation by cultural substitution* such as “sadece gösteri için yan yana gelen bir çift gibi” (similar to a couple who only come together for a parade).

To conclude, paraphrasing strategies preserve the feminist postcolonial critique regarding performative partnerships, depicting the couple’s behaviour as artificial and shaped

by societal demands. By keeping the critical tone and imagery intact, the translation does not participate in promoting colonial discourses. On the other hand, it does not completely position itself in a totally resistant stance; the idea of a “double act” is maintained by the strategy of *translation by paraphrase with a related word*, yet its significant connotations associated with race, gender and class in the context of a postcolonial England may not entirely resonate with Turkish readers, given the differences in their cultural and historical perspectives. Therefore, the translation takes a partial resistance stance by reconstructing the subaltern female image that is performative due to societal pressures but lacks ideological intensity concerning the complexities of race, gender, and class.

Table 18

<i>Source Text:</i>
Pregnancy brought Natalie only more broken images from the great mass of cultural detritus she took every day on a number of different devices, some hand-held, some not. To behave in accordance with these images bored her. To deviate from them filled her with the old anxiety. (Smith, 2012, p.269)
<i>Target Text:</i>
Hamilelik, Natalie’ye her gün kimi elle tutulan, kimi tutulmayan farklı cihazlarla haberdar olduğu büyük kültürel döküntü kitlesinden birkaç kırık imaj daha getirdi. Bu imajlara uygun hareket etmek Natalie’ye sıkıcı geliyordu. Onlardan sapmak ise, onu eski kaygılarla dolduruyordu. (Smith, 2014, p.297)

The quotation looks into Natalie’s experience of being pregnant by focusing on her actions and how she copes with the significant cultural demands placed upon her. Through a variety of digital tools, both portable and larger, Natalie internalises cultural standards. This situation highlights the current environment of observation and societal demands, where women are perpetually bombarded with ideals related to pregnancy, motherhood, and femininity. The expression “the great mass of cultural detritus” indicates that these influences go beyond simple expectations, which represent distorted, meaningless, and fragmented information that deepens her feelings of disconnection. Ironically, conforming to societal expectations “bored her”, but resisting them evokes anxiety as well. This dilemma highlights the challenging situation that numerous women, particularly those from subaltern

communities, encounter. In this regard, aligning with what is expected can lead to a diminished sense of self, while resisting can revive past feelings of inadequacy linked to class, race, and gender issues. From a feminist postcolonial perspective, Natalie's personal conflict illustrates how colonial and male-dominated stories shape the experiences and identities of women. In the source text, it is seen that as a woman of colour who has ascended from a working-class environment, Natalie is highly aware of the standards imposed on her regarding femininity, especially in her role as a mother (Collins, 2000). Thus, the exposed societal images she encounters are traces of a colonial and patriarchal framework that outlines how a 'decent' wife and mother should act. Her sense of boredom and worry reflects the alienation of postcolonial existence since she feels out of place in every role she is given.

The target text mainly employs literal translation, as in the translations of "the great mass of cultural detritus" as "büyük kültürel döküntü kitlesi" or "to deviate from them filled her with the old anxiety." as "onlardan sapmak ise, onu eski kaygılarla dolduruyordu.". In the first example, the translator renders the statement literally, preserving its negative undertone. The rendition preserves the notion that societal pressures related to motherhood are both oppressive and lack significance. In the second example, the direct translation is employed. The word "sapmak", meaning to stray, effectively preserves the intensity of the meaning. Meanwhile, "eski kaygılar", meaning previous worries, reflects Natalie's historical weight of fear, illustrating her ongoing battle with societal pressures. However, the fidelity to the source text misses the opportunity to resist colonial discourses that recurrently shape female identity according to patriarchal and colonial ideas. Thus, the expression "the old anxiety" could have been expanded or recontextualised to link Natalie's anxiety to the influences of colonialism and male dominance rather than an individual one.

For the culture-specific concepts, the translator applies the strategies of *translation by paraphrase with a more general word (superordinate)* and *translation by paraphrase with a related word*. The phrase "only more broken images" in the source text suggests an ongoing and repetitive weight of shattered hopes. The target text softens this by translating it as "birkaç kırık imaj daha", meaning a few more broken images, through the strategy of *translation by paraphrase with a related word*. Additionally, the change in quantification from "only more"

to “a few more” diminishes the intense impact of the images in the target text. In transferring another challenging concept, “some hand-held, some not”, the translator utilises *translation by paraphrase with a more general word (superordinate)* by rendering it as “kimi elle tutulan, kimi tutulmayan”. “Hand-held devices” refers explicitly to items such as smartphones and tablets, which are essential in today's surveillance environment, especially concerning motherhood. On the other hand, the phrase “Elle tutulan, tutulmayan” (held by a hand, not held) is broader and less tied to technological aspects. When examined from the feminist postcolonial stance, the source emphasises the influence of contemporary digital platforms in shaping and perpetuating societal expectations related to gender. By generalising this reference, the rendition weakens its relationship with colonialism in a digital context, in which women, especially women of colour, are frequently watched in their gender roles.

As a result, the Turkish translation predominantly resists discourses of colonialism. Natalie's fight against the expectations imposed by society is maintained in the target text. Also, the translation not only preserves the idea that norms established by a patriarchal society are insignificant fragments but also keeps the struggle between adhering to rules and the anxiety of not fitting in. However, the chosen strategies in transferring culture-specific elements diminish the strength of resistance to some extent. The choices weaken the weight of societal norms by opting for the phrase “birkaç kırık imaj daha” rather than “only more broken images.” The translation also broadens the concept of digital monitoring by translating “some hand-held, some not” into “elle tutulan, tutulmayan,” which diminishes the impact of technology on gender-based oppression. Therefore, by faithfully depicting Natalie's struggle against patriarchal demands, the translated text preserves her subaltern voice to some extent, while a slight reduction in intensity causes Natalie's challenges to seem a bit more manageable, which diminishes the immediacy of the need for subaltern women to resist.

Speech

In NW, speech is designedly incoherent, fragmented, and unique to the individual, illustrating the mental and collective splits stemming from postcolonial circumstances. To portray the hybrid and often marginalised voices of her female characters, Zadie Smith

utilises colloquialisms, fragmented syntax, and multilingual features. The analyses below explore the way these intricate speech patterns are managed in Turkish, investigating whether translation approaches diminish or uphold the resistant and hybrid identities of the characters.

Table 19

<i>Source Text:</i>
57. <i>Ambition</i> They were going to be lawyers, the first people in either of their families to become professionals. They thought life was a problem that could be solved by means of professionalization. (Smith, 2012, p.202)
<i>Target Text:</i>
57. <i>Hırs</i> Avukatlık yapacak, ailelerinde meslek sahibi olan ilk kişiler olacaklardı. Hayatın bir mesleğe atılmakla çözülebilecek bir problem olduğunu düşünüyorlardı. (Smith, 2014, p.224)

In sub-sections of the chapter ‘Host’, Natalie’s identity construction is presented in a fragmented and experimental way concerning narrative style. The fragments and narration shifts align with Natalie’s identity struggle, as discussed previously in the “NW” section. Accordingly, the characteristics of speech reflect Natalie’s distorted and disconnected life experiences. The texts above are part of numbered sub-sections, and this section comprises only one passage. The style of the passage is unambiguous, thoughtful, and somewhat critical. Expressions such as “ambition” and “problem” together with plural pronouns frame existence as a systematic struggle, illustrating the character’s perspective on life. Besides, the use of formal language reflects the character’s desires for social advancement, embodying a distinct identity associated with academic achievement and professional success. Though the narration refers to the third person as “they”, the implication is for Natalie and the postcolonial community in which she lives. From this perspective, the pursuit of a law degree by Natalie illustrates her determination to overcome her socio-economic and cultural roots. In Natalie’s perspective, the acceptance of professionalisation as a remedy implies the presence of internalised colonial beliefs, suggesting that success is determined by aligning with the dominant cultural values instead of fostering resistance or constructing alternative identities

(Mohanty, 1984). This perspective of Natalie also reflects the challenges faced by numerous subaltern individuals in postcolonial contexts who pursue education and career opportunities to establish their legitimacy and assert their agency within a world influenced by colonial power structures. Especially the expression “the first people in either of their families to become professionals” signifies Natalie’s position as a subaltern woman who tries to appropriate herself to dominant power structures. Natalie’s aspirations reflect a desire to communicate and be acknowledged in an environment where the voices of the ‘others’ are commonly suppressed. Yet, the systemic limitations of professionalisation may constrain her expression to conform to colonial and capitalist standards, thereby limiting her potential to represent her subalternity entirely.

The Turkish adaptation preserves the essential message and flow of concepts, maintaining loyalty to the original text. Natalie’s aspirations and her role as a pioneer in her family are expressed, but with less depth than the original. The original tone is kept, but it is rendered with a softer touch in the Turkish translation, such as “mesleğe atılmakla çözülebilecek bir problem”. Also, in the target text, the language stays formal but is a bit more straightforward; the phrase “meslek sahibi”, meaning having a profession, seems more applicable and less conceptual when compared to “professionalization”. The translation strategy employed in transferring this culturally problematic term, “professionalization” is *translation by paraphrase with a related word*. By utilising paraphrasing, the translator enhances the understanding of the term in Turkish, but it converts the Western critique of the term into a more defined and neutral narrative. In this respect, the translated version lessens the critical examination of how professionalisation reinforces colonial and patriarchal systems, thereby undermining Natalie’s efforts to deal with these systemic limitations. In the same line, while the concept of being “the first people in either of their families” remains, it is articulated as “ailelerinde meslek sahibi olan ilk kişiler”, which means the first to hold a profession in their family, thereby simplifying the ambitious tone in the original. From the feminist postcolonial angle, the description is maintained in the Turkish rendering, but again, it is less critical regarding the ideology that views professionalisation as a means to solve systemic inequalities.

Another contextual expression that may pose challenges in transferring to the Turkish audience is the title of the section, “Ambition”. The notion of “ambition” in English has a dual interpretation: it represents both a powerful motivation to succeed and the potential for pursuing self-interested aims. This aligns with Natalie’s character as a persistent yet conflicted person attempting to break free from her socioeconomic challenges. The translator’s decision to use “Hırs” conveys the key notion of ambition or determination, but it neglects the subtle commentary embedded in the source text. The adjective “hırs” reflects ambition, although it is more inclined to convey negative associations, such as an eager attitude or insatiable desire. Thus, applying *translation by paraphrase with a related word*, the rendering favours a negative perspective as “Hırs” could negatively portray Natalie, depicting her as excessively hostile or self-interested, rather than reflecting the systemic challenges she faces. Here, the strategy of expansion could be more applicable to the general tone of the passage, such as expanding “Azim ve Hırs” meaning determination and ambition to reflect the dual association of the word.

To conclude, the translator primarily employs a direct translation method and uses the strategy of *translation by paraphrase with a related word* to enhance the text’s clarity while dealing with culture-specific concepts. This choice leads to the loss of certain ideological complexities, though. In the Turkish rendering, the analysis of professionalisation as a societal phenomenon associated with Western, patriarchal, and capitalist principles is less apparent. On the other hand, although the desire to become the first in their families to pursue professional careers is expressed, the gentler tone of the translation and its limited critical analysis somewhat weakens the feminist postcolonial aspect regarding the resistance against systemic injustices. Thus, neglecting to expand or substitute cultural elements misses the possibility of contextualising feminist postcolonial criticism, which may diminish its relevance to the Turkish audience. By omitting the essential critiques, the translation un/intentionally supports prevailing colonial narratives that endorse these structures without resisting. At the same time, it simplifies Natalie’s battle with her identity to a personal endeavour instead of a critique of a larger system. Thus, Natalie’s subaltern voice, emphasised by Smith, is re-silenced in the target text by not amplifying discursive constructions embedded in the source.

Table 20

<i>Source Text:</i>
–It’s just disappointing. –It’s so disappointing. –Especially when you’ve really gone out of your way to help somebody and they just throw it back in your face. That’s what I can’t stand. Like actually what happened with Leah—Lee tell them about the girl. –Sorry? –The girl in the headscarf. Who came to the door. It’s a really sad story. All right: I’ll tell it— (Smith, 2012, p.88)
<i>Target Text:</i>
–Tek kelime ile moral bozucu. –Gerçekten öyle. –Özellikle onca zahmete girip birine iyilik ediyorsan ve o kişi sana kötülükle karşılık veriyorsa. İşte buna hiç tahammülüm yok. Leah’nın başına da böyle bir şey geldi — Lee, onlara şu kızı anlatsana? –Kimi? –Başörtülü kızı. Kapına gelmişti hani... Çok üzücü bir hikâye gerçekten. Peki ben anlatayım — (Smith, 2014, p.101)

During the scene, Natalie gives a dinner event for her work associates and their spouses, demonstrating her accomplishments and adaptation to a middle-class existence. The talks throughout the dinner are laden with business jargon and trivial courtesies, and Natalie masterfully plays her part as the perfect host. She also invites her childhood friend Leah and her husband, Michel. Natalie also tries to emphasise her new social status to them through her performative behaviours as the host. However, the attendance of Leah and Michel creates complexity and tension; as they come from working-class status and know the former version of Natalie, they feel uncomfortable and distanced. In this context, Natalie asserts her role as the leading voice in the conversation. The way she frequently voiced her discontent influenced the mood of the exchange, while her dominance (“All right: I’ll tell it”) in directing the dialogue emphasises her self-assuredness and maybe longing to capture everyone's attention at the dinner event. Also, the way Natalie refers to the “girl in the headscarf” illustrates a complex relationship between class and racial dynamics. Her reference to a “really sad story” might seem empathetic on the surface. Yet, the prevailing tone implies a sense of self-righteousness and inherent prejudice, uncovering her tendency to judge. When the speech

pattern is examined in line with her identity, Natalie embodies her mixed identity in her speech since she demonstrates her social advancement through the act of hosting a dinner gathering but remaining connected to her cultural background. Her casual and conversational approach highlights her attempts to remain authentic, but her critical remarks suggest a shift in her perspectives and principles. For example, referring to the “girl in the headscarf” with a judgmental and othering perspective, Natalie presents ‘the girl’ as an object of compassion or ethical disapproval, which is contrary to what Natalie strives for as a woman of colour. Thus, Smith, through the character of Natalie, critically brings forward the colonial viewpoint that depicts subaltern women as silent, dependent, or lacking gratitude.

The target text primarily retains the characteristics of speech, aligning with the interpersonal interactions in the scene. Natalie’s continual demonstrations of discontent, “It’s just disappointing,” are reflected in the translated text, such as “Tek kelime ile moral bozucu,” meaning “in a word, demoralizing.” In this example, by using *translation by paraphrase with a related word*, the translator adheres to Turkish linguistic standards while maintaining the original meaning. The tone of the rendering softens its directness by using different wording in the process that reflects the tone as less dismissive and judgmental. However, in the original text, the concise nature of her words illustrates her moral perspective and annoyance in a superior tone, which corresponds with her position as a person of privilege, showing disappointment towards a girl in the subaltern position, “the girl in the headscarf”. Softening the tone of Natalie’s words in the translation could be viewed as a way to lessen the negative effects of her colonial perspective. By altering her perspective, her comments become less directly critical, which could facilitate an objective understanding of the subaltern woman, lessening the evident bias found in Natalie’s statements.

Similarly, by translating the culturally specific word in the dialogue, “the girl in the headscarf” as “başörtülü kız”, the strategy of *translation by cultural substitution* is employed. The choice of “başörtülü kız” by the translator helps to retain the identity of the subaltern woman, who is marked by her headscarf, a significant cultural and ideological symbol associated with gender, religion, and political identity in both the original and translated contexts. In Türkiye, the headscarf carries significant historical and cultural significance,

frequently linked to social and political conflicts, class distinctions, and the resilience of women. Consequently, the choices made by the translator situate the subaltern identity in a recognizable cultural setting for readers in Türkiye, facilitating their understanding of the text's ideological significance. Thus, the translator preserves the intersectional identity of the marginalised woman by accurately rendering the cultural symbol of the headscarf in Turkish, ensuring it remains a visible and controversial cultural marker. Nevertheless, it does not confront the colonial narratives present in Natalie's critical depiction, which continues to reinforce the existing power structures and misrepresentation.

In conclusion, shifting Natalie's voice into a softer one could potentially lessen the impact of the critique found in Smith's characterisation of her as a privileged individual entangled in colonial themes. The way Natalie dismisses the subaltern woman sharply is vital for uncovering her own internal biases, and as this dismissal is moderated in the translation, the critical message embedded in the source text is also obscured. To be more resistant to colonial discourses, translation might have brought attention to Natalie's critical perspective by maintaining the bluntness of the original or amplifying its air of superiority. Likewise, the translated version maintains the cultural and ideological importance of the 'headscarf' as a culture-specific expression in the target text. By emphasising the identity of the subaltern female, this choice successfully challenges the risk of her being overlooked, reflecting the foundational concepts of feminist postcolonial thought. Keeping cultural symbols such as the headscarf helps maintain the identity of subaltern women during translation. This limited visibility provides the Turkish audience with an opportunity to explore the sociocultural and political dimensions related to how subaltern women are depicted. Still, this resistance is restricted because the translator does not engage in questioning or redefining Natalie's prejudiced portrayal. Thus, the Turkish version maintains important cultural and ideological aspects of the original text, yet it fails to challenge the colonial narrative present in Natalie's depiction of the marginalised subaltern woman. The translation preserves Natalie's viewpoint and narrative authority that is brought to the forefront by Smith without any substitution or expansion. The choices made by the translator may contribute to promoting the silencing of subaltern women represented through power relations, since they signal a slight resistance to colonial narratives. Even though cultural symbols like the headscarf remain intact, there is a

lack of substantial effort to emphasise the voice of the subaltern woman or to dispute Natalie's biased depictions.

Table 21

<i>Source Text:</i>
I am very aware that I am not what most people have in mind when they think of a “banker’s wife.” I am a highly educated black woman. I am a successful lawyer. (Smith, 2012, p.273)
<i>Target Text:</i>
Ben insanların bir ‘bankacı eşi’ düşündüğünde zihinlerinde canlandığı şey olmadığımı gayet farkındayım. İyi eğitim almış, siyahi bir kadını. Başarılı bir avukatım. (Smith, 2014, p.301)

In her speech, Natalie emphasises her understanding of social stereotypes, especially race, gender, and socioeconomic status. The expression “I am very aware” signifies her deep self-awareness, a key aspect of her identity as a lawyer who operates within privileged environments while being fully aware of the prejudices she encounters as a woman of colour. She emphasizes her identity by stating, “I am a highly educated black woman,” repeatedly using the phrase “I am”. The phrase, “I am a successful lawyer,” functions as a statement of self-empowerment, celebrating her professional success while rejecting the limited role of a “banker's wife.” This repeated assertion illustrates her determination to resist being defined by her marital or social circumstances. Also, the expression “not what most people have in mind” highlights the various biases she faces, revealing the societal expectations that are influenced by race and gender stereotypes.

Generally, the translator is faithful to the source text both by preserving the characteristics of speech and by keeping the equivalency. In the Turkish translation, Natalie's confident tone and narrative of self-empowerment are maintained. Phrases like “gayet farkındayım” (“I am very aware”) or “Başarılı bir avukatım” (“I am a successful lawyer”) reflect her insight and inner strength. The target text maintains the repeated mention of “Ben” (I), signalling Natalie's assertion of identity and her resistance to cultural stereotypes. In this regard, a direct translation is employed when transferring phrases like “banker’s wife” as “bankacı eşi”. The renderings ensure that Natalie's racial identity remains unchanged and

unaltered. Therefore, the choice of fidelity helps to avoid any erasure and preserves the racial context present in the source material.

Nevertheless, in the source text, some expressions may pose challenges for the translator because of their inherent cultural and political connotations. For example, by using “gayet farkındayım,” the translator rephrases “I am very aware.” This small adjustment fits within Turkish linguistic practices and intensifies the emphasis, keeping the assertive nature of the speaker intact. The translator reinforces Natalie’s representation as a Black, educated woman facing both privilege and exclusion by emphasising her awareness of the biases present in society. This emphasis can be viewed as a form of resistance and ensures that Natalie’s rejection of colonial and male-dominated discourses is evident and impactful. By using the strategy of *translation by paraphrase with a related word*, the translator effectively preserves Natalie’s empowerment and critical awareness, essential for her struggle against colonial and patriarchal discourses. The strategy also emphasises Natalie’s understanding of the interconnected biases related to race, gender, and class, making sure they are not overlooked since her position as a subaltern is crucial to the plot, as she actively resists colonial discourses imposed by society. In this context, while the fidelity of the translator to the source text preserves the main themes of the novel and maintains the resistant stance, the rendering does not evolve or adjust the feminist postcolonial framework for those in Türkiye, potentially reducing the connection to Natalie’s layered struggles as a woman in a subaltern position. That is because the specific racial and gender relationships Natalie experiences in the UK may not be directly applicable to the Turkish setting unless additional context is provided. This may reduce the effectiveness of her analysis for those readers who lack familiarity with the complexities of race, gender, and class within postcolonial contexts.

Another expression that resonates with feminist postcolonial critique and may pose challenges for the translator is “black woman”. In the original text, the contextual word “black” encompasses distinct racial, historical, and political implications related to the African diaspora within a postcolonial framework (Mercer, 1994), whereas “siyahi” in Turkish serves as a broader descriptor of skin colour, lacking the same depth of sociopolitical significance. The translation highlights the speaker’s identity as a Black woman in the target

text by using the phrase “siyahi bir kadın.” By applying the strategy of *translation by a more general word (or superordinate)*, the translator maintains Natalie’s racial identity and supports the original text’s theme of resistance reflected in her confronting stereotypes and asserting her identity. In fact, the phrase “black woman” in the original text recalls a legacy of racial discrimination, recurring inequality, and the historical impacts of colonialism, particularly within the context of the UK and the wider postcolonial landscape. Natalie’s characterisation as a subaltern woman is rich with these complexities that actively challenge and reject societal stereotypes. While “siyahi” is an accurate term in Turkish, it lacks the historical context and postcolonial implications found in the original. In Türkiye, the complexities of race vary greatly compared to the UK, and the word “siyahi” does not carry the same historical or systemic weight. This restricts how effectively the translation can express Natalie’s diverse resistance as a Black woman within a largely white, male-dominated society. Thus, retaining the racial element in the translation makes sure that Natalie’s voice is visible on an individual level. This strengthens feminist postcolonial ideologies that highlight the narratives and challenges faced by subaltern women. Nevertheless, the rendering does not alter or expand the postcolonial perspective for Turkish readers. For instance, incorporating more contextual elements or modifications might have emphasised the structural obstacles Natalie encounters as a Black woman, thereby enhancing the impact of her resistance within the target culture.

Therefore, the preferred strategies reinforce Natalie’s self-agency and awareness as well as her resistance as a black woman in a mostly white and male-dominated postcolonial landscape. Being faithful to the source text by employing strategies of *translation by a more general word (or superordinate)* and *translation by paraphrase with a related word*, the translator reflects the main themes of the novel and so aligns with the feminist postcolonial critique by resisting the erasure of Natalie’s identity as a black woman. However, the renderings diminish the intersectional resistance of Natalie as a subaltern figure. In summary, although the translations successfully maintain Natalie’s identity and avoid erasure, they do not completely enhance the feminist postcolonial critique to resist colonial narratives or strengthen the significance of Natalie’s resistance within the target culture.

External appearance

Female characters in *NW* are characterised by their subtle yet significant physical presentation; their clothing, hair, and bodies act as both protection and points of weakness. These indicators implicitly express resistance or conformity concerning social and racial norms. The current discussions analyse the translation of these indicators and whether visual representations of classed and racialised femininity are maintained or localised in the Turkish text.

Table 22

<i>Source Text:</i>
...Tonya retained the proportions of a super-heroine in a comic book. Natalie meanwhile was sadly ‘margar’, as the Jamaicans say. To white people this translates as ‘skinny’ or ‘athletic’ and is widely considered a positive value. For Natalie it meant ultimately shapeless, a blank. (Smith, 2012, p.243)
<i>Target Text:</i>
... bir çizgi romandaki süper kadın kahraman ölçülerini koruyordu. Buna karşılık, Natalie ne yazık ki Jamaikalıların deyimiyle, ‘mangar’ idi. Bu beyaz insanlar için ‘zayıf’ ya da ‘atletik’ anlamına geliyor ve genellikle pozitif bir değer olarak kabul ediliyordu. Natalie içinse son derece şekilsiz bir boşluk demektir. (Smith, 2014, p.269)

The extract above is from the section “126. *Tonya Seeks Keisha*”, in which Natalie mentions her occasional encounters with her cousin Tonya on Harlesden High Street. The juxtaposition of Tonya's physique, which is akin to a “super-heroine in a comic book”, and Natalie's more like a sad “margar” look is key to understanding Natalie's identity crisis. This comparison reveals the impact of societal beauty norms rooted in racial and colonial narratives. As the source text refers, in Jamaican culture, the word “margar” embodies a unique viewpoint on physical appearance that differs from the Western standards of beauty, like being skinny or athletic (Cassidy et al., 2002). Due to this ambiguity in Natalie's mind, she perceives her external appearance as a representation of her absence or lack of presence, which deepens her feelings of isolation. When examined from a feminist postcolonial perspective, how Eurocentric ideals of beauty overshadow and diminish the value of beauty standards that are deeply embedded in non-Western cultures has come to the forefront. Thus,

Natalie's characterisation as “shapeless” and “blank” reveals her deep-seated struggle while also indicating her loss of identity.

In the target text, the translation favours a descriptive strategy over an interpretive one, leading to a neutral tone that diminishes the visibility of Natalie's struggle. That is because the Turkish version less emphasises the critique of colonial beauty ideals and their impact on Natalie's psyche. For example, transferring the expression “Super-heroine in a comic book” as “Bir çizgi romandaki süper kadın kahraman” signals the use of *translation by paraphrase with a related word*. In a direct rephrasing, the translator replaces the English term “super-heroine” with the Turkish equivalent, “süper kadın kahraman.” This rendering represents a straightforward replacement that maintains the core idea, yet it does not reflect the implications of the heightened or overly sexualized ideals of beauty linked to female characters in comic books. Thus, although the rephrasing captures the essence, it fails to address the significant critical implications found in the original text, thereby diminishing the feminist postcolonial angle. Another example that may pose challenges for the Turkish audience is the culture-specific word “margar”. By employing the technique of *translation using a loan word* but without further explanation, the translator prefers to translate the word with slight modification, “mangar”. This approach somewhat retains the cultural distinctiveness of the word, yet the changed spelling may lessen its recognition and authenticity. Furthermore, the absence of an explanation of the context complicates the ability of Turkish readers to understand the cultural conflict inherent in the word. Expanding or explaining Jamaican cultural identity hidden in this culture-specific word or rephrasing it with commonly recognised expressions in the Turkish cultural context could have been used to maintain the complexities of Natalie's postcolonial identity struggle. On the other hand, another key expression that is significant for Natalie's characterisation is “shapeless, a blank”, translated as “şekilsiz bir boşluk”. By using word-to-word translation, the translator ensures fidelity to the surface meaning of the source text, accurately conveying Natalie's perception of her body as lacking form or substance. The direct translation maintains loyalty to the explicit meaning of the original text, effectively reflecting Natalie's view of her body as devoid of shape or essence. In this sense, the dual imagery of being physically undefined and feeling emotionally or psychologically empty, which parallels Natalie's identity conflict, is

retained in the target text. Nevertheless, the symbolic significance of “a blank,” which represents the erasure or lack of visibility in colonial beauty ideals, is not further explored, and so the wider critique of how colonial ideologies strip subaltern women of their identity and agency is left unstated.

Hereby, the translator mainly addressed non-equivalence issues in the target text by employing paraphrasing with relevant vocabulary, borrowing strategies like using loan words, and literal translation. While these methods preserved the basic meaning, they often missed the intricacies, context, and critical insight needed to thoroughly articulate the feminist postcolonial perspective on Natalie’s physical appearance and her struggle with identity. An expansion of central themes along with the inclusion of cultural alternatives might have more clearly illustrated the systemic challenges and ideological tensions Natalie experiences as a woman in a postcolonial subaltern position. To more effectively confront colonial ideologies, the translation must strengthen the systemic analysis of erasure, invisibility, and the internalised oppression that defines Natalie’s experience as a subaltern female. As a result, there is no active resistance from the translator towards discourses of colonialism. The approach taken in the translation centres on literal accuracy and detailed description, which could unintentionally lead to the marginalisation of subaltern voices, thus weakening feminist postcolonial criticism.

Table 23

<i>Source Text:</i>
... Natalie continued along her path. She picked an outfit. Glittering sandals and hoop earrings and bangles and a long ochre skirt and a brown vest and hair in a giant afro puff held off her face by means of one leg of a black pair of tights, cut off and knotted at the back of her head. She felt African in this outfit, although nothing she wore came from Africa except perhaps the earrings and bangles, conceptually. (Smith, 2012, p.256-7)
<i>Target Text:</i>
... Natalie yoluna devam etti. Bir kıyafet seçti. Pırıltılı sandaletler, halka küpeler, bilezikler, uzun, koyu sarı bir etek ve kahverengi bir yelek, siyah külotlu çoraptan kesilen bacakla arkadan toplanıp yüze düşmesi önlenen kabarık Afro saçlar. Natalie bu kıyafetlerle kendini Afrikalı gibi hissediyordu, oysa kavramsal olarak küpe ve bilezikler dışında, üzerindeki hiçbir şey Afrika’dan gelmiyordu. (Smith, 2014, p.283)

In the section “*Perfection*”, Natalie prepares for the picnic occasion she has organised for her childhood friend, Leah and her husband. From the dialogue between Natalie and her husband, Frank, it is understood that Natalie's occasion is unusual for the couple. For instance, Natalie bakes Jamaican cakes for her husband's surprise. The section also presents their behaviours while getting ready for the picnic as a performance to carry out their gender roles as a married couple, but the idea of a picnic distracts Frank. Along with these portrayals, the section highlights Natalie's physical appearance, with an emphasis on her fashion choices and hairstyle, which reflect deep cultural and ideological implications concerning her identity, self-image, and postcolonial experiences. The way Natalie dresses in the quotation illustrates a purposeful approach to crafting her image, shedding light on her layered ties to race and cultural identity as well as the concept of authenticity (Mercer, 1994). The outfit she chooses allows her to connect with her African roots. However, most of the clothing items are not actually from Africa, except for the earrings and bangles, which have a conceptual link to Natalie. This dilemma of hers demonstrates how identity becomes disjointed in the aftermath of colonialism. While she seeks to embrace her African heritage, the garments she chooses are shaped by Western fashion trends, global market influences, and her diasporic background. Through her unique styling choices, she uncovers the contradictions linked to culturally appropriating the external appearance to fit in and the evolution of postcolonial identity, as the idea of authenticity is called into question. Thus, living in the UK, Natalie is a Black woman of Caribbean heritage who occupies a subaltern position while navigating spaces dominated by white Western culture. Her Afro, highlighted by a creatively fashioned headband made from cut tights, symbolises her hybrid role of resistance and adaptability.

In the target text, Natalie's fragmented identity and subaltern dilemma are preserved through the literal translation of key cultural expressions like “She felt African in this outfit”; “Natalie bu kıyafetlerle kendini Afrikalı gibi hissediyordu”. This keeps the conflict between the way African identity is understood and its actual representation alive in the Turkish text. A literal translation is also employed while transferring the expression “one leg of a black pair of tights, cut off and knotted at the back of her head” translated as “siyah külotlu çoraptan

kesilen bacakla arkadan toplanıp yüze düşmesi önlenen”. This rendition supports Natalie’s inventiveness and the custom of the diaspora to make the best use of what is available. The inventiveness of Natalie demonstrates resistance by acknowledging the financial and cultural contexts in which Black women transform ordinary objects for personal expression. While transferring “Hair in a giant Afro puff” as “Kabarık Afro saçlar”, the translator broadens the explanation by concentrating on the quality (“kabarık” means airy) rather than the distinct form, puffiness by using the non-equivalence strategy of *translation by paraphrase using a more general word (superordinate)*. The culture-specific concept, “Afro puff” is a distinctive hairstyle within the Black community that carries both cultural and political importance. In this sense, by paraphrasing the word “giant” by using superordinate, the significance of size is lessened, and so the source text’s emphasis on visibility and resistance is diminished. Rather than highlighting the political resistance associated with the Afro, it is portrayed merely as a characteristic of her hair’s texture. Renderings like “devasa Afro kabarıklığı” or expansions could have preserved form and visibility specific to Afro culture, ensuring the political influence remains strong and keeping the resistant stance of the subaltern woman represented in the novel.

As a final evaluation, the Turkish rendering mainly reflects Natalie’s identity crisis but subtly softens important moments of her resistance. The visibility of her Afro is less emphasised, which diminishes the radical nature of her racial identity in the Turkish context. On the other hand, the creative headband made from cut tights remains in place, preserving her imaginative spirit and strength. Through renditions like this, Natalie’s internal struggle of “feeling African” without traditional clothing is translated with fidelity, ensuring that the nuances of her postcolonial experience are still apparent. Thus, although the Turkish rendering does not remove the voices of the subaltern, it does lessen the strength of important instances of resistance, making Natalie’s Afro seem less revolutionary and her identity conflict a bit less intense. A more resistant translation could have ensured that her Afro stays a visible political representation, reinforcing her challenge to Eurocentric concepts of beauty.

Table 24

<i>Source Text:</i>
152. <i>The Past</i> 'Nathan?' He sat on the bandstand in the park, smoking, with two girls and a boy. Two women and a man. But they were dressed as kids. Natalie Blake was dressed as a successful lawyer in her early thirties. (Smith, 2012, p.263)
<i>Target Text:</i>
152. <i>Geçmiş</i> 'Nathan?' Nathan, iki kız ve bir delikanlıyla beraber parkta müzik toplulukları için yapılmış platformda oturmuş, sigara içiyordu. İki kadın ve bir adam. Ama çocuk gibi giyinmişlerdi. Natalie Blake ise otuzlu yaşlarının başındaki başarılı bir avukat gibi giyinmişti. (Smith, 2014, p.289-90)

The quotation above is from the section “*The Past*”, in which Natalie encounters Nathan in the park near the Northwest London neighbourhood. In their brief but intense encounter, the sharp differences between Natalie and Nathan are portrayed through external appearance. As examined before, in *NW*, Nathan is presented as a young black man who wastes his promising future because of the challenging postcolonial environment of Northwest London. In this sense, Nathan acts as a shadowy representation of the life Natalie might have led; both originating from Caldwell, Natalie has emerged as a successful legal professional. Meanwhile, Nathan has ended up homeless, dependent on drugs, and leading a criminal lifestyle in a postcolonial setting. In this context, Natalie’s outfit signals her position as “a successful lawyer in her early thirties” and her adaptation into elite, predominantly white circles. In contrast, her childhood friend Nathan and the others symbolise the rejection of appropriating to the professional environment and adulthood dominated mostly by white and male circles. Their external appearance also suggests their struggles with contrasting identities in a postcolonial setting. The source text identifies them as a boy and two girls, but soon redefines them as a man and two women, suggesting a conflict between their youthful appearance and their actual maturity. Thus, the passage’s emphasis on external appearance exemplifies not only the postcolonial feminist perspective that subaltern women are compelled to exhibit their success based on their physical appearance but also how other

subaltern groups like Nathan diversely cope with the postcolonial challenge of fitting in (Bhabha, 1994).

In the target text, Natalie's description of herself as a "successful lawyer" is translated with fidelity, preserving her assimilation into white-elite circles. However, by using the strategy of *translation by paraphrase with a related word*, the translator transfers "was dressed as" to "gibi giyinmişti", meaning 'dressed like' in Turkish. This choice implies that her clothing lacks complete authenticity, thereby diminishing the extent of her total assimilation. On the other hand, the source text describes Nathan's friends as "two girls and a boy" but later revises this to "two women and a man". This alteration highlights a deliberate inconsistency between their outfit and their true ages, emphasising the theme of resisting the transition into adulthood through their looks. In the Turkish version, the word "delikanlı" is used, a more distinctly masculine expression for a young male, resulting in a less fluid and more rigid gender distinction, potentially diminishing the original text's nuanced commentary on the performative aspects of youth. Thus, in dealing with the original text's shift in defining the postcolonial characters, the translator applies the strategy of *translation by cultural substitution*. By this choice, the translation captures the essence of Nathan's group rejecting typical adulthood through their childlike clothing, making the visual difference with Natalie explicit, though gender distinction comes to the surface, and the performative aspect of their appearance is lost in translation.

Hence, the Turkish rendition retains the central feminist postcolonial critique that Natalie's success is tied to her outward look, which is essential for her survival in elite circles as a subaltern woman. The clear division between Nathan's group and Natalie remains intact, reinforcing the notion of youth as a form of resistance against the conformity of adulthood. In this regard, the Turkish rendition primarily resists colonial themes, but it subtly erodes the certainty associated with Natalie's professional role, which places the translation in a partially resistant stance. Her ongoing battle to fit into a society that evaluates her through the lenses of race, gender, and class persists, yet the ambiguous choice of words could potentially amplify or diminish the postcolonial examination of enforced conformity. To enhance Natalie's ability to resist and highlight her status as a subaltern female, the translation could

have adopted a more assertive approach by dropping the word “gibi” (like) to enhance Natalie’s authenticity as a lawyer, removing any notion that she is just pretending, and by maintaining the gender fluidity found in Nathan’s group.

Environment

Identity in NW is largely determined by the environment, where the urban landscape, which encompasses council flats, gentrified districts, and public spaces, functions as a precise representation of social hierarchy and exclusion. The way the characters move through these settings uncovers their constant grappling with issues of visibility, rejection, and inclusion. The current analysis investigates the depiction of such environmental shifts in the Turkish rendition and if they evoke parallel or contrasting responses in the Turkish urban setting.

Table 25

<i>Source Text:</i>
In the absence of Leah – at school, on the streets, in Caldwell – Keisha Blake felt herself to be revealed and exposed. She had not noticed until break that the state of ‘being Leah Hanwell’s friend’ constituted a sort of passport, leading Keisha a protected form of access in most situations. She was now neglected to the conceptual realm of ‘those church kids’, most of whom were Nigerian or otherwise African... (Smith, 2012, p.191)
<i>Target Text:</i>
Leah’ın yokluğunda – okulda, sokakta, Caldwell’de – Keisha Blake kendini afişe olmuş ve korumasız kalmış gibi hissetti. İkisi arkadaşlıklarına ara verene dek Keisha, ‘Leah Hanwell’in arkadaşı olmasının’ bir nevi pasaport yerine geçtiğini ve çoğu durumda güvenli bir erişim sağladığını fark etmişti. Şimdi ‘şu kilise çocuklarının’ kavramsal dünyasına sürgün edilmişti. Bu çocukların çoğu Nijeryalı ya da Afrika’nın başka yerlerindendi... (Smith, 2014, p.212)

In the quotation above, the narrative goes back to Natalie’s childhood and younger days, and her name shifts to Keisha. Leah and Keisha are close friends, but they take a break for a while, which has a huge impact on Keisha’s identity development. The environment, which includes the places in the region of Northwest London, including the school, the

neighbourhood, Caldwell, and the social dynamics surrounding Leah and Natalie's friendship—acts as a framework to explore Keisha Blake's quest for identity. When examined from a subaltern perspective, Keisha relies on her white friend Leah Hanwell as a sort of “passport,” which highlights her marginalised status. Leah's companionship protects Keisha from facing racial and social judgment, allowing her some entry into environments that would normally exclude her. In Leah's absence, Keisha feels unprotected and is identified as “those church kids,” which emphasises how the environment fosters distinctions rooted in race, class, and cultural identity (Said, 1994). In addition, this situation highlights the systemic challenges faced in postcolonial societies, where the ability to access opportunities and privileges is often shaped by how closely one aligns with whiteness or assimilates into it. In light of this discussion, it can be said that the original text examines the power structures related to colonialism and race, focusing on the ways in which marginalised identities are shaped and influenced by their interactions with those in power and the environment. The environment reflects physical locations as well as societal structures that continue to foster inequality (Said, 1994).

In the target text, a largely literal translation and paraphrasing strategy is utilised, which retains the surface meaning of the source material but diminishes the strength of the feminist postcolonial critique. To start with, “A passport to protected access” is translated as “Pasaport yerine geçtiğini ve çoğu durumda güvenli bir erişim sağladığını.” Using *translation by paraphrase with a related word*, the translator conveys the intended meaning but neglects to address the vital implications of Leah's whiteness as a source of social advantage. The other problematic word in the expression is “passport”. Though direct equivalence is used in the translation, there are still embedded colonial ideologies in the expression that are not expanded or explained by the translator. The wording “pasaport yerine geçtiğini” meaning substituted for a passport and “güvenli bir erişim sağladığını” meaning ensured secure access are accurate renderings. Nonetheless, they prioritise the logistical concept of access over the important racial and social privileges associated with Leah's being white.

Similarly, the expression “She was now neglected to the conceptual realm of ‘those church kids’” seems challenging in transferring the hidden narratives of colonialism. For the

whole expression, *translation by paraphrase with a related word* is used. “Neglected to the conceptual realm” conveys the idea of exclusion and being relegated to a conceptual area associated with a marginalised community, stressing the sense of alienation. Instead of using a more literal translation like “göz ardı edildi”, meaning neglected, the translator prefers the phrase “sürgün edilmişti”, which means exiled. The use of this expression implies a significant implication of involuntary displacement, which aligns closely with the hint present in the source text. However, the translation of “conceptual realm” as “kavramsal dünyasına” does not have the same implication because it diminishes the emotional weight associated with feelings of being left out and isolated, though the core meaning is transferred faithfully. In the same line, the rendering of “those church kids” captures the same dismissive sentiment and a similar sense of disdain as detected in the original. Still, the translator does not provide insight into the cultural and racial issues surrounding “those church kids”, thereby missing a significant opportunity to address and resist the systemic discrimination that Nigerian and African children experience. An alternative strategy can be cultural substitution that reflects social segregation.

Considering the discussion, it seems that the translator does not show any overt resistance to colonial themes, nor do they work to unpack the colonial ideologies found within the target text. Instead of exploring the deeper layers of feminist postcolonial thought, the translation primarily aims to reflect the surface meaning of the original text. By employing the strategy of paraphrasing in dealing with contextual expressions, the translated text misses the opportunity to challenge and resist dominant narratives. Consequently, the translation might align with established dominant perspectives, unintentionally supporting the systemic inequalities and racial stratifications that the original text aims to address, and so it participates in the representation of silenced subaltern women.

Table 26

<i>Source Text:</i>
<i>130. Re-entry</i> Leah turned the key in the stiff lock. Natalie crept in behind her, into adult life. Notable for its silence and privacy. The electricity was still unconnected. A clear moon lit the bare walls. Natalie was ashamed to find herself momentarily disappointed: after camping in Frank's place all these months, this looked small. Leah did a circuit of the lounge and whistled. She was working from an older scale of measurement: twice the size of a Caldwell double. (Smith, 2012, p.246)
<i>Target Text:</i>
<i>130. Yeniden Giriş</i> Leah anahtarı sert kilitte çevirdi. Natalie onun arkasından yavaşça süzülerek erişkin hayatına adım attı. Sessizliği ve mahremiyeti ile bilinen bir hayattı bu. Elektrik hala bağlanmamıştı. Parlak bir ay çıplak beyaz duvarları aydınlatıyordu. Natalie bir anlığına hayal kırıklığına uğramaktan dolayı mahcup oldu: Onca aydır Frank'in evinde konakladıktan sonra burası küçük görünüyordu. Leah salonda bir tur attı ve ıslık çaldı. O daha eski bir ölçekten yola çıkıyordu: Caldwell'deki iki kişilik bir odanın iki katı. (Smith, 2014, p.272)

In the previous section, “*Return*”, Natalie invites Leah to see her new home, which she describes this movement by asking Leah: “Want to see me carry myself over the threshold?” (Smith, 2013, p.246). In this section, Leah and Natalie are seen exploring Natalie’s newly acquired residence for the first time. As Leah opens the door, Natalie cautiously enters the realm of adulthood, represented by her calm and personal new environment. The residence, still devoid of electricity, is only brightened by the moonlight, sharply contrasting with the vibrancy of her previous experiences. Meanwhile, Leah continues to judge the environment based on her working-class roots, considering it quite expansive and big compared to the small Caldwell environment. In this sense, the source text illustrates how the environment is significant in defining Natalie’s experiences and identity, especially as she transitions from a working-class background into middle-class adulthood. With Natalie quietly creeping to adulthood behind Leah, this is metaphorically tied to her new home, an apartment noted for its tranquillity and privacy. This indicates a change from her earlier, possibly more shared or chaotic lifestyle to one that prioritises individuality and middle-class dreams. However, Natalie seems unsatisfied; though the flat is believed to illustrate success, it is not as large as Natalie had envisioned, which creates a momentary sense of dissatisfaction. This signals a

contradiction in Natalie's rise in social status; she has accomplished what is typically seen as success, but her material situation does not fulfil her expectations. Thus, despite Natalie's rise in social status, she is met with a sense of disappointment instead of satisfaction, highlighting her disconnect from her earlier experiences, her battles with self-identity, and her discomfort in a setting that should embody success.

In the Turkish translation, the distinction between Natalie's present home and her former living circumstances is largely maintained, reinforcing the postcolonial feminist ideas of class struggle and the significance of space. Yet, slight variations in transferring culture-specific expressions have led to minor shifts in the original text's critique of postcolonial feminism. In rendering the expression "Natalie crept in behind her, into adult life" as "Natalie onun arkasından yavaşça süzülerek erişkin hayatına adım attı", the translator employs the strategy of *translation by paraphrase with a related word*. The choice of the word "süzülerek", meaning gliding or slipping, offers a more fluid and assured transition than "crept in," which evokes feelings of reluctance and fear. This choice reduces the emotional significance of Natalie's conflicted feelings about entering adulthood. *Translation by paraphrase with a related word* is also applied in transferring the contextual expression "Caldwell double" as "Caldwell'deki iki kişilik bir odanın iki katı". The expression in the source is a culturally relevant term that pertains to the small and economically disadvantaged housing conditions prevalent in urban Britain. The Turkish rendering of the expression, which means 'equivalent to two times the size of a double room in Caldwell,' clarifies the meaning. Yet, it discards the class-related nuances of the original expression. It diminishes the criticism surrounding social disparities in housing, shifting the focus from ideology to spatial aspects, and thus softens the critique of postcolonial feminism that is intersecting with race, gender and class. Another culturally loaded phrase that may pose a non-equivalence problem is "Frank's place". The translator opts for *translation by cultural substitution* by transferring it as "Frank'ın evi". "Frank's place" implies a sense of casualness and impermanence, indicating a living environment that is informal and potentially unstable. The Turkish translation of the phrase means Frank's house offers a feeling of stability, gently shifting the distinction between Natalie's former life at Frank's home and her current living situation. This rendition reduces the uncertainty surrounding Natalie's social standing. Lastly, when

rendering “Notable for its silence and privacy” as “Sessizliği ve mahremiyeti ile bilinen bir hayattı bu”, the translator employs *translation by using a more general word (superordinate)*. The original text highlights the apartment, emphasising its remarkable tranquillity and seclusion, while the adapted version broadens the focus to encompass “a life” (bir hayat) rather than the actual setting. In this respect, the translation shifts the emphasis from the apartment itself to portraying silence and privacy as fundamental aspects of a lifestyle, thereby extending the narrative context beyond just the physical space. From the feminist postcolonial angle, the rendition enlarges the idea into a more general observation regarding maturity, which makes Natalie’s change appear more extensive and less dependent on material aspects. This weakens the postcolonial analysis of space as a representation of class conflict, redirecting attention from a concrete, class-oriented setting to a more conceptual state of existence.

To sum up, the Turkish version resists colonial narratives to an extent, yet it also softens important postcolonial feminist analyses, especially regarding issues of environment, shifts in class, and the construction of subaltern female identity. Zadie Smith depicts Natalie as a distorted subaltern figure, illustrating her as an individual who has integrated into the prevailing culture yet feels estranged from her working-class roots as well as her newly adopted middle-class status. Central to the novel’s feminist analysis in a postcolonial context is her sense of disenchantment with the idea of social mobility and her struggle to find a sense of belonging in both worlds. Yet, in the Turkish adaptation, Natalie’s moments of hesitation and lack of confidence are toned down. The critique regarding space as a product of class and racial dynamics is made less sharp. Her difficulties come across as more impartial and less fraught. This signifies that the intense alteration of Natalie’s self-concept and her feeling of being stuck between two environments is not fully articulated. Through the strategies of cultural substitution and paraphrasing, the translated version depicts Natalie as having adapted well to her new circumstances, which stands in contrast to the book’s depiction of her as a marginalised woman of colour who feels alienated in both the working-class and middle-class environments (Collins, 2000). By oversimplifying Natalie’s difficulties, eliminating culturally specific expressions, and depicting her transition to adulthood as smoother, the translation fails to accurately reflect her as a misrepresented subaltern character.

Therefore, the resistance against colonial themes is not as strong in the Turkish version, which causes the struggles of subaltern women to seem less critical than it does in the initial novel.

Table 27

<i>Source Text:</i>
The bus came. Natalie sat with her forehead rumbling on the glass. The Cock Tavern. MacDonalds. The old Woolworths. The betting shop. The State Empire. Willesden Lane. The cemetery. Whoever said these were fixed coordinates to which she had to be forever faithful? How could she play them false? Freedom was absolute and everywhere, constantly moving location. You couldn't hope to find it only in the old, familiar places. (Smith, 2012, p.329)
<i>Target Text:</i>
Otobüs geldi. Natalie oturdu; alını cama çarpıyordu. Cock Tavern. McDonald's. Eski Woolworths. Bahis Bayii. State Empire. Willesden Sokağı. Mezarlık. Bu sabit koordinatlara sonsuza dek bağlı kalmak zorunda olduğunu kim söylemişti ki? Onları nasıl aldatırdı? Özgür mutlak ve her yerdeydi, ayrıca sürekli yer değiştiriyordu. Onu sadece eski, tanıdık yerlerde bulmayı beklemek yanlış olurdu. (Smith, 2014, p.364)

In the source text, Natalie takes a bus journey through the area where she grew up, passing by familiar spots such as The Cock Tavern or McDonald's. Gazing through the window, her forehead resting on it, she contemplates the possibility of being tied to these places for all time. In this regard, the places Natalie navigates reflect her history, her roots in a working-class environment, and the realities faced by those in a subaltern urban setting. These landmarks serve as representations of her working-class identity, linking her to her social and ethnic background. She considers that her identity should be connected to the unchanging aspects of her postcolonial and working-class past, wondering if her desire for a new life constitutes a betrayal of that past. In the end, Natalie understands that freedom is not restricted to familiar surroundings; rather, it is adaptable and continuously evolving and points to her inner battle related to social progress, feelings of belonging, and her separation from her heritage. The extract also illustrates the clash between rising on the social ladder and maintaining a sense of belonging, which is essential to the construction of identities in postcolonial feminism (Collins, 2000). Natalie's internal conflict as a subaltern character is

evident; she has progressed beyond her working-class origins yet remains emotionally connected to them.

During the translation process, Natalie's identity conflict and alienation are lessened because these issues are portrayed as more conceptual and ethical ones instead of being rooted in personal and postcolonial experiences. First, the names of historical and notable sights that may pose challenges for the translator are transferred by applying *translation using a loan word* and *translation by cultural substitution*. By retaining the iconic sites of Britain and not replacing them with Turkish alternatives, the translation successfully preserves the essence of the London environment. Nevertheless, the term "betting shop" is substituted with "bahis bayii," which serves as a neutral alternative, eliminating the links to the working-class gambling culture found in British culture. In working-class districts, betting shops are common spots where those from less privileged socio-economic groups engage in gambling on horse races and football matches. Thus, the phrase is particularly related to urban areas characterised by lower socioeconomic status. However, the phrase "bahis bayii" in Türkiye denotes a betting venue that has a more business-oriented and neutral vibe, often connected to state-backed lotteries and sports betting franchises rather than a specific culture of gambling among the working class. In this sense, the rendition eliminates the class-related connotations and urban difficulties that the phrase "betting shop" carries in the UK, which lightens the postcolonial examination of space as a class-oriented landscape in NW.

Another problematic concept in the source text is the word "rumbling", which is rendered as "çarpiyordu". "Rumbling" captures a sense of both physical and psychological unrest and motion, while "çarpiyordu", meaning 'was hitting', denotes a more mechanical and repetitive kind of movement. By using *translation by paraphrase with a related word*, the translator softens Natalie's anxiety and confusion, leading to her mental struggles being less visible. The same strategy has been applied while translating "How could she play them false?" as "Onları nasıl aldatırdı?". The idiomatic phrase "play them false" in English denotes the act of being untrustworthy, disloyal, or deceitful towards an individual or a situation. In Turkish, "aldatırdı" signifies "would trick/betray," which is a concept that is related yet carries a stronger moral implication. Because Turkish lacks a direct translation for the phrase,

the translator chose to convey the idea through a semantically similar term instead of an exact equivalent. Yet, “play them false” carries a greater level of ambiguity, illustrating Natalie’s struggle with her desire for social advancement while remaining faithful to her roots. The Turkish rendition of the phrase highlights the moral aspect of the dilemma, suggesting a more defined feeling of guilt instead of merely posing an existential concern. This slight alteration redefines the postcolonial feminist critique, framing Natalie’s struggle as an ethical choice instead of a complex interplay of class and identity. In addition to the non-equivalence problems, the translator opts for the literal translation method in translating another conceptual expression, “Freedom was absolute and everywhere, constantly moving location” as “Özgür mutlaktı ve her yerdeydi, ayrıca sürekli yer değiştiriyordu”. “Mutlak özgürlük” as a philosophical term in Turkish, embodies Natalie’s reflections, allowing her voice to transition from a deeply personal tone to a broader, more abstract and formalised interpretation.

Thus, the translator conveys the text faithfully in rendering the complexity of environmental landmarks and the working-class background that are central to Natalie’s identity struggle. Still, the feminist postcolonial perspective in reconstructing the psychological depth of Natalie as a postcolonial female character is partially erased. In *NW*, Natalie represents a subaltern figure who, despite gaining some level of social mobility, feels disconnected from the working-class background she abandoned, as well as the middle-class environment she currently occupies. In this respect, the source text is important because it reveals her emotional disorientation, linked to her surroundings and her background, influenced by postcolonial factors. On the other hand, in the target text, Natalie’s fragmented subaltern identity is conveyed to some extent, but it does not encompass the full range of emotional and psychological complexity. The adaptation preserves the themes of postcolonial feminism while easing Natalie’s existential crisis, lessening the intensity of her feelings of isolation, and transforming the tone of the original text from a focus on personal conflict to one of philosophical inquiry. The translated version maintains her sense of social isolation but diminishes the depth of her internal struggle, portraying her as a more detached intellectual rather than an alienated subaltern woman. As a result, the translation does not offer full resistance since it diminishes the book’s intense examination of social class and

racialised environments, though it does not overtly promote discourses of colonialism by retaining significant features of Natalie's challenge.

Table 28. Overall evaluation of the discussions (NW)

Characterisation Categories	ST → TT	Strategy Used	The Role of Translation	FP Identity Reconstruction
<i>Action</i> <i>Table 16</i>	frivolous things → boş şeylere	Paraphrase using a related word	Lack of resistance (the focus on materialism in connection with gender and class issues reduced)	Desire for acceptance & sense of alienation not reconstructed
<i>Action</i> <i>Table 17</i>	for whom they appeared fresh and vibrant → onlara zinde, hayat dolu...görünüyorlardı / double act → bir komedi ikilisi	Paraphrase using a related word (2)	Partially resistant (critical tone and imagery kept, intricacies of race, class and gender lessened)	FPI framing retained, the forced appropriation less represented
<i>Action</i> <i>Table 18</i>	only more broken images → birkaç kırık imaj daha / some hand-held, some not → kimi elle tutulan, kimi tutulmayan	Paraphrase using a related word / More neutral - less expressive word	Mainly resistant (resistant subaltern voice maintained)	FPI framing retained, the critical need for subaltern women to assert their resistance slightly softened
<i>Characteristics of Speech</i> <i>Table 19</i>	meslek sahibi → professionalization / the first people in either of their families → ailelerinde meslek sahibi olan ilk kişiler/	Paraphrase using a related word (3)	Lack of resistance (critique of capitalist principles and colonial discourse lost)	FPI struggles re-silenced & personalized rather than represented as a part of systemic injustices

	ambition → hirs			
<i>Characteristics of Speech</i> <i>Table 20</i>	It's just disappointing → Tek kelime ile moral bozucu / the girl in the headscarf → başörtülü kız	Paraphrase using a related word / Cultural substitution	Less resistant (cultural symbols maintained, fails to challenge the colonial narratives in portrayal of subaltern women)	promoting the silencing of subaltern women
<i>Characteristics of Speech</i> <i>Table 21</i>	I am very aware → gayet farkındayım / Black woman → siyahi bir kadın	Paraphrase using a related word / More general word (superordinate)	Partially resistant (the resistance of Natalie as a subaltern figure retained, but intersectional aspect diminished)	Natalie's self-agency and awareness re-represented, but diversity of subjective experience lost
<i>External Appearance</i> <i>Table 22</i>	Super-heroine in a comic book → Bir çizgi romandaki süper kadın kahraman / margar → mangar	Paraphrase using related words / Loanword (slight modification)	Less resistant (the systemic analysis of erasure, invisibility, and the internalized oppression reduced)	The marginalization of FPI promoted
<i>External Appearance</i> <i>Table 23</i>	Hair in a giant Afro puff → Kabarık Afro saçlar	More general word (superordinate)	Less resistant (external appearance preserved, the radical nature of her racial identity diminished)	Natalie's Afro & FPI reconstructed less revolutionary and less intense

<i>External Appearance</i> <i>Table 24</i>	was dressed as → gibi giyinmişti / with two girls and a boy → iki kız ve bir delikanlıyla	Paraphrase using related words / Cultural substitution	Partially resistant (reinforcing the notion of youth as a form of resistance against forced conformity, postcolonial) critique of the resistance lost	Assimilation of FPI reduced
<i>Environment</i> <i>Table 25</i>	A passport to protected access → Pasaport yerine geçtiğini ve çoğu durumda güvenli bir erişim sağladığını / neglected to the conceptual realm of ‘those church kids’ → ‘şu kilise çocuklarının’ kavramsal dünyasına sürgün edilmişti	Paraphrase using related words (2)	Lack of resistant (the translation aligning with established dominant perspectives)	Silencing of FPI tied to racism promoted
<i>Environment</i> <i>Table 26</i>	Natalie crept in behind her, into adult life → Natalie onun arkasından yavaşça süzülerek erişkin hayatına adım attı / Caldwell double → Caldwell’deki iki kişilik bir odanın iki katı / Frank’s place → Frank’ın evi / “Notable for its silence and privacy → Sessizliği ve	Paraphrase using related words (2) / Cultural substitution /	Less resistant (The critique of environment as a product of class and racial dynamics reduced)	In-betweenness and sense of alienation not fully re-represented, FPI rendered less critical

	mahremiyeti ile bilinen bir hayattı bu	More general word (superordinate)		
<i>Environment</i> <i>Table 27</i>	The Cock Tavern. MacDonalds. The old Woolworths. The betting shop. The State Empire. Willesden Lane → Cock Tavern. McDonald's. Eski Woolworths. Bahis Bayii. State Empire. Willesden Sokağı/ Rumbling → çarpıyordu / How could she play them false? → Onları nasıl aldatırdı?	Loanword + Cultural substitution / Paraphrase using related words (2)	Partially resistant (the complexity of environmental landmarks and working-class background retained, FP themes of isolation & existential crisis weakened)	Fragmented FPI predominantly maintained, portraying her as a more detached intellectual rather than an alienated subaltern woman.

This table explains the rendering of fragmented identity and urban marginality via the characters' actions, speech, external appearance and environmental interactions. It provides a means to comparatively assess the role of translation strategies in mediating subaltern female identity and their effect on reinforcing or subverting the original ideological force. The layout of the table allows for a comparative analysis of textual selections in relation to broader postcolonial and feminist understandings. The table suggests that the Turkish version adopts a less resistant stance, frequently diminishing the impact of ideological clashes, emotional disparities, and character self-determination detected in *NW*.

Findings from the Analysis of NW:

Table 29. Resistance levels in NW

<i>Resistance Level</i>	<i>Frequency</i>
Resistant	1
Partially Resistant	1
Less Resistant	4
Lack of Resistant	4

Table 30. Baker's applied non-equivalence translation strategies in NW

<i>Strategy</i>	<i>Frequency</i>
Translation by a More General Word (Superordinate)	3
Translation by a more general/less expressive word	1
Paraphrase using an Unrelated Word	0
Paraphrase using a Related Word	17
Loanword	2
Cultural Substitution	4
Omission	0

Findings in Tables 29 and 30 suggest that the Turkish translation of *NW* exhibits a fragmented and inconsistent stance on resistance, with four instances each of less resistant and lack of resistant translations, and only one instance of a resistant and a partially resistant rendering. This unequal distribution implies that while some ideological details are kept, the overall translation frequently fails in maintaining the critical postcolonial and feminist elements of the novel. Still, the frequent use of paraphrasing with related words (17 instances), along with cultural substitution (4) and loan terms (2), points to a translational attempt to maintain particular cultural references and strategies for constructing meaning. The employment of more general words (3) and less expressive words (1) indicates a trend towards generalisation, potentially weakening the emotional and ideological impact of the original. As a result, significant features of Zadie Smith's representation of fragmented urban identity, racial conflict, and class inequality are depicted with less ideological strength. The distorted subaltern voice of Natalie (Keisha), while not wholly eliminated, is often quieted, and the richness of her lived realities are not consistently expressed in the translated text. This

puts the Turkish version in a less resistant stance, which closely relates to the second research question regarding the interplay of identity and resistance in the context of translation.

4.3. *Swing Time* and Its Turkish Translation *Dans Zamanı*

Action

Swing Time portrays action as being complexly linked to motion, whether it is literal movement like dancing and journeys, or figurative shifts like social status and breaking rules. Often, the behaviour of the main female character and other women in the story highlights their restricted ambitions, shaped by the intertwined systems of race, gender, and socioeconomic status. The evaluation in this section focuses on how these actions are rendered in Turkish, meticulously observing if the translation truly conveys the underlying resistance and complicity in the translation choices.

Table 31

<i>Source Text:</i>
... I had always tried to attach myself to the light of other people, that I had never had any light of my own. I experienced myself as a kind of shadow. (Smith, 2017, p.4)
<i>Target Text:</i>
... Her zaman diğer insanların ışığına tutunmaya çalışmışım ve kendi ışığım hiç olmamıştı. Kendimi bir tür gölge gibi yaşamışım. (Smith, 2018, p.11)

Swing Time revolves around a woman of colour as its protagonist, who is caught in a patriarchal and racist environment, facing the multifaceted challenges posed by the intersections of race, class, and gender. At the beginning of the novel, through the lens of a first-person narrator, the unnamed narrator thinks over this ongoing struggle with feelings of inferiority and a lack of self-definition, describing herself as a person who has habitually relied on the ‘light’ of others, feeling like a mere ‘shadow’ in their presence. In the quotation, she explores her identity by employing metaphors of ‘light’ and ‘shadow’, highlighting her intense feelings of being marginalised. It is also a kind of self-reflection that creates a

framework for the narrator's lifelong challenges with constructing identity and self-reliance. From a feminist postcolonial lens, the narrator's perception of herself as inferior and dependent on others aligns with the wider experiences of subaltern women, who are often regarded as being overshadowed by dominant cultural narratives, ideologies, or prominent individuals. The effort she makes to align herself with the light of others, rather than expressing her own, signifies a deeply rooted sense of subalternity, shaped by the complex relationships between gender and colonial power dynamics. Within the framework of characterisation, the action the narrator takes becomes a recurring behavioural pattern, which highlights the deep-rooted inequality she faces (Rimmon-Kenan, 2005). Although the action reflects an internal one, it also signals the narratives of invisibility and confinement that fit the stereotype of a subaltern female character. However, Smith distorts this image by giving voice and autonomy to the narrator throughout the novel in her later endeavours.

While transferring the key concepts that reflect the narrator's perception of herself, the translated version successfully preserves the metaphorical essence of the original text while expressing the narrator's emotional tone of confinement and resistance. On the other hand, the translation diminishes the intensity of psychological fragility expressed in the original by opting for broader and less nuanced terms like "tutunmak" and "yaşamak." Although this softening of language might be influenced by a quest for naturalness in Turkish, it threatens to lessen the ideological impact of the narrator's internalised sense of marginality and may not fully capture the challenges faced by the subaltern character. Firstly, by applying the strategy of *translation by a more general word (superordinate)* in dealing with the metaphorically loaded expression "Attach myself", rendered as "tutunmak", the translator offers clearer concepts that is more easily understood by Turkish readers as it offers a clearer concept. However, this choice may lack some of the emotional and psychological nuances embedded in the source text. In transferring another conceptual expression, "I experienced myself as a kind of shadow" as "Kendimi bir tür gölge gibi yaşamıştım", *Translation by paraphrase using a related word* has been used. The expression "experienced myself" is interpreted as "yaşamak," meaning to live or experience, which is related in concept but not as precise in its implications. The word "Yaşamak" encompasses the idea of psychological

self-awareness and reformulates it into a Turkish expression that is both neutral and compatible with narrative contexts.

Therefore, while not explicitly participating in colonial discourse, the translation leans towards a more familiar interpretation that does not significantly challenge or resist the established colonial and patriarchal themes. In this respect, the chosen strategies create a more coherent text in the target language, but they may overlook the narrator's deeply rooted subaltern perspective, resulting in a limited critique of colonial and patriarchal ideologies. The translation choices also affect the reconstruction of postcolonial female identity in the target text. The source text places the main character in an ambiguous, shadowy environment, where she is neither completely in control nor entirely seen. Rather than presenting her as a marginalised subaltern woman, the target text positions the narrator as a more conventional or domesticated female figure within the target culture by softening the tone of the narration concerning the existential conflict and alienation experienced in a postcolonial environment. In this sense, the translation's reduction of these struggles leads to a simplification of the narrator's nontraditional or resistant identity, an important element for feminist postcolonial discourse. The narrative approach in the target text changes from critiquing societal marginalisation to reflecting personal insecurities, thereby making her struggle more about individual experience than political issues. Consequently, the target translation mirrors dominant narratives instead of resisting them, which makes the portrayal of subaltern female identity in the Turkish cultural setting less resistant and oppositional.

Table 32

<i>Source Text:</i>
... I kept asking my questions – ‘What is it? What’s happening?’ - but English, the ‘official language’, that heavy formal coat people only put on in my presence, and even then with obvious boredom and difficulty, had been thrown to the ground, everyone was dancing on it, and I thought, not for the first time in that first week, of the adjustment Aimee would have to make when she finally arrived and discovered, as I already had, the chasm between a ‘viability study’ and life as it appears before you on the road and the ferry, in the village and the city, within the people and in a half-dozen languages, in the food and the faces and the sea and the moon and the stars. (Smith, 2017, p.164-65)
<i>Target Text:</i>
... Sorularımı sormayı sürdürdüm – “Ne var? Neler oluyor?” -, fakat ağır ceketler giymiş insanların yalnızca benim yanımda ve o zaman bile bariz bir sıkıntı ve güçlkle sahneledikleri ‘resmi dil’ İngilizce bir kenara atılmıştı ve herkes onun üzerinde dans ediyordu. O hafta ilk kez olmamak üzere, Aimee’nin sonunda buraya gelip benim gibi ‘uygulanabilirlik çalışması’ ve yaşam arasındaki uçurumu keşfettiğinde yapmak zorunda kalacağı ayarlamayı düşündüm ki bu uçurum yolda ve feribotta, köyde ve şehirde, insanlar arasında ve konuşulan altı dilde, yemeklerde ve yüzlerde, denizde, ayda ve yıldızlarda sürekli karşınıza çıkıyordu. (Smith, 2018, p.195)

The narrator in the source text conveys her feelings of isolation and perplexity as she persistently seeks answers about her surroundings, but she is met with silence. The surrounding is the unspecified country in West Africa, where she visits for the school project Aimee is financing. Confronted by diverse local languages, the narrator realises that English, although considered the “official” language, has a limited practical and emotional impact on the local community. This conflict characterises this unnamed African country not only as a geographical entity but also as a conceptual landscape where Western ideals and the everyday experiences of its people are in stark opposition. Hence, the passage suggests displacement and cultural otherness in relation to language. By rejecting the language of the coloniser, the locals also resist the linguistic hegemony (Ashcroft et al., 2002). Besides, the narrator’s ongoing questioning to understand the unknown setting indicates a personal action that occurs habitually. Except for this internal pattern of behaviour, she also shows recurrent external action, though it is based on her observations rather than a real physical action, as seen in this expression: “English... had been thrown to the ground, everyone was dancing on it”. This

habitual action of ‘dancing on it’ is rooted in the mutual colonial past that the narrator shares with this community, even though she does not participate in it. Collectively, these actions frame the narrator as a self-reflective subaltern entity who is not wholly aligned with colonial practices, but also not fully rejecting them. Therefore, the source text emphasises the difference between Western /colonial education and the realities faced in a postcolonial context, with the narrator’s insights illustrating her challenge in reconciling the two. The representation of dancing in English effectively challenges the linguistic control established by colonial powers and suggests a form of resistance from local voices in a postcolonial framework.

The translator employs the strategy of paraphrasing while rendering these challenging concepts to the Turkish reader. The contextually loaded lines “the ‘official language’, that heavy formal coat people only put on in my presence” is translated as “ağır ceketler giymiş insanların yalnızca benim yanımda ve o zaman bile bariz bir sıkıntı ve güçlüklerle sahneledikleri ‘resmi dil’”. The translator opts for the strategy of *translation by paraphrase using a related word* by translating the metaphorical expression “that heavy formal coat people only put on” as “ağır ceketler giymiş insanlar”. While the metaphoric construction of the source is kept, the implied postcolonial context is lost in translation; it changes from a conceptual framework of language to a visual representation, like people wearing outerwear. This reconstruction diminishes the notion of language as a burden for these local people. The phrase “put on” is expressed as “sahneledikleri” meaning ‘they staged’, which implies a performative aspect and shifts away from the concept of artificially wearing language. This interpretation could potentially mask the critical discourse regarding English as a colonial influence, placing greater emphasis on performance and so lessening the metaphor’s ideological purpose. Another conceptually problematic expression that may pose challenges for the translator is “the chasm between a ‘viability study’ and life as it appears...” that is transferred as “‘uygulanabilirlik çalışması’ ve yaşam arasındaki uçurum”. The key phrase in the expression ‘viability study’ recalls Western ways of development and organising is rendered as “uygulanabilirlik çalışması” by applying *translation by paraphrase using a related word*. The word “viability,” representing the potential for success or functionality, is closely aligned in meaning with “uygulanabilirlik,” which signifies applicability or the capacity to be put into

practice; thus, the translator uses a related word by interpreting the concept. Hence, the rendering reflects the ideological conflict between the Western perspective of development and lived experiences in postcolonial contexts, thereby reinforcing a significant feminist critique from a postcolonial viewpoint. In this sense, it can be said that the target text resists by upholding the colonial bureaucratic terminology, but simultaneously it also reduces the metaphorical criticisms of the hegemony of language.

As a result, from a feminist postcolonial lens, the narrator appears to be less conscious of ideological influences, which potentially leads to a lack of critical reflection on her involvement in neocolonial contexts. This shifts her role as a subaltern woman more towards that of an observer who has distanced herself from active resistance against imperial perspectives. Thus, due to the choices of the translator, certain aspects of subaltern female identity persist, particularly through the use of specific vocabulary that reflects the formal language of the West, while other aspects are silenced and reconstructed in a less resistant perspective.

Table 33

<i>Source Text:</i>
‘Why are they saying “too bad”? Was I that bad?’ ‘No! You were so great! They are saying: <i>Toobab</i> - this means-’ She traced her hand across the skin of my cheek. ‘So they are saying: “Even though you are a white girl, you dance like you are a black!” (Smith, 2017, p.417)
<i>Target Text:</i>
“Neden ‘çok kötü’ ⁵² diyorlar? O kadar kötü müydüm.” “Hayır! Çok iyiydin! Aslında, <i>Toobab</i> diyorlar- bunun anlamı...” Elini yüzümün derisinin üzerinde gezdirdi. “Yani aslında dedikleri su: ‘Beyaz bir kız olsan da, siyahi gibi dans ediyorsun!’ (Smith, 2018, p.486)

In the source text, the narrator is somewhere in West Africa, after finishing her dance, interprets the audience’s chant of “Toobab” as a negative remark, thinking it means “too bad” and assuming her performance was not well enough. The local woman, Hawa, informs her that “Toobab” signifies a white person, and that the people are genuinely appreciating her for

her dance moves that resemble those of a Black girl. The moment reveals the narrator's cultural disorientation and the racialised lens through which she is perceived. In this West African environment, the narrator, who has a mixed-race background but is viewed as white, is incorrectly interpreting the local dialect as a form of criticism, illustrating a case of cultural and linguistic misunderstanding. Positioned as the other, she experiences disconnection concerning race, which is physically manifested through the action of Hawa, who gently touches her skin before making the explanation. Therefore, the action of dance that the narrator does becomes recurrently constructed as one that is confined by racial boundaries.

These challenging concepts may pose non-equivalence problems in the target text. To deal with them, the translator chooses the strategies of paraphrasing and loaning. First of all, the narrator in English mistakenly interprets "Toobab" as "too bad," creating a play on words that highlights both linguistic humour and cultural differences. There is no phonetic overlap in Turkish between "Toobab" and anything resembling "too bad," prompting the use of "çok kötü" as a rephrasing. This results in the loss of the witty wordplay and cultural misinterpretation that illustrate the narrator's confusion. By applying the strategy of *translation by paraphrase using an unrelated word*, a semantically equivalent word has been chosen. In addition to this strategy, the translator adds a footnote to the phrase "Too bad", explaining the English version of it so that readers can catch the word play. As a supplement to the paraphrasing strategy, the footnote functions as a recovery for the loss of context embedded in the source text. This choice fosters a resistant translation, as it helps readers identify the differences between Western understanding and local interpretations while revealing the subaltern position of the narrator. Secondly, the strategy of *translation using a loan word* has been employed while transferring the culture-specific word "Toobab". Keeping this culturally challenging word unchanged preserves its cultural significance and racial undertone associated with postcolonialism. Lastly, while transferring the expression "You dance like you are a black!" as "Siyahi gibi dans ediyorsun!", *translation by a more neutral/less expressive word* is used. The source text uses a direct, informal and racially expressive word, using "black" instead of phrases like "black people". Its phrasing may pose challenges, as it links talent and bodily expression, such as dance, to race and simplifies "Blackness" to a set of performative skills. Although intended as a form of praise, this notion

of racism contributes to the postcolonial lens presented in the novel, highlighting that even positive recognition can perpetuate racial stereotypes. In the target text, “siyahi” is preferred for “black”, which is in line with anti-racist discourse in Turkish institutional and academic culture. By rendering the word more neutrally and less expressively, the translator softens the tone of the original concept concerning the racial undertone and reconstructs the concept as something apolitical. In this respect, there are no explicit racial insults or stereotypes present, which leads to a more appropriate wording. While this reduces the issues associated with the compliment, it also obscures the underlying racial dynamics involved.

As seen above, the source text is loaded with challenging contextual expressions. The translator employs strategies of paraphrasing, loaning, and neutral translation in dealing with postcolonial elements. These preferences create a partially resistant stance since the use of “Toobab” ensures that the postcolonial racial label remains unchanged, thereby reinforcing the critique of the presence of white people in spaces occupied by black individuals. Also, although the Turkish rendering of “too bad” eliminates the marginal status of the narrator that is manifested through the use of phonetic humour, the addition of the footnote explains the wordplay in the source text. Finally, the preference for “siyahi” instead of “black” eliminates racist informal reconstruction in the Turkish text, however, it also leads to easing racial conflicts, thereby slightly softening the racial connotation of the compliment. When all these slightly resistant positions of the target text are considered from a feminist postcolonial angle, it can be concluded that the narrator’s effort to redefine her marginalised female identity is hindered. Instead of being a person whose identity is continually shaped by race, location, and expression, she becomes more of a symbolic outsider who is only briefly accepted. That is because the loss of phonetic wordplay in Turkish reduces the clarity of the narrator’s confusion and misinterpretation, leading to a portrayal of her as less disoriented and, therefore, less disconnected from her cultural identity. In addition, while the physical act of touching her cheek and the allusion to race are preserved, the wording has been softened, which might reduce the impact of her status as a racial outsider. Hence, the translation becomes partially resistant by retaining the culture-specific reference while reconstructing the narrator as just a symbolic outsider through softening the sense of alienation and racial complexity.

Speech

Swing Time's narrative is introspective, interwoven with recollections, remorse, and unstated tension. Through the narrator's voice, Zadie Smith explores the nuanced interplay of voice, social standing, and silence. Through conversations and internal monologues, characters, especially Tracey and the anonymous narrator, demonstrate the emotional and political aspects of their identities. The present analysis explores the translation's approach to these speech acts, determining if the source text's emotional and ideological weight remains or lessens in Turkish.

Table 34

<i>Source Text:</i>
... Bill 'Bojangles' Robinson should really have been my dancer, because Bojangles danced for the Harlem dandy, for the ghetto kid, for the sharecropper – for all the descendants of slaves. But to me a dancer was a man from nowhere, without parents or siblings, without a nation or people, without obligations of any kind, and this was exactly the quality I loved. (Smith, 2017, p.24)
<i>Target Text:</i>
... Bill 'Bojangles' Robinson benim dansçım olmalıydı, çünkü Bojangles Harlem züppeleri, getto çocukları, tarla kiracıları, yani köle soyundan gelen herkes için dans ediyordu. Fakat bana göre dansçımın ana vatanı yoktu; ana babası, kardeşleri, milleti ve halkı, herhangi bir sorumluluğu da yoktu ve benim sevdiğim nitelik buydu. (Smith, 2018, p.32)

Through an internal monologue, the narrator examines the metaphorical importance of the African American tap dancer Bill 'Bojangles' Robinson in the source text. She recognises that he performed for underrepresented Black groups such as children from impoverished neighbourhoods, yet she juxtaposes this with her own romanticised concept of a dancer: an individual free from roots, history, or responsibilities. Perceiving his dance for “all the descendants of slaves Bojangles”, the narrator implies the symbolic importance for the Black communities and so acknowledges that dance is an act influenced by race, history, and politics, closely linked to the identity of the African diaspora. However, the internal conflict that the narrator experiences in the quotation signals the distance she puts between this

community. She suggests a position for a dancer that exists outside of political and historical narratives. Therefore, the source text reveals a conflict within her; she appreciates Black dance culture but separates it from its rich cultural and historical significance, prioritising aesthetic beauty over its social and political implications. Besides, the narrator's actions reflect a degree of complicity with colonial erasure, as they value Black art while failing to acknowledge its origins, thus perpetuating cultural appropriation and the depoliticisation of voices from subaltern communities. This internal conflict, which is manifested in the form of an internal speech, deeply affects the characterisation of the narrator's postcolonial female identity construction. The tone of the narrator highlights her mixed emotions and ambiguity; while she acknowledges the racial implications of Bojangles' art, she also longs for a fantasy of disconnection, showcasing her desire to break free from the constraints of her postcolonial identity.

In this light, the target text does not fully reflect the identity conflict of the narrator within the context of postcolonialism, which also leads to a less resistant stance in the target culture. To start with, the challenging expression "a man from nowhere, without parents or siblings, without a nation or people, without obligations", the translator applies *translation by a more general word (superordinate)*, as its Turkish rendering situates the expression in a more general tone. The phrase in the expression "a man from nowhere" is translated as "dansçının ana vatanı yoktu". The phrase is metaphorical, evoking an abstract concept like a being entirely free from all origins. Its Turkish rendering is "dansçının ana vatanı yoktu", meaning "the dancer did not have a homeland". That limits the original metaphor to only geographical dislocation instead of inner disconnection. In addition, the transition from "nowhere" to "no homeland" simplifies and limits the metaphor's ability to convey deeper meanings. Another problematic expression in the source text is "Bill 'Bojangles' Robinson should really have been my dancer", which is translated as "Bill 'Bojangles' Robinson benim dansçım olmalıydı". By applying *translation using a loanword*, the translator keeps the culture-specific name fully. Called Bojangles, Bill Robinson is a cultural and historical figure as a Black-American tap dancer (Hill, 2010). He is also recognised as a Black artist who came on stage during a challenging period (the first half of the 20th century) defined by racial discrimination and segregation (Krasner, 2002). His name in the United States is linked to

conversations about how Black performance is perceived by white audiences, the representation of race within the entertainment sector, and the political roles that dance can play. Bojangles is likely to be an unfamiliar figure within Turkish culture, and so the audience may not grasp his cultural significance without additional context. Although a footnote was added a few pages ago for the name, it is limited only to the general description of him as a famous black American tap dancer: “Bill ‘Bojangles’ Robinson olarak bilinen ünlü Amerikalı siyahi step dansçısı” (Smith, 2018, p.11). Thus, the cultural and historical significance of the figure is lost in translation. The narrator’s identification with Bojangles in the source text introduces an ironic element, as she asserts a symbolic connection to a Black cultural icon while lacking any ties to his cultural roots. The translator is faithful to the source and keeps the reality of the figure intact, but without any further explanation or an addition method, the significance tied to the name in terms of culture, race, and history is erased, diminishing the ideological undertone of the narrator’s statement and reducing the sense of disconnection in the target culture.

Consequently, the choice of translator to keep the culturally loaded name Bill ‘Bojangles’ Robinson in the target texts by loaning the word, maintains loyalty to the source and secures the historical reality, but it also uncovers an important shortcoming: the target audience’s lack of cultural awareness could lead to a loss of the reference’s significant historical and racial implications. On the other hand, preserving the name makes the translation potentially resistant as it brings the racialised perspective of dance forefront. Through this process, the translation subtly refrains from complete assimilation, inviting readers with a sense of curiosity to engage with the unfamiliar, while also maintaining a critical separation between the narrator’s voice and the Turkish cultural environment. The phrase “a man from nowhere” is rendered directly as “ana vatanı yoktu,” which is a more general term that reduces the ambiguity surrounding existence and ideology found in the original. Even though these strategies are appropriate in a technical sense, they ultimately undermine the ideological weight of the narrator’s expression, such as her appropriation of the Black artists. Although the metaphor’s strength has been somewhat diminished, the inclusion of proper names and historical references related to colonialism and marginalisation fosters a degree of resistance against discourses of colonialism. Therefore, although the

narrator's position as a marginalised figure is somewhat softened and presented free from the burden of colonialism, the translation still facilitates critical reflection by refusing to completely remove the postcolonial references and positioning the translation in a partially resistant stance. This stance reconstructs the narrator's postcolonial female identity in a way that her ideological intricacies and ambiguous position concerning her racial heritage are lessened and generalised.

Table 35

<i>Source Text:</i>
... When I showed her my well-worn copy of <i>Stormy Weather</i> she reacted in a way I hadn't anticipated, she was offended by it - hurt, even. Why was everybody black? It was unkind, she said, to have only black people in a film, it wasn't fair. Maybe in America you could do that, but not here, in England, where everybody was equal anyway and there was no need to 'go on about it'. And we wouldn't like it, she said, if someone said to us that only black people could come to Isabel's dance class, that wouldn't be nice or fair to us, would it? We'd be sad about that. Or that only black people could come into our school. We wouldn't like that, would we? I said nothing. I put <i>Stormy Weather</i> back in my rucksack and went home, walking beneath a Willesden sunset of petroleum colours and quick-shunting clouds, going over and over this curious lecture in my mind, wondering what she could have meant by the word 'we'? (Smith, 2017, pp.116-17)
<i>Target Text:</i>
... Ona <i>Stormy Weather</i> filminin iyice eskimiş bir kopyasını gösterdiğimde, beklemediğim bir tepki verdi. Film yüzünden alınmış, hatta kırılmıştı. Neden herkes siyahiydi? Bir filmde sadece siyahi insanların oynaması nezaketsiz bir şey, demişti bana, ayrıca hiç adil değil. Belki Amerika'da bunu yapabilirsin. Ama burada, İngiltere'de olmaz. Burada herkes eşit ve 'fazla uzatmaya' gerek yok. Hem birisi bize Isabel'in dans dersine sadece siyahi insanların gelebileceğini söylese, bu hoşumuza gider miydi? Bizim için hiç hoş ve adil olmazdı, öyle değil mi? Çok üzülürdük. Ya da sadece siyahi insanların okulumuza gelebileceğini söylese... Bunu hiç istemezdik, öyle değil mi? Hiçbir şey söylemedim. <i>Stormy Weather</i> filmini tekrar sırt çantama koyup eve doğru yollandım. Günbatımında petrol renkleri ve hızla yol değiştiren bulutlarla kaplı bir Willesden göğünün altında yürüyor, zihnimde tekrar tekrar bu tuhaf dersin üzerinden geçiyordum. Merak ediyordum: 'Biz' derken neyi kastetmişti acaba? (Smith, 2018, p.140)

The source text is an extract from Part Two of the novel, which reflects the narrator's early and later life. In this section, the narrator flashes back to her early experiences with Tracey and her new white friend during their school years together. Tracey has problems at home and seems uneasy at school, and she causes some difficulty for her teachers and friends. Because of these issues, Tracey becomes a ghost figure; uninterested in anything. The narrator makes a new friend, Lily Bingham, in the absence of Tracey. She remembers when she showed her new white friend an old, worn-out edition of a film, *Stormy Weather*, a 1943 musical featuring a cast composed entirely of Black performers, which serves as a significant cultural artefact within Black heritage (*Library of Congress*, n.d.). The narrator expects her friend to like it, but instead, she reacted with unexpected displeasure. She condemns the movie for showcasing solely Black individuals, deeming it unjust and unsuitable in a country like England, where she believes everyone is treated equally and there's no reason to focus on race. Lily maintains that if the circumstances were flipped, where white people were denied access to dance schools or classes, it would be both troubling and unfair. Choosing not to speak, the narrator feels a deep unease from Lily's words and later thinks about her ongoing use of "we," questioning if she was ever really included in that shared identity. The contrast the narrator depicts in this section through her friends, who are racially and politically positioned in different situations, highlights the novel's main critique of feminist postcolonialism that is embedded in everyday life dialogues. When examined from a feminist postcolonial perspective, Lily's assertion that having exclusively Black actors in a film is unjust and unkind uncovers her deeply rooted racial biases, disguised by her claims of justice and equality. This approach of hers reflects the postcolonial environment of England in which racial diversity and its representation are rejected under the mask of discourses of universalism. Moreover, the constant use of the word "we" presupposes a common white identity with the narrator, which disregards the narrator's Blackness or mixed-race background. The narrator's silence as a response is another indicator of her otherness and subaltern position. Her silence, represented through the absence of any speech act, uncovers asymmetrical power relations and while it also reveals a fragmented self, not recognised in the "we," even when addressed as if part of it. Therefore, the characteristics of speech in the

source text define the characterisation of the narrator through speech; it blurs her identity related to the British or white context by situating her in a subaltern position.

While rendering the contextual names and concepts that pose non-equivalence problems, the translator applies loaning and paraphrasing strategies. Preserving the name of the film, *Stormy Weather*, is significant in maintaining its cultural and historical connotation. This choice suggests a determination to preserve a representation of the African American cultural legacy. Originating during an era of racial inequality in America, the film stands out in cinematic history as a dual celebration of Black artistic achievement and a manifestation of Hollywood's limited approach to representation (*Obscure Hollywood*, n.d.). The translator uses the strategy of *translation using a loan word* by keeping the original name in the target text. Although the rendering resists colonial erasure, the lack of support by a footnote or explanation methods results in losing the important ideological context for the Turkish culture. Another non-equivalence strategy applied is *translation by paraphrase using an unrelated word* in transferring the expression, “Where everybody was equal anyway and there was no need to ‘go on about it’” as “Burada herkes eşit ve ‘fazla uzatmaya’ gerek yok.”. The colloquial phrase “Go on about it”, which is a dismissive tone, is expressed as “fazla uzatmak”, meaning to drag on, which has a more neutral connotation in Turkish. In this sense, the source text’s patronising tone is softened, which somewhat weakens its ideological role by minimising Lily’s impatience regarding race and their tendency to silence others. Another key expression in the source is “We wouldn’t like that, would we?”, translated as “Bizim için hiç hoş ve adil olmazdı, öyle değil mi?”. In the Turkish interpretation, the inclusive “biz” is preserved, accompanied by a tone that is both polite and softened by applying *translation by paraphrase using an unrelated word*. The exclusionary aspect remains intact, but it is devoid of the emotional influence and the repetitive characteristic of the original.

Thus, the translator mainly utilises a mix of retaining loanwords and employing paraphrasing techniques to address the challenges of cultural and linguistic differences. Choosing to keep *Stormy Weather* unchanged serves as a resistant act, preserving an important cultural symbol linked to African American heritage and the portrayal of Black individuals in cinema. Yet, by rephrasing emotionally and ideologically intense expressions,

such as changing “go on about it” to the less charged “fazla uzatmak,” the impact of racial silencing in the source material is softened. The alteration slightly lessens the emotional weight of the dismissive comments made by the white character, which in turn makes the narrator's experience of marginalisation appear less aggressive in the target culture. In this respect, the narrator’s identity as a subaltern woman, characterised by her quietness, feelings of disconnection, and internal conflict, persists but is expressed in a way that carries less ideological significance. While the racial dynamics remain intact in the translation, the partial localisation of crucial phrases lessens the impact of the postcolonial critique, resulting in the Turkish version occupying a space that is somewhat resistant yet ideologically restrained. In conclusion, the portrayal of female identity in the target text maintains certain subaltern characteristics, but it does so in a more nuanced manner that reduces the overall strength of the feminist postcolonial discourse inherent in the original text.

Table 36

<i>Source Text:</i>
... Tracey broadened her scope. Neglect of state schools in the borough, neglect of black children in those schools, of black people in England, of black working-class people in England, of single mothers, of the children of single mothers, and of Tracey the single child of a single mother, all those years ago. (Smith, 2017, p.398)
<i>Target Text:</i>
... Tracey giderek kapsamını genişletiyordu. Kentlerdeki devlet okullarının ihmali, bu okullardaki siyahi çocukların ihmali, İngiltere’deki siyahilerin ve siyahi işçi sınıfının ihmali, bekâr annelerin ve onların çocuklarının ihmali ve onca yıl önce bekâr bir kadının tek çocuğu olarak Tracey’nin ihmali. (Smith, 2018, p.466)

The source text has significant importance for representing the postcolonial influences on women of colour. In this section of the novel, the narrator visits Tracey since she is sending abusive and accusatory e-mails because of the hard times she experiences as an unemployed single mother. Though Tracey accuses the narrator and her mother of being neglectful, the discourse embedded in her speech represents a wider criticism of the system itself. She associates the poor conditions in state education, the experiences of Black children, the hardships of Black working-class communities, and the challenges faced by single mothers

and their children, linking it back to her own history as a child raised by a single mother long ago. In reflecting these insights, Tracey aligns her own experiences with a more extensive landscape of social inequality, reframing her personal narrative as a critique of political matters. From the feminist critical discourse stance, the characteristics of the speech, like its usage of “black” as a word that resonates deeper meanings, the deep-rooted nature of institutional discrimination is uncovered, and the subaltern position of Tracey becomes not a subjective experience but a part of broader national exclusionary practices (Collins, 2000). Analysing this moment from a feminist postcolonial viewpoint, it brings Tracey to the forefront as a powerful voice representing her own oppressed identity through a furious and self-reflective tone. This critique of Tracey also mirrors the narrator’s subaltern position in the system. The narrator, on the other hand, tends to remain silent and uncertain, which shows her partial detachment from both white and Black identities as well as from the experiences of privilege and oppression.

While transferring Tracey’s resistant voice hidden in the repetitive usage of the word “black”, *translation by a more neutral/less expressive word* is employed. The expressions “Black children,” “Black people,” “Black working-class people” are translated as “siyahi çocuklar,” “siyahiler,” “siyahi işçi sınıfı”. The word preference “siyahi” is a general, less expressive word that evokes a polite and softer tone. The translation keeps the racial language unchanged, but it reduces the emotional weight, possibly weakening the strength of the critique. The same strategy is also applied when translating the other problematic concept “Single mother” as “bekar bir kadın”. Although the rendering is semantically accurate, this term is more encompassing than the sociocultural phrase “single mother,” which in English is associated with stronger implications regarding social, economic, and gender issues. The expression “bekâr kadın” in Turkish signifies a broader classification and may lack the sociopolitical details that are often linked to “single mother” in Western narratives. Using a more detailed expression like “yalnız anne” or “çocuğunu tek başına yetiştiren anne” might have highlighted the social bias and structural alienation that come with being identified as a “single mother”.

Hence, the translator retains the structure and literal meaning of the source text, mostly using literal translation techniques. The rendering of the contextually loaded word “siyahi” and the expression “single mother” are generalised through the neutralising strategy of Baker. Yet, this choice diminishes the emotional impact and political urgency inherent in Tracey’s voice. In the original text, Tracey’s remarks function as a significant representation of the interconnected oppressions of race, class, and gender, positioning her as an assertive and resistant figure. This tense reaction of Tracey is essential for developing the narrator’s postcolonial female identity, illustrating her as a marginal and fragmented character who, while not entirely silenced, shows her ambiguous and in-between position in the systems that Tracey openly questions. Therefore, the translation’s effect of neutralisation not only eases Tracey’s resistance but also softens the narrator’s marginal status as a politically and emotionally distant postcolonial woman figure. Consequently, the translation takes on a partially resistant position by maintaining the theme of marginalisation and the critical framework while sacrificing the feminist postcolonial impact and emotional intensity of Tracey’s original expression.

External appearance

The external appearance of subaltern female characters in *Swing Time*, especially linked to race and femininity, evolves into a representational conflict site, where features like skin colour, body shape, clothing and hair style all stand as crucial elements of critiques, longing and resistance. These descriptions are fundamental to comprehending the narrator’s colonial perspective in constructing her subaltern identity. The current section explores how these visual indicators are conveyed and whether the Turkish rendition maintains the critical subtext related to racialised beauty standards and gender power dynamics, and how these renderings impact the reconstruction of FPI.

Table 37

<i>Source Text:</i>
... There were many other girls present but for obvious reasons we noticed each other, the similarities and the differences, as girls will. Our shade of brown was exactly the same – as if one piece of tan material had been cut to make us both – and our freckles gathered in the same areas, we were of the same height. (Smith, 2017, p.9)
<i>Target Text:</i>
... Orada birçok kız daha vardı. Ancak belli nedenlerden dolayı birbirimizi, aramızdaki benzerlik ve ayrımları fark ettik; tıpkı bütün kızlar gibi. Tenimizin kahve tonu – ikimizi de aynı kumaştan kesip dikmişler gibi – tıpatıp aynıydı, çillerimiz aynı bölgede toplanmıştı ve aynı boydaydık. (Smith, 2018, p.14)

In the source text, the narrator recalls her first encounter with Tracey, with whom she feels an attraction due to their notable physical resemblance. The two girls possess identical brown skin tones, have freckles in the same areas, and are of equal height. The narrator likens this similarity to a piece cut from the same material. The portrayal of their skin as if it were crafted from a single piece of brown fabric symbolises a sense of uniformity, while also suggesting a common experience of racial identity. Analysing this first encounter from a feminist postcolonial viewpoint reveals that physical attributes, especially the colour of one's skin, play a crucial role in defining racial experiences. The narrator's careful observation of skin tone and freckles reveals the interpretation of racial and gender identities through the body, showing how physical appearances can act as grounds for comparison as well as alienation. Also, for the characterisation of the narrator through external appearance, the scene has central importance. Rather than simply outlining their traits, these elements create a symbolic connection between the two girls, fostering a visual resemblance that briefly conceals their future differences in social and ideological beliefs.

The target text renders the key expressions that may cause non-equivalence problems by using strategies of paraphrasing and neutralising techniques. First of all, by translating the contextual word “tan” into Turkish as “kahve tonu”, the translator opts for the strategy of *translation by a more neutral / less expressive word*. In Western culture, “tan” is frequently associated with mixed-race or lighter-skinned Black identities in Western contexts. Thus, the

translation choice generalises the word as a shade of brown or coffee tone, which reduces the word's cultural and racial connotation in the target culture. Secondly, the figurative expression "as if one piece of tan material had been cut to make us both" is translated as "ikimizi de aynı kumaştan kesip dikmişler gibi". Applying the strategy of *translation by paraphrase using a related word*, the translator retains the metaphoric element in the source and adapts the format in a way that is more familiar to speakers of the target language. Still, the intricate connection between race and the material quality of the tan as a fabric is somewhat diminished because of the broad categorisation of colour.

To conclude, the target text suggests that the Turkish version effectively captures the narrator's close attention to physical resemblances by employing mainly literal techniques, thereby preserving the figurative expressions. However, the generalising strategy is preferred in rendering "tan" as "kahve tonu", which signals that the translator uses a more neutral expression to replace a term that carries cultural and racial implications with a less ideologically loaded alternative. In addition, a paraphrasing strategy is also adopted in reshaping metaphoric expression, but it lessens the embedded discursive construction regarding the relationship between racial identity and material existence. The instance of physical awareness serves as a significant turning point in the narrator's early stages of identity creation. Therefore, the narrator's identity, influenced by postcolonial themes and viewed through her bodily representation, is successfully maintained in the Turkish rendition on a surface level, yet some racial and cultural intricacies deeply embedded in the expressions are modified in the process. Thus, the Turkish translation embraces a partially resistant perspective, maintaining the concept of physical resemblance and the importance of external appearance in the construction of identity, yet it eliminates the racial undertones that play a significant role in shaping the narrator's identity as a postcolonial woman.

Table 38

<i>Source Text:</i>
'What? I'm working.' 'Look close. Not black. Brown. Like you.' 'I'm working.' 'Probably he is half-half, like you. So: this explains.' I looked not at Shelton but at Bahram, very closely. He smiled. 'Half-winner,' he said. I put the phone down, took my apron off and walked out. (Smith, 2017, p.327)
<i>Target Text:</i>
"Ne vardı? Şu an çalışıyorum." "Yakından bak. Siyahi değil. Kahve. Tıpkı senin gibi." "Meşgulüm." "Muhtemelen senin gibi, yarı yarıya. Yani: Bu her şeyi açıklıyor." Shelton' a değil de çok yakından Bahram'a baktım. Bahram gülümsedi: "Yarım galip,". Dedi Telefonu kapattım, önlüğümü çıkardım ve çıkıp gittim. (Smith, 2018, p.383)

The source text conveys a critical moment of racial classification and othering through physical traits. During their conversation with the narrator, Bahram sees the news of Bryan Shelton, a black American tennis player, and asserts that he is not Black but “brown,” similar to the narrator and defines them as “half-half” and “half-winner. Feeling uneasy about the racial labels and physical judgements, she discreetly finishes the talk and walks away. In fact, in this section of the novel, Bahram, as an Iranian pizza restaurant owner for whom the younger version of the narrator works, wants Shelton to lose the tennis tournament just because he is black. This racist attitude of the narrator’s boss is repeated throughout the section as they watch the tennis game on TV. In the quote, this racist approach of Bahram becomes more apparent. In this sense, Bahram’s comments shape both Shelton’s and the narrator’s characterisation based on their skin colour and assumed racial background. His choice of words, like “not black, brown”, indicates a limited perspective on identity, while phrases like “half-half” oversimplify complex heritages into binary divisions. The narrator is subjected to a passive form of racialisation, turning her into a subject of observation, which emphasises her subaltern status as someone who is perceived before she is allowed to express herself. Lastly, the inclusion of a professional tennis player in the narrative enhances the

novel's depth, linking it to real-life discussions about representation, visibility, and the complexities of mixed identity in a postcolonial environment.

In the target text, contextual words infused with cultural and political connotations may pose some non-equivalence problems. In the first instance, the expression "Not black. Brown" is translated as "Siyahi değil. Kahve" by applying Baker's strategy of *translation by a more neutral / less expressive word*. In Turkish, the word "Kahve" denotes a shade of brown. In this sense, the racial discourse is neutralised in the process since the rendering simplifies the complex racial undertones of the word "brown" found in English. Therefore, by generalising the connotation of the colour brown, the ideological complexities are diminished, causing Bahram's racial perspective on Shelton, and indirectly on the narrator, to lose its political edge. In the second instance, the translator opts for paraphrasing techniques. The phrase "half-half" is casual, carries racial connotations, and is frequently used insensitively in English to refer to individuals of mixed racial heritage. The Turkish version of the phrase "Yarı yarıya" is a phrase that neutrally describes a mathematical concept without any racial undertones. Although an accurate expression is chosen in a literal sense, *translation by paraphrase with a related word* is used in translation to convey a conceptual connotation of the word. This eliminates the racial and social implications, transforming a label that carries racial tension into a mere proportion, and thereby lessening the ideological burden and conflict. Similarly, the transference of the contextual idiom "half-winner" as "yarım galip" makes the translation less ironic and reflective concerning racial classification. Referring to both the narrator and Shelton as incomplete and 'half' accomplished people, Bahram again puts them in a subaltern position through their achievements. Employing the literal translation method rather than adding footnotes or other strategies like *translation by cultural substitution*, the translation fails to transfer the offensive and racist impact of the idiom to the target culture by being faithful to the structural construction of the original.

Consequently, classifying her based on her external appearance shapes the narrator's identity as a postcolonial subaltern woman, who is presented as marginalised, uncertain, and lacking autonomy to defend herself in a dialogue loaded with racial discourse. The translation choices faithfully reflect these themes, but they also disclose the emotional and ideological

impact inherent in the source text. The strategies of paraphrasing and generalising reshape the translation in a way that it has also lost its feminist postcolonial critique, as the target audience does not openly get the embedded discourse of racial labelling in a postcolonial setting. Although the narrator maintains a stance of passive withdrawal, the apparent intensity of the power dynamics laden with racial discourse has notably decreased. As a result, the translation takes a partial resistant stance, preserving the characterisation through external appearance while sacrificing the postcolonial analysis regarding the visual interpretation and ideological representation of mixed-race women in postcolonial societies.

Table 39

<i>Source Text:</i>
...I thought of how little I could imagine of what went on. Even the simplest ideas I'd brought with me did not seem to work here when I tried to apply them. I was not, for example, standing at this moment in a field with my extended tribe, with my fellow black women. Here there was no such category. There were only the Sere women, the Wolof, and the Mandinka, the Serahuli, the Fula and the Jola, the last of whom, I was told once, grudgingly, I resembled, if only in basic facial architecture: same long nose, same cheekbones. (Smith, 2017, p.205).
<i>Target Text:</i>
...Bense burada olup bitenler hakkında ne kadar az tahmin yürütebildiğimi düşünüyordum. Yanımda getirdiğim en basit fikirler bile, onları burada uygulamaya çalıştığımda ise yaramıyordu. Örneğin, şu an genişlemiş kabilemle, yani siyahi kadın arkadaşlarımla birlikte bir arazide dikilmiyordum. Burada öyle bir kategori yoktu. Sadece Sere kadınları, Wolof, Mandinka, Serahuli, Fula ve Jola kadınları vardı ki bir keresinde, isteksizce, sadece basit yüz hatları açısından bu sonuncusuna benzediğim söylenmişti: Aynı uzun burun, aynı elmacık kemikleri. (Smith, 2018, p.240)

The source text is from the chapter “Middle Passage”, in which the narrator participates in Aimee’s humanitarian project in a West African country, building a school, and she retells her observations there regarding the local life. In the scene, the narrator and Aimee are touring a local village, where women work in a recovery region to build a life again after a war with the support of the local government and the so-called humanitarian help. Reflecting her observation in a sarcastic way to show the real hardship women experience in their lives daily, the narrator confesses her limited opinion on what women really experience and what she

imagines as a Westerner. She also reflects her thoughts about the external appearance of women aligning with hers. From a feminist postcolonial lens, the text is significant as it presents different layers of feminist perspectives in the narrative. The narrator reflects on her sense of being an outsider among the West African women she encounters. She realises that the notions of solidarity she brought, based on racial unity and feminist connections, do not apply in this particular cultural landscape. The conceptual group known as “Black women” is actually composed of various unique ethnic, linguistic, and cultural identities, including Sere, Wolof, Mandinka, Serahuli, Fula, and Jola. Her visible traits, like “long nose”, serve as a way for her to be somewhat accepted, though this acceptance is hesitant and only offered by others under certain conditions. This suggests that racial identity alone does not secure a sense of community, and that the understanding of embodied identity changes depending on cultural and locational circumstances (Gilroy, 1993). In this respect, the narrator’s identity within a postcolonial framework is illustrated as inconsistent and shaped by external influences that are characterised and challenged through visual representations and cultural boundaries.

While transferring these contextual elements to the target culture, neutralising and paraphrasing techniques have been applied to deal with non-equivalence issues. The first instance is the expression “my fellow black women” that is rendered as “siyahi kadın arkadaşlarım”. Applying *translation by a more neutral or less expressive word*, the rendering becomes more neutral in tone and does not carry the same cultural and political implications as “my fellow black women” does in English. The original phrase signifies a sense of political and emotional unity through skin colour, frequently found in Black feminist narratives to highlight common experiences and identities. Thus, the rich emotional and ideological layers of global Black sisterhood are silenced, lessening the intense sense of disillusionment of the narrator, and so transforms the rendering into a more observational stance rather than a critical one. Another striking example is the translation of “basic facial architecture” as “basit yüz hatları”. The translator uses *translation by paraphrase with a related word* in transferring this figurative expression, which examines how racial identity is expressed through bodily forms in a structural context. The Turkish translation “basit yüz hatları”, meaning “plain facial features”, is more literal and lacks the ideological connotations of the original. Hence, the intricate metaphor loses its depth since the translator opts for a more direct and descriptive

expression that fails to capture the nuanced construction of racial identity suggested by the original phrase. Lastly, the keyword “grudgingly” is translated as “isteksizce”, which is a literal translation accurately reflecting the debated concept of belonging within the text.

In conclusion, the Turkish rendition exhibits a degree of resistance by retaining the ethnic diversity of African women. It also maintains the notion that the narrator’s presence does not inherently foster unity and the tone of hesitant belonging. Yet, the translation preferences erase the ideological significance of the narrator’s sense of disconnection, redirecting the emphasis from racial dynamics and physicality to cultural distinctions. These erasures have a notable impact on the construction of the narrator’s postcolonial female identity. In the source text, the narrator’s understanding that having the same race does not guarantee a similar life experience marks a significant moment of self-reflection. And, her physical appearance serves as a fragile link to a sense of belonging, shaped by the perceptions of others rather than her own identity. In the target text, this awareness is still apparent, but employment of neutral and literal wording instead of vivid or figurative expressions diminishes the conflict between visual similarity and cultural alienation, thereby undermining the feminist postcolonial argument. As such, her visual marginalisation is retained, though the discursive criticism of racial solidarity is erased, which puts the translated text in a partial resistance position.

Environment

The transnational setting in *Swing Time*, shifting between London and West Africa, is vital for exploring themes of cultural displacement, neo-colonial charitable policies, and diasporic selfhood. The environments where the characters reside, such as prestigious venues, poor settlements and early life homes, carry deep ideological weight. The following discussions examine how these configurations are represented in the Turkish translation, and the role spatial dynamics play in presenting subaltern femininity within a global and regional context.

Table 40

<i>Source Text:</i>
One night I dreamt of the Cotton Club: Cab Calloway was there, and Harold and Fayard, and I stood on a podium with a lily behind my ear. In my dream we were all elegant and none of us knew pain, we had never graced the sad pages of the history books my mother bought for me, never been called ugly or stupid, never entered theatres by the back door, drunk from separate water fountains or taken our seats at the back of any bus. None of our people ever swung by their necks from a tree, or found themselves suddenly thrown overboard, shackled, in the dark water - no, in my dream we were golden! No one was more beautiful or elegant than us, we were a blessed people, wherever you happened to find us, in Nairobi, Paris, Berlin, London, or tonight, in Harlem. But when the orchestra started up, and as my audience sat at their little tables with drinks in their hands, happy in themselves, waiting for me, their sister, to sing, I opened my mouth and no sound came out. I woke up to find I had wet the bed. I was eleven. (Smith, 2017, p.100)
<i>Target Text:</i>
Bir gece rüyamda Cotton Club'ı gördüm: Cab Calloway oradaydı, Harold ile Fayard da vardı ve ben kulağımın arkasında bir zambakla podyumda dikiliyordum. Rüyamda hepimiz zariftik ve hiçbirimiz acıyı bilmiyorduk. Annemin benim için aldığı tarih kitaplarının acıklı sayfalarını hiç onurlandırmamıştık; bize çirkin veya aptal diye seslenen olmamıştı; tiyatrolara hiç arka kapıdan girmemiş, farklı su fışkiyelerinden su içmemiş ya da otobüsün arka koltuğuna oturmamıştık. İnsanlarımızın hiçbirini boyunlarından ağaçlara aşılmamış veya ansızın gemiden atılıp kendini zincirlenmiş bir halde karanlık sularda bulmamıştı- hayır, rüyamda hepimiz çok değerliydik! Kimse bizden daha güzel ve zarif değildi. Nerede bulunursak bulunalım kutsal insanlardık. Bulunduğumuz yer, Nairobi, Paris, Berlin, Londra veya bu gece için Harlem olabilirdi. Fakat orkestra çalmaya bağlayıp izleyicilerim ellerinde içkilerle küçük masalarına oturup hallerinden memnun bir şekilde kız kardeşlerinin şarkı söylemesini beklemeye koyulduğunda, ağzımı açtım ve hiç ses çıkmadı. Uyandığımda yatağı ıslattığımı gördüm. On bir yaşındaydım. (Smith, 2018, pp.120-21)

In the source text, the narrator revisits her childhood dream, which is vividly presented and rich with metaphors and expressions concerning collective trauma within a postcolonial context. In the dream, the narrator envisions herself taking the stage at the Cotton Club alongside legendary Black performers in a utopian setting where Black individuals have never faced discrimination, violence, or the burden of historical suffering. Within the dream, they are graceful, admired, and liberated in cities around the world like Harlem, Nairobi, and Paris.

However, as she is about to sing, she cannot make any sound. When she woke up, she realised that she had wet the bed. When the dream is examined from a feminist postcolonial angle, it can be said that the envisioned environment she imagines is in direct opposition to the real-life situations she has learned about and experienced, which include segregation, slavery, and the pervasive dehumanisation of individuals. Locations like Harlem, the Cotton Club, and renowned cities around the world serve as a reflection of both collective and personal aspirations for acknowledgement, beauty, and a feeling of belonging in the collective unconsciousness of the narrator. Thus, the narrator's dream resists dominant colonial perspectives by representing Black individuals as always liberated, regaining their agency through grace, creativity, and a worldwide influence. On the other hand, her voice loss and bedwetting at the age of eleven highlight a return to previously experienced physical trauma. From a feminist postcolonial angle, this portrayal strikingly conveys how their historical legacies shape the self-perception of Black women, even when they are attempting to transcend them (Collins, 2000). Even though the narrator seems to overcome the historically rooted limits of expression, in the end, she is also silenced by losing her voice, like that of other subaltern women.

While rendering this contextually and historically loaded text to the target culture, the translator may face challenges in dealing with culture-specific words and references. Firstly, the cultural reference, “the Cotton Club”, connotes a historically important nightclub in Harlem, New York, and the club is linked to African American performances during the era of segregation (Huggins, 1971). In this respect, the club has historical symbolism that indicates how spaces like “the Cotton Club” functioned as spaces for both racial oppression and the expression of cultural identity through musical performances. (Anderson, 2001). The translation preserves “the Cotton Club” as it is by applying the strategy of *translation using a loan word*, which is a resistant decision demonstrating resilience by maintaining the cultural allusion and encouraging the audience to acknowledge or explore its importance. Yet, without a footnote to explain, Turkish readers unfamiliar with 20th-century Black American culture may struggle to grasp the content. Another conceptual expression, “drunk from separate water fountains” is rendered as “farklı su fışkiyelerinden su içmemiş” by applying *translation by paraphrase using a related word*. In Turkish, the term “fountains” translates to “fışkiye,”

which typically denotes ornamental fountains found in public parks, rather than those intended for drinking, which were racially divided in the United States. A cultural inconsistency exists here; expressions like “içme suyu musluğu” together with further explanation of its historical context would more appropriately represent the era of civil rights in the U.S. This choice diminishes specific historical details surrounding racial division and thus lessens the impact of the critique embedded in the original text. The same strategy, *translation by paraphrase using a related word*, is also applied when translating “none of our people ever swung by their necks from a tree” as “insanlarımızın hiçbiri boyunlarından ağaçlara asılmamıştı”. While the verb “asılmak” implies hanging, it may not possess the same forceful and violent imagery as “swung,” which directly references lynching. In this sense, the rendering has some effectiveness, but it lessens the impact of the horror associated with racial violence found in English. Another instance of non-equivalence in the original text is the expression “we were golden” that is translated as “çok değerliydik”. Employing the strategy of *translation by a more neutral / less expressive word*, the translator tones down the emotional and lyrical aspects of the expression while also reducing the dream’s symbolic meaning. That is because the word “Golden” embodies a rich metaphorical depth that suggests brightness, importance, and dignity, while “çok değerli” is merely a literal translation meaning “very valuable.” In dealing with other cultural references and contextual expressions, the translator opts for literal translation techniques such as “history books my mother bought for me” translated as “annemin benim için aldığı tarih kitapları”, and “I opened my mouth and no sound came out” rendered as “ağzımı açtım ve hiç ses çıkmadı”. In the former instance, the core meaning is upheld, but the emotional depth connecting maternal figures, educational experiences, and inherited trauma represented by “books” is not increased or extended. This makes the translation neutral by losing its intergenerational and collective position. In the latter instance, the narrator’s subaltern status is completely maintained by reflecting the symbolic connotation of a suppressed voice serving as a representation of women’s lack of agency in postcolonial spaces.

From the evaluation of the applied translation strategies in dealing with non-equivalence problems concerning the text’s highly emotional, historical, and collective undertone, it can be concluded that the target text exhibits a degree of resistance, preserving

the narrative structure intact while diminishing its emotional, racial, and lyrical effects. The translator keeps culture-specific names and references as they are, while she also retains the silence and the traumatic discourse in the translation. Still, the neutral translation of some cultural and racial metaphors and symbols, such as “fiskıye” or “asılmak”, loses their cultural and historical connotations in the process and thus obscures the original text’s critique of racial division and violence. This reconstruction has shifted the characterization of the narrator through the imagined environment. In the source text, her identity construction is formed through her resistance against colonial narratives in a postcolonial space, where Black women are honoured rather than dominated. However, her silence and the painful awakening she experiences reveal the deep-seated colonial trauma that is embedded in her identity. In the Turkish adaptation, her feelings of yearning and trauma remain structurally unchanged, yet they are emotionally muted. While her identity as a marginalised, subaltern figure who is voiceless even in her dreams remains intact, the neutral tone of the translation diminishes the impact of that representation. To conclude, the translation choices reflect the narrator’s fragmentated postcolonial identity stuck between fantasy and trauma without its symbolic and ideological burden. This makes the target text a partially resistant one in delivering the feminist postcolonial critique that is deeply embedded in the original narrative.

Table 41

<i>Source Text:</i>
<i>Middle Passage</i> (Smith, 2017, p.161)
<i>Target Text:</i>
<i>Middle Passage</i> (Smith, 2018, p.191)

The source text is adopted from the title of Chapter 4. This chapter has a significant role in constructing the narrator’s postcolonial female identity as it contains her experiences in the West African country, which reveals another dimension of the postcolonial environment in *ST*. Although it is a short phrase, the allusion to the “Middle Passage” evokes a historically and emotionally intense atmosphere; the route of the transatlantic slave trade, where countless Africans were brutally taken to the Americas under appalling conditions (Sharpe, 2016). The

geographical reference in *SW* transcends mere location; it represents a symbolic landscape filled with inherited trauma that lingers in the lives of the enslaved descendants. Indirectly, the narrator's allusion to the "Middle Passage" ties her individual and ancestral narratives to the larger framework of colonialism and the slave trade. The reference "Middle Passage" is essential to the historical erasure of Black women's voices and physical forms, which are frequently disregarded or objectified in the context of slavery. Hence, including the contextually loaded phrase in the text acts as a significant act of memory and a form of resistance. Lastly, it deepens the narrator's identity as a figure formed by complex multifacted of trauma, impacted by gender, race, and the dimensions of memory and space, since the reference evokes intergenerational and collective memories of colonialism through a "passage" as a colonial environment.

While transferring "Middle Passage" to the target text, the translator chooses the strategy of *translation using a loanword plus explanation* by adding a footnote, since there is no direct rendering of the reference. This choice maintains the historical and political significance of the environment, ensuring it is understandable for the target reader. In addition, the footnote explains the historical background of "Middle Passage", including its location and significance for the issue of the slave trade of African people:

Orta Geçit: Afrika, Yeni Dünya ve Avrupa arasındaki üçlü ticaret yolu. Bu yolla gemilere Avrupa'dan yüklenen sanayi ürünleriyle takas edilen milyonlarca Afrikalı, Atlantik köle ticaretinin birer parçası olarak Orta Amerika'ya götürülüyordu. Köleler orada hammadde ile takas ediliyor ve hammadde yüklü gemiler Avrupa'ya geri dönüyordu. (ç.n.) (Smith, 2018, P.191)

The English translation of the footnote is as follows:

Middle Passage: A three-way trade route between Africa, the New World, and Europe. Millions of Africans were shipped from Europe and traded for industrial goods, transported to Central America as part of the Atlantic slave trade. Slaves were exchanged for raw materials there, and ships loaded with raw materials returned to Europe. (t.n.)

This footnote provides further insight into the “Middle Passage” as a component of a trade network connecting Europe, Africa, and the Americas, highlighting the exchange of “industrial goods” for slaves. The content of the footnote discusses the flow of people from Africa to the Americas and back to Europe. The note also ties the economic motivations behind colonialism with the widespread oppression endured by Africans. Nevertheless, the information given predominantly presents the process through the lens of trade economics, incorporating terms like “takas edilen” (exchange) and “hammadde” (raw materials), which could oversimplify the ethical implications of slavery by framing it as a simple exchange rather than a horrific historical fact. Even if it is a short expression, “Middle Passage” reflects a historical space of terror and dislocation, an oceanic environment characterised by bodily suffering, the dismantling of cultural heritage, and gendered violence, particularly against women of African descent (Sharpe, 2016). In the context of feminist postcolonial theory, the mention of this environment connects the narrator’s identity to a history of enforced relocation and voicelessness, crucial for understanding her position in the novel. While the Turkish version maintains the structural link, the economic context in the footnote fails to adequately express the racial and physical violence, particularly that faced by women who were enslaved.

Therefore, the choice of retaining the culture-specific reference by the use of a loanword with an explanatory footnote transfers the cultural and historical association of “Middle Passage” to the target text. This strategy is largely effective in preserving cultural distinctiveness and facilitating reader understanding; however, the footnote’s concentration on economic interactions lessens the impact of the racial and gender violence connected to the reference. This diminishes the overall ideological implications of the reference, especially in relation to the historical suffering faced by Black women, though the Turkish rendering reinforces the narrator’s representation as a postcolonial identity constructed by inherited trauma. In this sense, the reconstruction takes a partial resistance stance since it fails to emphasise the gender-related facets of that trauma in the footnotes.

Table 42

<i>Source Text:</i>
...All paths lead back there, my mother had always told me, but now that I was here, in this storied corner of the continent, I experienced it not as an exceptional place but as an example of a general rule. Power had preyed on weakness here: all kinds of power - local, racial, tribal, royal, national, global, economic - on all kinds of weakness, stopping at nothing, not even at the smallest girl child. But power does that everywhere. The world is saturated in blood. Every tribe has their blood-soaked legacy: here was mine. I waited for whatever cathartic feeling people hope to experience in such places, but I couldn't make myself believe the pain of my tribe was uniquely gathered here, in this place, the pain was too obviously everywhere, this just happened to be where they'd placed the monument. (Smith, 2017, p.316)
<i>Target Text:</i>
...Bütün yollar oraya çıkar, derdi annem bana. Ama şimdi oradaydım ve kıtanın tarihsel açıdan önemli olan bu köşesinde onu istisnai bir yer gibi değil, genel bir kural olarak kabul ediyordum. Güç burada zayıflıktan besleniyordu: Mahalle, ırk, kabile, kraliyet, ulus, dünya ve ekonomiyle ilgili her tür güç, engel tanımadan, küçük bir kız çocuğunda bile duraksamadan her tür zayıflığı avlamışta. Ama güç bunu her yerde yapıyordu. Dünya kana doymuştu. Her kabilenin kana bulanmış bir mirası vardı: Benimki buradaydı. İnsanların bu tür yerlerde tecrübe etmeyi umduğu iç boşaltıcı hissi bekledim. Ama kabilemin acısının sadece burada toplandığına kendimi inandıramadım. Acının her yerde olduğu çok açıktı. Burası tesadüfen anıtın dikildiği yerd sadece. (Smith, 2018, pp.369-70)

In Chapter 6, “Day and Night”, the narrator brings forward the theme of slavery through the image of a monument situated near a river and a ruined village. Visited by European tourists, along with official guides and local people from the neighbourhood who beg for money, the place also features a slavery museum with an empty café. According to the portrayal of the source text, the protagonist travels to a historically significant location in Africa in search of a strong emotional experience. Instead, she perceives it as just another instance among many around the globe where those in power exploit the weak, especially a “girl child”. She realises that pain is a common experience shared by many, not limited to her lineage; it permeates all places, and this area is recognised solely by a monument, devoid of unique meaning. In this respect, the environment in the narrative shapes the narrator’s characterisation in a sense that the protagonist reflects on her journey back to Africa, seen as both a physical return and a symbolic one, representing a connection to her ancestry and a

history filled with violence. Rather than forming a personal and transformative relationship with the environment, she views it as merely one of many places globally associated with oppression and suffering. The surrounding, which her mother had romanticised as something divine, is instead understood as simply another representation of pain and oppression, devoid of any special sacredness or redemptive qualities. Thus, the portrayal characterises the narrator as a disillusioned postcolonial woman in a global world who challenges simplistic accounts of identity, healing, or romanticised ethnic narratives. In addition, when examined from the FCDA perspective, the narrator examines authority as a harmful force, revealing its tendency to target even the most vulnerable “girl child”, thereby highlighting issues of gender-based violence and exploitation. From the tone of the narration, it is clear that she is not looking for resolution; she is instead engaging in both analytical and emotional resistance against the generalised reasoning of symbolic places that falsely claim to represent shared pain.

The translation process may pose significant challenges as the source text presents a highly emotional and historically and ideologically loaded discourse. The translator mainly uses paraphrasing and literal translation strategies to deal with non-equivalence problems. Firstly, translation of “this storied corner of the continent” as “kıtanın tarihsel açıdan önemli olan bu köşesi” shows the use of *translation by paraphrase by using a related word*. In the source text, the word “storied” conjures images of mythological tales, cultural recollections, or narratives, in contrast to “tarihsel açıdan önemli,” which merely presents a basic historical description. Hence, the rendering loses its lyrical tone and deeper meanings, which lessens the connection to rich cultural traditions. Similarly, the strategy of *translation by paraphrase by using a related word* is applied in rendering the ideological expression “Power had preyed on weakness here” as “Güç burada zayıflıktan besleniyordu”. In English, the expression “preyed on” evokes images of predation and violence, while the Turkish equivalent “besleniyordu”, meaning ‘feeds on’, suggests a more metaphorical and less confrontational idea of nourishment. In this sense, the translation reduces the intensity of the original phrase concerning violence, which in turn undermines the ideological challenge to power structures. The same strategy is employed in translating “the world is saturated in blood” as “dünya kana doymuştu”. The original phrase suggests a continuous and intense level of violence, whereas

its Turkish rendering indicates a sense of completion or being fed up, which may even hint at a degree of apathy. The impact of this choice on translation shifts the emotional and temporal framework, conveying a sense of conclusion instead of an ongoing one. Another key expression that may pose challenges in the original text is “not even at the smallest girl child”. The translator renders it as “küçük bir kız çocuğunda bile duraksamadan” by rephrasing it that convey the essence of the original text while ensuring grammatical correctness and a natural flow in Turkish. Through using *translation by paraphrase using a related word*, the representation of brutality affecting young girls continues to exist. The verb “duraksamadan” implies an unrelenting quality, which is consistent with the original intent. Yet, the translation slightly softens the emotional and poetic tone of the original by rendering “the smallest” as “küçük”, which does not have the same force as the original, as it means “small”, while “girl child” possesses a stronger stylistic effect than “kız çocuğu” in terms of rhetorical impact.

As a result, the translation adopts a partially resistant approach, maintaining both the framework and the core message while reducing ideological intensity and softening the theme of violence, especially in the context of power dynamics and human suffering. In the source text, the narrator’s symbolic journey back to Africa is represented not as a healing experience, but as one of critical observation. By breaking down the myths of heritage, she portrays the environment as a global landscape marked by aggression, where those in power take advantage of the defenceless, including young women. In the Turkish adaptation, the main themes remain unchanged, although critical phrases such as “storied,” “preyed on,” and “saturated in blood” are presented with softer or more neutral wording. Therefore, the preferred translation strategies reconstruct the postcolonial female identity of the narrator in a way that her sense of self as a woman marked by postcolonial influences, disillusionment, and critical awareness is still apparent, yet the emotional intensity is softened in the work under discussion. Consequently, the translation takes on a partially resistant approach, keeping the narrator’s postcolonial consciousness intact but softening the emotional and feminist commentary that is essential to her identity construction.

Table 43. Overall evaluation of the discussions (ST)

Characterisation Categories	ST → TT	Strategy Used	The Role of Translation	FP Identity Reconstruction
<i>Action</i> <i>Table 31</i>	Attach myself → tutunmak / experienced myself → yaşamak	More general word (superordinate)/ Paraphrase using a related word	Less resistant (mirroring dominant narratives of colonialism)	Simplification of FPI struggles as personal & presented less oppositional figure
<i>Action</i> <i>Table 32</i>	that heavy formal coat people only put on → ağır ceketler giymiş insanlar / viability study → uygulanabilirlik çalışması	Paraphrase using a related word (2)	Less resistant (less conscious of ideological influences)	Represented as an observer not an active participant
<i>Action</i> <i>Table 33</i>	Toobab → Toobab / Too bad → Çok kötü / Black → Siyahi	Loanword / Paraphrase using a related word / More neutral - less expressive word	Partially resistant (cultural references kept, linguistic disconnection erased)	Redefining FPI hindered, presented as a symbolic outsider
<i>Characteristics of Speech</i> <i>Table 34</i>	a man from nowhere → dansçının ana vatanı yoktu / Bill ‘Bojangles’ Robinson → Bill ‘Bojangles’ Robinson	More general word (superordinate) / Loanword	Partially resistant (postcolonial figure remained & historical and cultural connotation lost)	Conflicts regarding racial history and the impact of artistic traditions lessened
<i>Characteristics of Speech</i> <i>Table 35</i>	Stormy Weather → Stormy Weather / Go on about it → fazla uzatmak / We wouldn’t like that, would we?	Loanword / Paraphrase using a related word (2)	Partially resistant (cultural & historical associations maintained, the racial silencing)	Experiences of marginalization reduced & subaltern representation under white gaze is blurred

	→ Bizim için hiç hoş ve adil olmazdı, öyle değil mi?		and othering softened)	
<i>Characteristics of Speech</i> <i>Table 36</i>	Black children, Black people, Black working-class people → siyahi çocuklar,siyahiler, siyahi işçi sınıfı / Single mother → bekar bir kadın	More neutral - less expressive word (2) /	Partially resistant (maintaining marginalization and the feminist postcolonial critique & the emotional impact and political urgency lost)	The narrator's passive perspective is shaped by Tracey's resistance.
<i>External Appearance</i> <i>Table 37</i>	tan → kahve tonu / as if one piece of tan material had been cut to make us both → ikimizi de aynı kumaştan kesip dikmişler gibi	More neutral - less expressive word / Paraphrase using related words	Partially resistant (physical resemblance maintained & the relation between racial identity and material existence lessened)	Racial undertone that shapes FPI eliminated
<i>External Appearance</i> <i>Table 38</i>	Not black. Brown → Siyahi değil. Kahve / half-half → Yarı yarıya	More neutral - less expressive word / Paraphrase using related words	Partially resistant (external appearance preserved & racial labelling lost)	The imagery associated with the bodies of racially diverse women eliminated
<i>External Appearance</i> <i>Table 39</i>	my fellow black women → siyahi kadın arkadaşlarım / basic facial architecture → basit yüz hatları	More neutral - less expressive word / Paraphrase using related words	Partially resistant (visual marginalization retained & the loss of figurative expression)	Awareness of shared embodiment in the construction FPI kept but cultural and bodily alienation lost
<i>Environment</i> <i>Table 40</i>	the Cotton Club → the Cotton Club /	Loanword /	Partially resistant (cultural and ideological references	The burden of fragmented FPI tied to collective trauma not

	drunk from separate water fountains → farklı su fışkiyelerinden su içmemiş / none of our people ever swung by their necks from a tree → insanlarımızın hiçbiri boyunlarından ağaçlara asılmamıştı	Paraphrase using related words (2)	preserved & metaphors related to racial division and violence lessened)	deeply represented
<i>Environment</i> <i>Table 41</i>	Middle Passage → Middle Passage	Loanword + explanation	Partially resistant (historical and cultural distinctiveness preserved & the footnote's focus on trade lessened gender-based violence)	Subaltern female identity tied to inherited trauma, gender-related facets diminished
<i>Environment</i> <i>Table 42</i>	storied → tarihsel açıdan önemli / this storied corner of the continent → kıtanın tarihsel açıdan önemli olan bu köşesi / Power had preyed on weakness here → Güç burada zayıflıktan besleniyordu / not even at the smallest girl child → küçük bir kız çocuğunda bile duraksamadan	Paraphrase using related words (4)	Partially resistant (themes of postcolonialism preserved & FP critique softened by neutralizing emotional intensity and violence)	Critique about myths and essentialist views regarding Africa and gendered power dynamics reconstructed while the ideological intensity less represented

Table 43 presents a combined perspective on the portrayal of female subjectivity and international identity in the source and target texts of *Swing Time*. It provides a subtle comprehension of how language selections affect ideological communication, achieved through a simultaneous comparison of character indicators and translation approaches. It also functions as an analytical instrument to assess if translation serves as a means of resistance or assimilation. The table brings to light a partially resistant stance taken in the Turkish rendering of the novel. Even though the examined text manages to convey some of the intricate nature of women's movement, ethnicity, and selfhood, it occasionally diminishes or dilutes vital discussions, especially those concerning postcolonial power structures and global imbalances.

Findings from the Analysis of ST:

Table 44. Resistance levels in ST

<i>Resistance Level</i>	<i>Frequency</i>
Resistant	2
Partially Resistant	10
Less Resistant	0
Lack of Resistant	0

Table 45. Baker's applied non-equivalence translation strategies in ST

<i>Strategy</i>	<i>Frequency</i>
Translation by a More General Word (Superordinate)	2
Translation by a more general/less expressive word	5
Paraphrase using an Unrelated Word	0
Paraphrase using a Related Word	15
Loanword	5
Cultural Substitution	0
Omission	0

Analysing the discussion results of *Swing Time* shows a partially resistant approach, with data revealing 10 examples of partially resistant interpretations, while only 2 are fully

resistant, and there are no instances of less resistant or non-resistant translations. This result shows a distinct attempt by the translator to interact with the cultural and ideological intricacies of the original text, albeit not in a consistently radical or entirely oppositional way. The frequent use of paraphrasing with related words (15) and the incorporation of loanwords (5) demonstrates efforts to preserve culturally specific aspects and the postcolonial perspective present in Zadie Smith's writing. Yet, the occurrence of less expressive or general terms (5), as well as superordinate words (2), shows occasional inclinations towards generalisation or simplification. The lack of paraphrasing with unrelated words, cultural substitution, or omissions strengthens the perspective that the translator made a thoughtful effort to remain loyal to the ideological and cultural messages conveyed in the original text. In this respect, the resistance stance highlights a tension between modifying the text for better accessibility and sustaining its postcolonial feminist critique, especially in the depiction of subaltern women and racial identity. Consequently, while the translation does not entirely remove the subversive features of Zadie Smith's narrative, it partially preserves the ideological depth of the original, aligning with the research questions about how translation shapes feminist postcolonial identity in the target culture.

5. CONCLUSION

Over the last several decades, the fields of postcolonial and feminist translation studies have evolved into important analytical lenses for examining how power, identity, and ideology are expressed across diverse languages and cultural contexts. The perception of translation has shifted as well; it is no longer viewed as a simple channel but as a dynamic space where colonial influences, gender narratives, and cultural imbalances are either reinforced or challenged. As this field continues to develop, feminist postcolonial translation studies shed light on the ways in which the voices of the subaltern, particularly those of women, are shaped, misrepresented, or silenced during cross-cultural interactions. By examining the Turkish translations of Zadie Smith's key works, this study sought to enrich the academic discourse surrounding the representation of subaltern women, focusing on how narrative and translation choices influence their re-representation in the target culture. In this respect, this dissertation examines how subaltern women's identities are constructed and reconstructed across different cultures in Zadie Smith's novels, specifically *White Teeth* (2000), *NW* (2012), and *Swing Time* (2016), as well as their Turkish translations. Integrating feminist postcolonial theory and translation studies with narrative analysis, this study explores the use of indirect characterisation categories proposed by Rimmon-Kenan (2005), such as action, external appearance, characteristics of speech, and environment, to depict the discursive construction of fragmented and transitional experiences of women in postcolonial societies. The study further considers how these representations are altered in the translation process, examining whether the Turkish renditions reconstruct, reduce, or resist the ideologies inherent in the original texts. By utilising the framework of Feminist Critical Discourse Analysis (FCDA) established by Lazar (2005), the research emphasises the unequal power dynamics associated with gender that affect both narrative perspective and cultural representation. In addressing contextual words, phrases or expressions in the source text that may pose challenges for the translator, Mona Baker's (2018) non-equivalence strategies of translation by more general/less expressive words, cultural substitution, omission, translation by loanwords, and paraphrasing with a related or unrelated word are applied in the analysis of the selected extracts. There are twelve extracts from each novel, and each of the three instances within the twelve extracts is selected to exemplify a different mode of indirect

characterization as defined by Rimmon-Kenan (2005). Each example has been comparatively examined and critically evaluated within the above-mentioned frameworks on a textual level.

Following the analytical framework discussed in Chapter IV, which applies to the three novels, each research question of this dissertation has been comprehensively addressed, facilitating a clear understanding of the study's content. To start with the first question, '*How does Zadie Smith construct a fragmented or distorted view of subaltern female identity using indirect characterization?*', it can be concluded that Zadie Smith presents a fractured and distorted portrayal of subaltern female identity in her novels *Swing Time*, *NW*, and *White Teeth*, employing an intricate indirect characterization to bring forefront the female identity struggles in a postcolonial space. By disrupting and adding complexity to the conventional understanding of the subaltern woman, especially as articulated by Spivak (2015), this approach questions the essentialist portrayals of marginalised and voiceless women in the novels. Smith's characters illustrate that subaltern women are not merely silent and confined by colonial systems; instead, they possess multifaceted, contradictory, and often fragmented identities that resist the clear-cut distinctions between agency and passiveness. In *White Teeth*, the character Irie Jones navigates the difficulties of societal expectations linked to her race and gender identity. The way she seeks to establish her identity through her Jamaican background and her ties with the Chalfens underscores the challenges of cultural imitation and integration. The empowerment that Irie experiences is rooted in her reclaiming of bodily awareness and the continuity of her lineage, rather than relying on recognition from established narratives or institutional frameworks. In *NW*, Natalie Blake (Keisha) subverts typical subaltern themes by showcasing the rise in social status and career success. However, her identity is characterised by a sense of conflict and isolation. By changing her name from Keisha to Natalie, she seeks to break free from established socio-racial stereotypes; however, her internal struggles and final disintegration reveal that the journey of postcolonial female identity is not a straightforward path to freedom, but rather a continuous process of reconciliation. In *Swing Time*, the narrator builds her identity in relation to other postcolonial women characters: Tracey, her mother, and Hawa, who each illustrate various dimensions of black, female, and postcolonial perspectives. Tracey represents a form of resistance through her dance and her working-class spirit, while the narrator seeks to climb the social ladder,

frequently sacrificing their true self and sense of community in the process. Her complicated relationship with her politically active mother reveals the divides that exist across generations and ideologies. The challenges she faces in connecting with women like Hawa in Africa illustrate the limitations of her Western beliefs and her inability to comprehend the other face of the postcolonial environment. Through these interactions, the narrator's identity is revealed as complex and multifaceted, influenced by the intricate interplay of race, gender, class, and the challenges of displacement within a postcolonial context.

The second research question of the study is *'To what extent do the translators of Zadie Smith's novels either resist or reinforce the ideological position of the source text in the reconstruction of postcolonial female identities, and how have the translation choices impacted the representation of the subaltern women in the target language?'* The analysis and discussion results of *White Teeth* reveal that, although the narrative framework and thematic elements remain intact, the underlying ideological content is softened, as can be inferred from Figures 1 and 2.

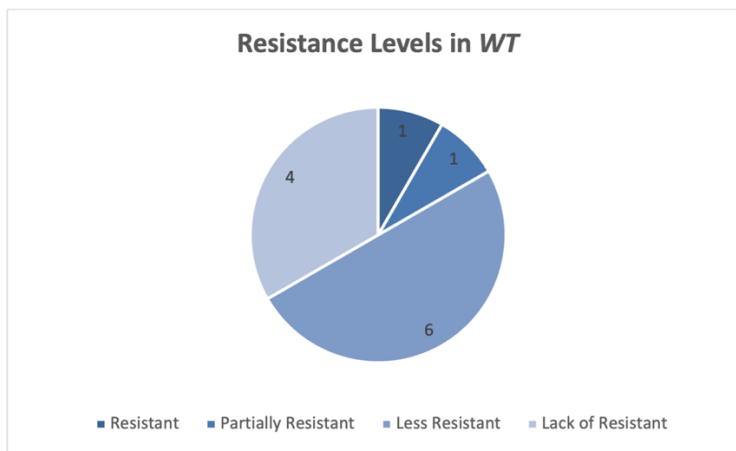


Figure 1. Resistance Levels in WT

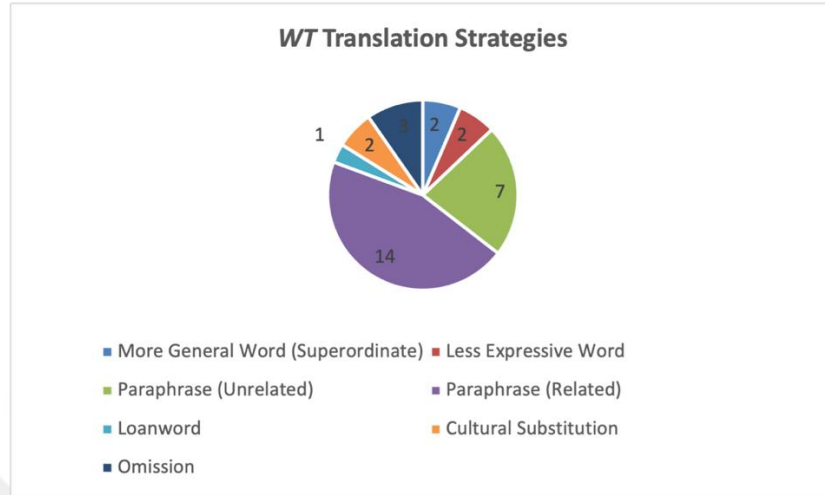


Figure 2. WT Translation Strategies

As indicated in Figure 1, the resistance and partial resistance stances have been detected only once, while less resistance has been detected in six instances, and a lack of resistance has been identified four times. The most preferred translation strategy of Baker (2018) is paraphrasing with a related or unrelated word, as observed in Figure 2. The other preferences that are noticeably observed are the use of more neutral or less expressive words in translation and the use of more general words. Strategies of cultural substitution, loanwords, and omission are detected in small quantities. While paraphrasing approaches promote adaptability and coherence, they often cause a reduction in the strength of ideological beliefs, particularly when dealing with expressions tied to race, gender, or class that carry cultural or political significance. Within feminist postcolonial discussions, language serves not just as a means of representation but also as a platform for resistance; therefore, paraphrasing can inadvertently diminish the potency of subaltern narratives (Spivak, 1987). For instance, the transfer of contextual expressions like “wrongness” or “a tangled web” in Tables 8 and 5, respectively, is rendered through paraphrasing, which reduces generational and colonial trauma to individual complexities. Similarly, choosing neutralising strategies with less expressive words also serves to soften the ideological undertone. Substituting emotionally or racially intense expressions with more formal or respectful language in Turkish often alters the tone from one of resistance to one of appropriation. As seen in the rendering of “damaged

people” in Table 5, the translation dilutes the metaphor for generational suffering related to colonial hegemony. It reconstructs it with a less emotional and critical perspective. As a result, discursive resistance transformed into more subdued or non-political forms of expression, which in turn limits the portrayal of agency in female characters from postcolonial backgrounds. On the other hand, while applying translation by more general words is beneficial for improving comprehension among readers, it removes character-specific and culturally embedded expressions that are important for forming the transitional and fragmented identities central to narratives in postcolonial feminism (Rimmon-Kenan, 2004; Baker, 2006). This also reduces the conflicts a subaltern female subject experiences in a postcolonial space, as seen in the translation of the contextual word “merge” in Table 1. Lastly, the use of omissions and cultural substitutions puts the translation in a less resistant stance. That is because it erases the visibility of experiences shaped by race or gender. Such an approach often creates a narrative that is devoid of political context in the target text, thereby lessening the impact of Smith’s examination of postcolonial Britain and the cultural diversity of the characters. That is primarily observed in the re-narration of “black” as “zenci” in Table 11. From all the discussions, it can be said that the Turkish rendition frequently diminishes the critical racial, cultural, and gender dynamics that are fundamental to Zadie Smith’s narrative of hybrid identity and the challenges encountered by subaltern identities. Consequently, the findings suggest a significant inclination towards a lack of resistance, with a common reliance on paraphrasing and generalisation, thereby compromising the political and emotional richness of postcolonial female identities constructed in the original text.

In the analysis and discussions of the book *NW*, it becomes apparent that the findings highlight a predominantly less resistant attitude that influences the way subaltern female identities are reformed within the Turkish cultural landscape.

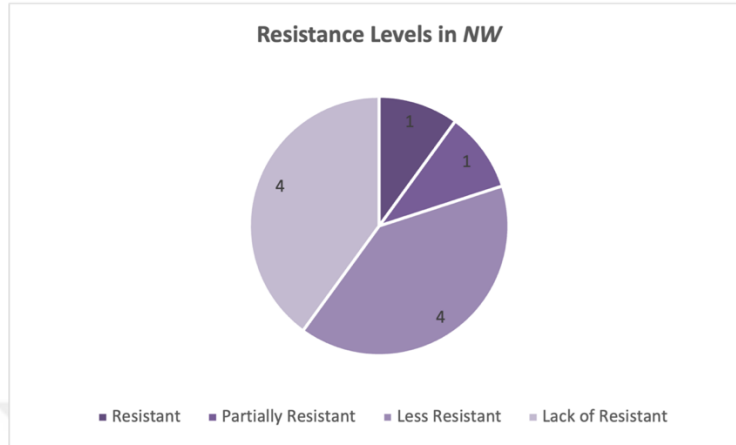


Figure 3. Resistance Levels in NW

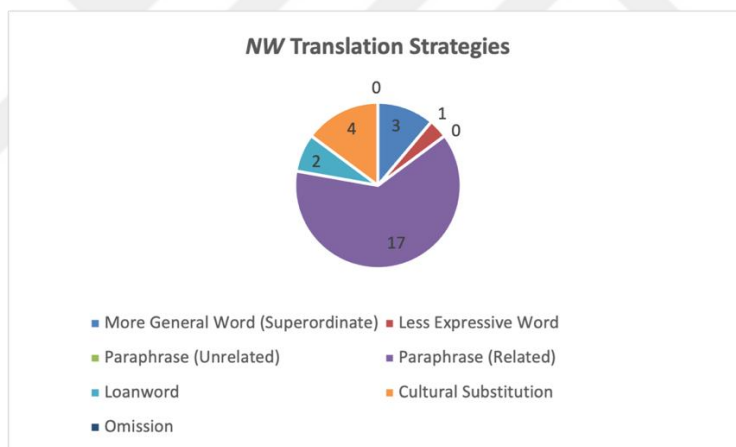


Figure 4. NW Translation Strategies

As seen in Figures 3 and 4, the translator appears to favour fluency and clearness, as evidenced by having four instances of less resistance and four that are non-resistant, in contrast to just one resistant and one partially resistant example. The strategy that is most widely utilised, paraphrasing with related words, often ensures clarity of meaning while softening the tone of politically and racially loaded statements. Expressions like “neglected to the conceptual realm of ‘those church kids’” and “A passport to protected access” in Table 25 promote dominant narratives of colonialism in the target culture. This approach, which

incorporates cultural substitution and generalising strategies, implies a tendency to soften rather than resist the dominant narratives of colonialism. For instance, rendering “the girl in the headscarf” in Table 20 with its cultural substitution fails to challenge the colonial narratives in the portrayal of subaltern women, although it maintains cultural symbolism. In a similar way, the translation of the contextual word “Hair in a giant Afro puff” by the generalising method in Table 23 preserves external appearance. However, the radical nature of her racial identity is erased. The strategy of translation by loan word is also applied in two instances. Loaning words from the source culture may help preserve the cultural and contextual undertone of the narration. Nevertheless, culturally loaded words like “margar” in Table 22 are rendered without any explanation, so the postcolonial hints are lost in translation. While the translation effectively incorporates all elements without any omission, which may suggest a superficial commitment to textual fidelity, it ultimately undermines the emotional resonance and postcolonial insights associated with characters like Natalie (Keisha). Therefore, the Turkish interpretation tends to obscure the complex details of gender and racial identity construction that are fundamental in the narration of the novel, *NW*. This suggests that the conveyance of feminist postcolonial perspectives across different cultural landscapes is conducted in a less resistant manner.

The analysis and discussion results of *Swing Time* suggest that the translation stance is characterised mainly by partial resistance, with 10 of the 12 examples exhibiting this trait, and only two examples falling into the less resistant category, as detailed in Figures 5 and 6.

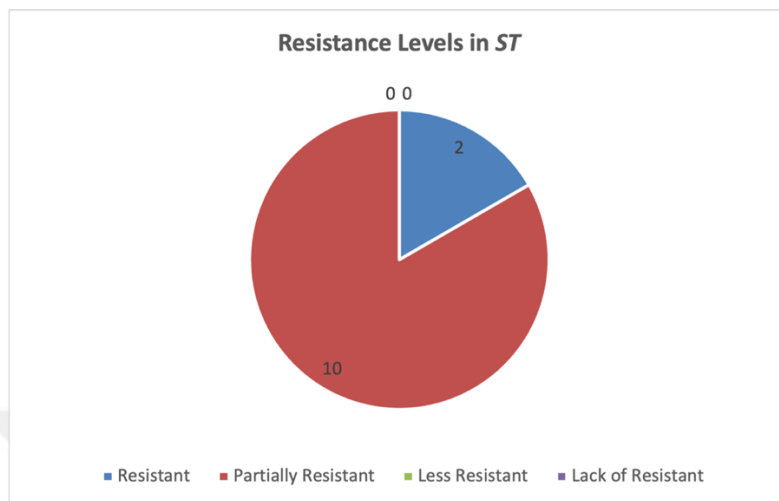


Figure 5. Resistance Levels in ST

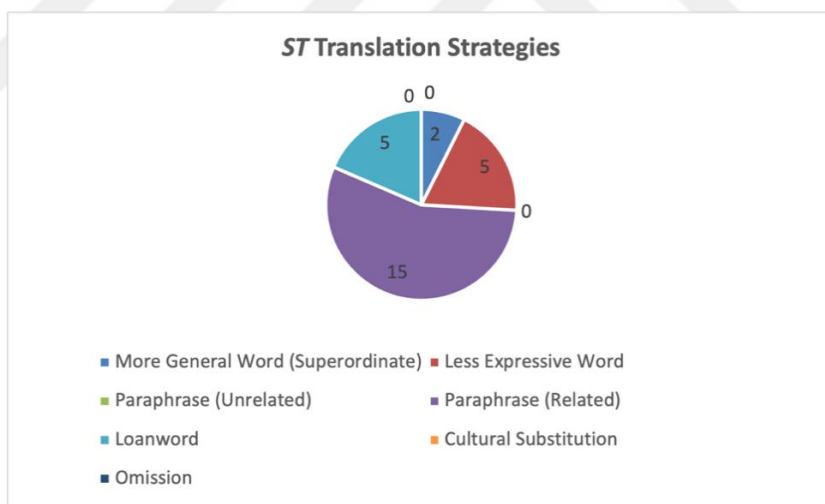


Figure 6. ST Translation Strategies

Remarkably, instances of mainly resistance or lack of resistance were absent, pointing to a consistent, albeit limited, engagement with the ideological aspects of the source text. The strategy that was most often applied involved paraphrasing with a related word, detected 15 times, followed by the use of more neutral or less expressive word choices and loaned words, and in a few instances, generalising strategies. As outlined in Figure 6, cultural substitution,

omission, and paraphrasing with an unrelated word have not been utilised. The findings suggest a careful yet intentional effort to address the critiques related to race, gender, and class inherent in the narrative. This may indicate a translation strategy that maintains a balance between structural accuracy and sensitivity to ideological contexts. Even though adopting less expressive or more neutral language could diminish the rhetorical force of subaltern women's voices, the general translational approach continues to reflect the narration's feminist postcolonial framework. Additionally, the translator's continual use of translation by paraphrase with related words and loaning can demonstrate a desire to connect linguistic gaps while preserving the thematic and cultural significance of the source material. This resonates with the intentions of Feminist Critical Discourse Analysis (Lazar, 2005), which aims to uncover and resist gendered power inequalities through linguistic expression. In this sense, the translation maintains indirect characterisation in *Swing Time* with fidelity, allowing the narrator's multifaceted identity related to race and gender to be easily interpreted in the context of Türkiye. Thus, the results of the discussions suggest that translation can act as a means of empowering postcolonial feminist voices instead of being a process of loss or oversimplification.

To conclude the second research question, the findings collectively indicate that translation plays a crucial role in transforming the feminist postcolonial discourse present in Smith's works, particularly when considering indirect characterisation categories together with translation choices. Although the translations of *Swing Time* showcase a partially resistant attitude in reconstructing the narrator's complex relation to other postcolonial women and in uncovering the discursive critique embedded in the narrative, *White Teeth's* renderings suggest a lack of resistant position as the translation choices weakens the ideological autonomy of the postcolonial female character, Irie and reconstruct her without her critical voice. The translations of *NW* present a less resistant stance by maintaining an ideological undertone on a surface level, while occasional instances of softening contextual elements diminish the translator's ability to resist colonial narratives and considerably limit Natalie/Keisha's voice visibility.

In response to the third research question, ‘*How do the translated representations illuminate the role of feminist postcolonial translation in Türkiye, a country that embodies cultural hybridity without a history of colonisation?*’. The results of the study hold considerable importance when considered in the context of Türkiye’s complex and often contradictory ties to colonialism and postcolonialism. As a country that has not undergone formal colonisation and has historically navigated between Eastern and Western cultural traditions, Türkiye serves as a remarkable setting for the reception and translation of narratives related to postcolonial feminism. In the Turkish adaptations of Zadie Smith’s novels, one can observe not only the translator’s specific decisions but also the larger cultural and ideological interactions that occur in a post-imperial environment, which is not classified as postcolonial. The consistent employment of strategies such as paraphrasing and generalisation, especially evident in *White Teeth*, could signify attempts to present postcolonial themes in a way that is more understandable or recognisable to readers from Türkiye. The way subaltern women are translated and represented in Zadie Smith’s novels highlights how feminist postcolonial translation in Türkiye functions in a culturally diverse but ideologically restricted setting, shaped by its non-colonised yet Western-influenced modernity. The subtle forms of agency, such as fragmentation, silence, or indirect narration, frequently used by Smith’s characters to express resistance, are in danger of being recontextualised or softened in Turkish translation to better suit dominant literary and cultural norms. These norms were shaped historically by Türkiye’s post-defeat trauma (Zarakol, 2022), breaks in epistemological understanding (Parla, 2022), and the narrative development of victimhood (Gürbilek, 2021), as well as by Western mimicry and cultural resistance (Güngör, 2018). Thus, translation transcends being solely a linguistic exercise; it becomes an ideological compromise. The capacity for feminist postcolonial expression within the source text might then be either maintained or lessened, depending on the freedom afforded to the subaltern female voice. Accordingly, the findings of this study highlight the potential and limitations of feminist postcolonial translation within an environment where cultural hybridity coexists with ingrained anxieties concerning representation, modernity and gendered identity. In this regard, this study may enrich the growing literature on feminist postcolonial translation by revealing that Türkiye, although it lacks a colonial legacy, is

involved in the global processes of either reinforcing or resisting colonial discourses through its literary translation practices. One may say that this emphasises the critical need for translation approaches that are contextually aware and ethically grounded, respecting the cultural distinctions of both the source and target languages.

In this respect, the findings demonstrate that translators have an influential role as ideological participants, capable of either reinforcing or resisting the silencing of subaltern women's voices in the transmission of literature across different cultures. Through the lens of feminist postcolonial translation, the results reveal that translation serves as a dynamic platform for ideological engagement, rather than merely an act of linguistic exchange. The preferred strategies, especially paraphrasing, generalisation, and omission, can alter or diminish the political significance of the original narratives, often leading to postcolonial female voices being depicted as less resistant or extremist in the adapted text. Through a comparative examination of *White Teeth*, *NW*, and *Swing Time* and their Turkish adaptations, it is evident that the depiction of marginalised women in the target texts is often inconsistent and, in certain instances, loses its ideological strength. The results indicate that the portrayal of the subaltern woman in Turkish translations varies significantly and is primarily influenced by the translators' position related to whether they oppose or align with dominant narratives. When strategies like paraphrasing or generalisation are applied without critical thought in addressing non-equivalence problems, they may unintentionally reinforce dominant ideologies by suppressing the very opposition that the source material conveys. In this respect, the postcolonial female characters, Irie, Keisha/Natalie, and the narrator, frequently experience a second silencing, not through explicit erasure, but through a process that diminishes their complexity and aligns them with established ideologies.

In conclusion, the findings of this dissertation align with the perspectives of scholars such as Spivak (2015) and Niranjana (1992), who suggest that translation may perpetuate oppressive ideologies if it lacks ideological sensitivity. The translator's influence is not just about language but is also deeply rooted in ideology, determining whether the distorted image of subaltern female identities is rendered invisible, softened, or maintained across cultural and linguistic boundaries. The result of the discussions emphasises the importance of

translation practices that are both ethically aligned and contextually relevant, ensuring that they preserve both the meaning and the political significance of the source text. By adopting this perspective, feminist postcolonial translation can provide a platform for intercultural dialogue while simultaneously acting as a resistance tool against the silencing of marginalised narratives, thus enabling subaltern voices to participate in worldwide literary discussions.



GENİŞLETİLMİŞ ÖZET

Sesleri Çevirmek, Sessizliklere Direnmek: Zadie Smith'in Romanlarında ve Türkçe Çevirilerinde Kadın Kimliğinin İnşasına Feminist Postkolonyal Yaklaşımlar

Feminist postkolonyal çeviri, cinsiyet, dil ve iktidarın kesiştiği noktada önemli bir konuma sahiptir ve tarihsel olarak marjinalleştirilmiş ve sömürgeleştirilmiş bağlamlarda kadınların sesini susturan veya çarpıtan egemen anlatılara meydan okur. Geleneksel çeviri uygulamalarının ataerkil temellerini ve kültürel ve dilsel sınırların ötesine metinlerin aktarılmasında yerleşik kolonyal ideolojileri eleştirir. Çevirmenin etki gücünü ve etik sorumluluğunu ön plana çıkararak, feminist postkolonyal çeviri, madunların seslerinin çeşitliliğini korumayı, kültürel farklılıkların silinmesine direnmeyi ve ırk, cinsiyet, sınıf ve konumun iç içe geçmiş dinamiklerini hesaba katan kesişimsel temsilleri teşvik etmeyi amaçlar. Bunu yaparken, çeviriyi yalnızca dilsel bir aktarım değil, aynı zamanda egemen yapıları pekiştirebilen veya altüst edebilen bir politik müdahale eylemi olarak yeniden çerçeveler.

Bu tez, Zadie Smith'in İnci Gibi Dişler, NW ve Dans Zamanı romanlarında madun kadın kimliklerinin nasıl inşa ve tasvir edildiğini ve Türkçe çeviride bu kimlikleri farklı çeviri yaklaşımlarıyla aracılık etmek için kullanılan yöntemleri yakından incelemiştir. Çalışma, feminist postkolonyal çeviri kuramından yola çıkarak, Gayatri Chakravorty Spivak'ın (2015) egemen söylemlerin, özellikle dilsel unsurlar ve güç hiyerarşilerinin etkileşimi yoluyla, madun grupların gerçek seslerini gölgeleme eğiliminde olduğu perspektifini incelemektedir. Tejaswini Niranjana (1992) çevirinin ideolojik etkilerden bağımsız olmadığını, aksine sömürgeci egemenliğin tarihsel bağlamları ve kültürel entegrasyon süreçleri tarafından şekillendirildiğini savunmaktadır. Anlatıda gömülü olan bu cinsiyetlendirilmiş postkolonyal bağlamları ve ideolojileri ön plana çıkarmak için, Michelle Lazar (2005) tarafından sunulan feminist eleştirel söylem analizi çalışmada karşılaştırmalı olarak uygulanmıştır. Spivak ve Niranjana'nın çeviriye yaklaşımlarıyla birlikte Feminist Eleştirel Söylem Analizini (FCDA) analitik bir araç olarak kullanan bu çalışma, Mona Baker'ın (2018) kültürel aktarma, çıkarma, açıklama ve daha nötr veya genel ifadelerin kullanımını içeren eş değersizlik stratejilerini kullanarak Türkçe çevirinin kaynak metnin ideolojik çıkarımlarını ne ölçüde sürdürdüğüne veya bunlara ne ölçüde direndiğine odaklanmıştır. Analitik çerçeve, Shlomith Rimmon-Kenan'ın (2005) dış görünüş, eylemler, konuşma özellikleri ve çevre gibi unsurlara odaklanan karakterizasyon sınıflandırmasını kullanarak farklı dilsel bağlamlarda kadın kimliklerinin söylemsel oluşumunu incelemiştir. Çalışmanın odak noktası, İngiltere'nin postkolonyal toplumundan, özellikle Londra'nın Kuzeybatı bölgesinden ve Batı Afrika gibi diğer çeşitli postkolonyal alanlardan gelen ikinci nesil kadın karakterlerdir. Romanlardan ve çevirilerinden seçilen alıntılar, bu postkolonyal kadınların feminist bir postkolonyal mercekten karakterize edilmesine odaklanmaktadır. Alıntılarda, postkolonyal travmalar, temalar, metaforlar ve imgelerle yüklü kültüre özgü kelimeler, isimler, deyimler ve ifadeler tespit edilmiş ve bunların postkolonyal kadın kimliği temsiliinin inşası üzerindeki etkileri FCDA çerçevesinde değerlendirilmiştir.

Çevirilerin analizinde bu unsurların değerlendirilmesi, Türkiye'nin hem sömürgecilik hem de postkolonyalizm konusundaki karmaşık konumu nedeniyle anlatıda saklı feminist postkolonyal eleştirinin anlaşılması zor olabileceğinden hem çevirmen hem de Türk okur için zorluk yaratabilecek eşdeğer olmama sorunlarıyla sınırlı tutulmuştur. Kaynak metindeki eşdeğer olmayan unsurların madun konumlanışları ve direniş duruşları doğrultusunda, tercih edilen stratejiler, egemen anlatılara direnme ya da onları destekleme açısından ne ölçüde temsiller oluşturdıklarını ve bu oluşumların hedef metindeki feminist postkolonyal kimlik temsilini nasıl yeniden şekillendirdiğini belirlemek için incelenmiştir.

Metodolojik açıdan, bu araştırma feminist postkolonyal çeviri çalışmalarının teorik bakış açılarına derinlemesine dayanan nitel içerik analizi yaklaşımını kullanmaktadır. Bu yaklaşım, Creswell'in (2014) yorumlayıcı, bağlama duyarlı sorgulamaya odaklanan perspektifini, Saldanha ve O'Brien'in (2013) çeviri çalışmalarındaki sistematik yöntemlerini, Riessman'ın (2008) anlatı tekniğini ve Miles, Huberman ve Saldaña'nın (2014) nitel araştırmayı yinelemeli, tümevarımsal ve bağlam açısından zengin olarak anlama yaklaşımını bir araya getirmektedir. Çalışma, Zadie Smith'in eserlerinde ve bunların Türkçe çevirilerinde madun kadın kimliğinin inşasını incelemek için Baker'ın (2018) çeviri stratejilerini Rimmon-Kenan'ın (2005) karakterizasyon kategorileriyle birleştirerek çok katmanlı bir analitik perspektif oluşturmaktadır. Bu entegre metodoloji, çevirinin kültürel ve ideolojik yönlerine hem hassasiyet hem de kesinlik sağlarken, çevirinin egemen söylemlere nasıl direnebileceğini veya onları nasıl güçlendirebileceğini ortaya koyan karşılaştırmalı bir çerçeve oluşturmaktadır.

Bu bağlamda bu çalışma, feminist postkolonyal çeviri çerçevesini kullanarak, Zadie Smith'in eserlerinde ve Türkçe çevirilerinde madun kadın kimliklerinin kültürler arasında nasıl inşa edildiğini ve yeniden yorumlandığını araştıran beş ana bölümden oluşmaktadır.

Birinci bölümde, araştırma soruları ana hatlarıyla ele alınmakta ve çalışmanın konusu, amacı, önemi ve sınırlılıkları tartışılmaktadır. Araştırma, feminist postkolonyal teori ve çeviribilimin daha geniş temalarına bağlanmaktadır.

İkinci bölümde, postkolonyalizm, feminist postkolonyal teori ve çeviribilim disiplini çevreleyen önemli fikir ve tartışmaları inceleyen literatür taraması sunulmaktadır. Bu bölümde ayrıca Spivak, Niranjana ve Baker gibi teorisyenlerin kuramsal görüşleri vurgulanırken, Zadie Smith'in romanları modern İngiliz postkolonyal anlatıları bağlamına yerleştiriliyor. Ayrıca, bu bölümde postkolonyal temaların ve çeviri pratiklerinin Türkiye'nin akademik ve kültürel ortamındaki rolü incelenmektedir.

Çalışmanın metodolojik yaklaşımı Bölüm 3'te özetlenmiştir. Lazar (2005) tarafından ana hatları çizilen Feminist Eleştirel Söylem Analizi, Rimmon-Kenan (2004) tarafından önerilen dolaylı karakterizasyon çerçevesi ve Baker (2018) tarafından tanıtılan eşdeğer olmama odaklı çeviri stratejilerinin kullanımı incelenmektedir.

Dördüncü Bölümde, İnci Gibi Dişler, NW ve Dans Zamanı romanlarına ve Türkçe çevirilerine odaklanan üç bölüm halinde düzenlenmiş analiz ve tartışma sunulmaktadır. Her alt bölümde, seçilen alıntılar daha önce bahsedilen çerçeveler üzerinden incelenmekte, dolaylı karakterizasyon örnekleri tespit edilmekte ve çeviri yöntemlerinin ideolojik etkileri değerlendirilmektedir.

Sonuç bölümünde, her üç eserden elde edilen bulgular sentezlenerek çalışma sonlandırılmaktadır. Bu bölümde, çeviri kararlarının feminist postkolonyal tartışmalar üzerindeki daha geniş sonuçları, özellikle de Türkiye'nin sömürgeleştirme deneyimi yaşamamış post-emperyal bir ülke olarak kendine özgü kültürel rolü ışığında ele alınmaktadır. Bulgular, bazı çeviri seçimlerinin bir dereceye kadar ideolojik direnci yansıtırken, diğerlerinin ise özellikle açılama, genelleme gibi stratejilerle orijinal anlatıların yıkıcı potansiyelini azalttığını veya etkisiz hale getirdiğini göstermektedir. Bu, çevirinin ideolojik mücadelenin bir alanı olarak nasıl işlev görebileceğini anlamaya katkıda bulunur ve çevirmenin kültürlerarası, cinsiyetçi bir çerçeve içindeki (görünmezliğini) görünürlüğünü ve etki gücünü ortaya çıkarır.

Bu çerçevede, çalışma Türkiye gibi sömürgeci olmayan ancak ideolojik açıdan karmaşık bir ortamda çevirinin kadınların kesişimsel kimliklerini nasıl aracılık ettiğini inceleyerek feminist çeviri çalışmaları, sömürge sonrası edebiyat ve kültürel çalışmalar alanlarına katkıda bulunmaktadır. Çalışma, çeviride direnişi değerlendirmek için bir model önermekte ve feminist sömürge sonrası perspektiflerin daha etik ve politik açıdan daha duyarlı çeviri uygulamalarına nasıl katkı sağlayabileceği konusunda bir tartışma başlatmaktadır.

Sonuç olarak, bu tezin bulguları, çevirinin ideolojik duyarlılıktan yoksun olması halinde baskıcı ideolojileri sürdürebileceğini öne süren Spivak (2015) ve Niranjana (1992) gibi araştırmacıların bakış açılarıyla örtüşmektedir. Çevirmenin etkisi sadece dil ile sınırlı değildir, aynı zamanda ideolojiye de derinlemesine kök salmıştır ve madun kadın kimliklerinin çarpıtılmış imajının kültürel ve dilsel sınırlar ötesinde görünmez hale getirilip getirilmeyeceğini, yumuşatılıp yumuşatılmayacağını veya korunup korunmayacağını belirler. Tartışmaların sonucu hem etik açıdan uyumlu hem de bağlamsal olarak ilgili çeviri uygulamalarının önemini vurgulamakta ve bunların kaynak metnin hem anlamını hem de politik önemini korumasını sağlamaktadır. Bu bakış açısını benimseyerek, feminist postkolonyal çeviri, kültürlerarası diyalog için bir platform sağlarken, aynı zamanda marjinalleştirilmiş anlatıların susturulmasına karşı bir direniş aracı olarak da işlev görebilir ve böylece madun seslerinin dünya çapındaki edebi tartışmalara katılmasını mümkün kılabilir.



REFERENCES

- Achebe, C. (1975). *Morning Yet on Creation Day: Essays*. Anchor Books.
- Achebe, C. (1994). *Things Fall Apart*. Penguin Books.
- Adichie, C. N. (2003). *Purple Hibiscus*. Algonquin Books.
- Aghasiyev, K. & Güven, S. (2024). *A Critical Comparative Examination of Postcolonial Feminist in Andrea Levy's The Long Song and Zadie Smith's Swing Time*. Bridges Publishing.
- Ali, M. (2003). *Brick Lane*. London: Doubleday.
- Ang, I. (2003). "I'm a Feminist but. . . 'Other': Women and Post-national Feminism". In M. Lewis & S. Mills (Eds), *Feminist Postcolonial Theory: A Reader*. Routledge.
- Anderson, P. A. (2001). *Deep River: Music and memory in Harlem Renaissance Thought*. Duke University Press.
- Ahiska, M. (2003). Occidentalism: The Historical Fantasy of the Modern. *The South Atlantic Quarterly*, 102(2/3), 351–379. <https://doi.org/10.1215/00382876-102-2-3-351>
- Arat, N. (1996). Women's Studies in Turkey. *Women's Studies Quarterly*, 24(1/2), 400–411. <http://www.jstor.org/stable/40004541>
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2002). *The Empire writes back: Theory and Practice in Post-colonial Literatures*. Taylor & Francis Group.
- Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-colonial Studies: The key concepts*. Routledge.
- Altman, R. (2008). *A Theory of Narrative*. Columbia University Press.
- Baker, M. (2005). Narratives in and of Translation, *SKASE Journal of Translation and Interpretation*. 1(1): 4-13. http://www.skase.sk/Volumes/JTI01/doc_pdf/01.pdf
- Baker, M. (2006). *Translation and Conflict: A Narrative Account*. Taylor & Francis Group.
- Baker, M. (2018). *In Other Words: A Coursebook on Translation*. Routledge.
- Bassnett, S. & Trivedi, H. (2002). "Introduction". In Bassnett, S & Trivedi, H. (Eds.). *Postcolonial Translation: Theory and Practice*. Taylor and Francis.
- Bernaerts, L., De Bleeker, L., De Wilde, J. (2014). Narration and translation. *Language and Literature (Harlow, England)*, 23(3), 203–212. <https://doi.org/10.1177/0963947014536504>
- Bentley, N. (2008). *Contemporary British Fiction*. Edinburgh University Press.
- Bhabha, H. K. (1994). *The Location of Culture*. Routledge.
- Güngör, B. (2018). *Postkolonyalizm ve Edebiyat. (Postcolonialism and Literature)*. Hece Yayınları.

- Bilgin, I. (2015). Hamlet in Contemporary Turkey: Towards Postcolonial Feminist Rewrites? In *Multicultural Shakespeare* (Vol. 12, Issue 27, pp. 65–74). De Gruyter Open Ltd. <https://doi.org/10.1515/mstap-2015-0006>
- Cassidy, F. G., & Le Page, R. B. (2002). *Dictionary of Jamaican English* (2nd ed.). University of The West Indies Press.
- Castro, O., & Ergun, E. (2017). Feminisms in Translation, Translations in Feminism. In Castro, O. & Ergun, E. (Eds.). *Feminist Translation Studies*. Routledge.
- Childs, P., & Green, J. (2015). *Aesthetics and Ethics in Twenty-First Century British Novels: Zadie Smith, Nadeem Aslam, Hari Kunzru and David Mitchell*. Bloomsbury Publishing Plc.
- Childs, P. & Williams, Patrick, R.J. (1997). *An Introduction to Postcolonial Theory*. Prentice Hall Harvester Wheatsheaf.
- Gray, A. (2024). *Poor Things*. Bloomsbury.
- Crenshaw, K. (1989). Demarginalizing The Intersection of Race and Sex: A Black Feminist Critique of Antidiscrimination Doctrine, Feminist Theory and Antiracist Politics. *University of Chicago Legal Forum*, 1989(1), 139–167.
- Creswell, J. W. (2014). *Research design: Qualitative, Quantitative, and Mixed Methods Approaches* (4th ed.). SAGE Publications.
- Collins, P. H. (2000). *Black Feminist Thought: Knowledge, Consciousness, and the Politics of Empowerment*, (2nd ed.). Routledge.
- Connors, C. (2010). *Literary Theory: A Beginner's Guide*. Oneworld Publications.
- Dalleo, R. (Ed.). (2016). *Bourdieu and Postcolonial Studies*. Liverpool University Press.
- Dangarembga, T. (1988). *Nervous Conditions*. Zimbabwe Publishing House.
- De Bleeker, L. (2014). “Translating Space in Narrative Fiction: Patrick Chamoiseau’s Martinique Seen from a Dutch and English Perspective”. *Language and Literature*, 23(3), 227–243. <https://doi-org.ezproxy.is.ed.ac.uk/10.1177/0963947014536502>
- Devy, G. (1999). Translation and Literary History, An Indian Review. In Bassnett, S & Trivedi, H. (Eds.). *Postcolonial Translation: Theory and practice*. (pp. 182-88). Taylor and Francis.
- Fairclough, N. (1992). *Discourse and social change*. Cambridge: Polity Press.
- Fanon, F. (2021). *Black Skin, White Masks*. Penguin Classics.
- Forster, E. M. (2005). *A Passage to India*. Penguin Classics.
- Gairola, R.K. (2017). “A Manifesto for Postcolonial Queer Translation Studies”. In O. Castro & E. Ergun (Eds.), *Feminist Translation Studies, Local and Transnational Perspectives*. Routledge.
- Gerzina, G. (2017). Zadie Smith: The Geographies of Marriage. In J. Acheson (Ed.), *The Contemporary British Novel Since 2000* (pp. 48-57). Edinburgh University Press.
- Gilroy, P. (1993). *The Black Atlantic: Modernity and Double Consciousness*. Harvard University

Press.

- Greenidge, K. (2017). Shaken Out of Time: Black Bodies and Movement in Zadie Smith's *Swing Time*. *The Virginia Quarterly Review*, 93(1), 196–199. <https://www.jstor.org/stable/26434785>
- Gupta, P. (1998). Post- or Neo-Colonial Translation? Linguistic Inequality and Translator's Resistance. *Translation and Literature*, 7(2), 170–193. <http://www.jstor.org/stable/40339789>
- Gürbilek, N. (2021). *Mağdurun Dili*. (6th ed.). Metis Yayınları.
- Halligey, A. (2022). Emplaced Sounding: Voice, Identity and Place in Zadie Smith's *NW*. *Cultural Geographies*, 29(4), 499-513. <https://doi.org/10.1177/14744740221104485>
- Hill, Constance V. (2010). *Tap Dancing America: A Cultural History*. Oxford University Press.
- hooks, b. (1981). *Ain't I A Woman: Black Women and Feminism*. South End Press.
- Petersen, H. K. & Rutherford, A. (1988). *Double Colonization: Colonial and Post-Colonial Women's Writing*. Inland Book Company
- Huggins, N. I. (1971). *Harlem Renaissance*. Oxford University Press.
- Jansen, B. (2018). Accidental Englishness: Zadie Smith. *Narratives of Community in the Black British Short Story*. Palgrave Macmillan. 10.1007/978-3-319-94860-7.
- Jefferess, David. (2008). Introduction: Postcolonialism and Resistance. In *Postcolonial Resistance: Culture, Liberation, and Transformation* (pp. 3–22). University of Toronto Press. <http://www.jstor.org/stable/10.3138/9781442688841.4>
- Jones, H. (2019). "Narrative". In M. Baker & G. Saldanha (Eds.), *Routledge Encyclopedia of Translation Studies*. (pp.356-360). Taylor & Francis Group.
- Krasner, D. (2002). *A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910–1927*. Palgrave Macmillan.
- Lazar, M.M. (2005). *Feminist Critical Discourse Analysis*. Palgrave Macmillan.
- Lazar, M.M. (2014). "Feminist Critical Discourse Analysis". In S. Ehrlich & M. Meyerhoff & J. Holmes (Eds.), *The Handbook of Language, Gender, and Sexuality*. (pp. 180-199). John Wiley & Sons, Ltd.
- Library of Congress. (n.d.). *Stormy Weather*. In *Notes on Dunham's work*. Retrieved May 13, 2025, from <https://www.loc.gov/collections/katherine-dunham/articles-and-essays/notes-on-dunhams-work/stormy-weather>
- Lewis, R. & Mills, S. (2003). "Introduction". In M. Lewis & S. Mills (Eds), *Feminist Postcolonial Theory: A Reader*. (pp. 1-21). Routledge.
- Lorde, Audre. (2003). "The Master's Tools Will Never Dismantle the Master's House". In M. Lewis & S. Mills (Eds), *Feminist Postcolonial Theory: A Reader*. (pp. 190-206). Routledge.

- López-Ropero, L. (2016). Searching for a “Different Kind of Freedom”: Postcoloniality and Postfeminist Subjecthood in Zadie Smith's. *Journal of the Spanish Association of Anglo-American Studies*, 38(2), 123-139.
- Mann, H. S. (1995). “Women’s Rights Versus Feminism? Postcolonial Perspectives”. In G. Rajan & R. Mohanram (Eds.), *Postcolonial Discourse and Changing Cultural Contexts*. Greenwood Press.
- Mallier, C. (2014). “Tenses in Translation: Benveniste’s ‘Discourse’ and ‘Historical Narration’ in the First-Person Novel”. *Language and Literature*, 23(3), 244–254. <https://doi.org/10.1177/0963947014536>
- Mercer, K. (1994). *Welcome to the Jungle: New Positions in Black Cultural Studies*. Routledge.
- McLeod, J. (2010). *Beginning Postcolonialism*. Manchester UP.
- Masters, B. (2018). *Novel Style: Ethics and Excess in English Fiction Since The 1960s*. Oxford University Press, Incorporated.
- Mills, S. (2003). Gender and Colonial Space. *Feminist Postcolonial Theory: A Reader*. (pp. 692-719). Routledge.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook* (3rd ed.). SAGE Publications.
- Minh-ha, T. T. (1989). *Woman, Native, Other: Writing Postcoloniality and Feminism*. Indiana University Press.
- Mohanty, C. T. (1984). Under Western eyes: Feminist Scholarship and Colonial Discourses. *Boundary 2*, 12(3), 333–358. <https://doi.org/10.2307/302821>
- Mohanty, C. T. (2003). *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity*. Duke University Press.
- Mohanty, C. T. (1984). Under Western eyes: Feminist scholarship and colonial discourses. *Boundary 2*, 12(3), 333–358. <https://doi.org/10.2307/302821>
- Niranjana, T. (1998). Feminism and Translation in India: Contexts, Politics, Futures. *Cultural Dynamics*, 10(2), 133-146. <https://doi.org/10.1177/092137409801000204>
- Niranjana, T. (1992). *Siting Translation: History, Post-Structuralism, and The Colonial Context*. California UP.
- Obscure Hollywood. (n.d.). *Stormy Weather (1943): Film synopsis and discussion*. Retrieved May 13, 2025, from <https://obscurehollywood.net/stormy-weather-1943.html>
- Orsini, F., & Srivastava, N. (2013). Translation and the Postcolonial: Multiple Geographies, Multilingual Contexts. *Interventions*, 15(3), 323–331. <https://doi.org/10.1080/1369801X.2013.824749>

- Öncü, A. (2007). The Politics of Istanbul's Ottoman Heritage in the Era of Globalism: Refractions through the Prism of a Theme Park. In D. Kandiyoti & A. Saktanber (Eds.), *Framing the Middle East: Anthropology and Cultural Critique* (pp. 35–58). I.B. Tauris.
- Reimondez, M. (2017). We need to Talk...to Each Other: On Polyphony, Postcolonial Feminism and Translation. In Castro, O. & Ergun, E. (Eds). *Feminist Translation Studies*. Routledge.
- Rich, A. (2003). "Notes Towards a Politics of Location". In M. Lewis & S. Mills (Eds), *Feminist Postcolonial Theory: A Reader*. (pp. 190-206). Routledge.
- Riessman, C. K. (2008). *Narrative Methods for The Human Sciences*. SAGE Publications.
- Rimmon-Kenan, S. (2005). *Narrative Fiction*. Routledge.
- Rhys, J. (2000). *Wide Sargasso Sea*. Penguin Books.
- Robinson, D. (1997). *Translation and Empire*. Taylor & Francis Group.
- Rushdie, S. (2006). *Midnight's Children*. Random House.
- Parla, J. (2022). *Babalar ve Oğullar: Tanzimat Romanının Epistemolojik Temelleri*. İletişim Yayınları.
- Parmaksız, P.M.Y. (2017). *Türkiye'nin Modernleşmesinde Kadınlar*. İmge Kitapevi.
- Perfect, M. (2014). *Contemporary Fictions of Multiculturalism: Diversity and the Millennial London Novel*. Palgrave Macmillan.
- Pirker, E.U. (2022). Intermedial Acts of Worldmaking: Zadie Smith's *Swing Time*. *Tulsa Studies in Women's Literature* 41(2), 267-283. <https://dx.doi.org/10.1353/tsw.2022.0020>
- Pope, G. (2015). *Reading London's Suburbs: From Charles Dickens to Zadie Smith*. Palgrave Macmillan.
- Sanders, M. (2006). *Gayatri Chakravorty Spivak: Live theory*. Bloomsbury Publishing Plc.
- Saldanha, G., & O'Brien, S. (2013). *Research Methodologies in Translation Studies*. Routledge.
- Said, E. W. (1994a). *Culture and Imperialism*. Vintage.
- Said, E. W. (1994b). *Orientalism*. Vintage Books.
- Scafe, S. (2019). Gendered, Post-diasporic Mobilities and The Politics of Blackness in Zadie Smith's *Swing Time* (2016). *Caribbean Review of Gender Studies*. 13, pp. 93-120.
- Shamma, T. (2009). Postcolonial Studies and Translation Theory. *MonTI. Monografías de Traducción e Interpretación*, (1), 183-196.
- Sharpe, C. (2016). *In the wake: On Blackness and being*. Duke University Press.
- Shohat, E. (1992). Notes on the "Post-Colonial." *Social Text*, 31/32, 99–113. <https://doi.org/10.2307/466220>
- Simon, S. (1999). Translating Interlingual Creation in the Contact Zones. In Bassnett, S & Trivedi, H. (Eds.). *Postcolonial Translation: Theory and practice*. (pp. 58 - 74). Taylor and Francis.

- Simon, S. & Viswanatha. (1999). Shifting Grounds of Exchange. In Bassnett, S & Trivedi, H. (Eds.). *Postcolonial Translation: Theory and Practice*. (pp. 162-81). Taylor and Francis.
- Slavin, M. (2015). Nowhere and Northwest, Brent and Britain: Geographies of Elsewhere in Zadie Smith's "NW." *The Journal of the Midwest Modern Language Association*, 48(1), 97–119. <http://www.jstor.org/stable/43549873>
- Smith, B. (1978). Toward a Black Feminist Criticism. *The Radical Teacher*, (7), 20–27. <https://www.jstor.org/stable/20709102>
- Smith, Z. (2002). *White Teeth*. Penguin Books
- Smith, Z. (2005). *On Beauty*. London: Penguin Books.
- Smith Z. (2012). *NW*. Penguin Books.
- Smith, Z. (2014). *NW Londra*. (Ö. G. Sevim, Trans.). Everest Yayınları.
- Smith, Z. (2017). *Swing Time*. Penguin Books.
- Smith, Z. (2018). *Dans Zamani*. (Ö. G. Sevim, Trans.) Everest Yayınları.
- Smith, Z. (2018). *İnci Gibi Dişler*. (M. Bayatlı, Trans.). (14th ed.) Everest Yayınları.
- Spivak, G. (1987a). "A Literary Representation of the Subaltern: A Woman's Text from the Third World". In *Other Worlds: Essay in Cultural Politics*, pp. 241-268. Methuen.
- Spivak, G. (1987b). "Breast Giver". In *Other Worlds: Essay in Cultural Politics*, pp. 222-240. Methuen.
- Spivak, G. (2003). "Three Women's Texts and a Critique of Imperialism". In Lewis, R., & Mills, S. (Eds.). *Feminist Postcolonial Theory: A reader*. Taylor & Francis Group.
- Spivak, G. (2004). "The Politics of Translation", in Lawrence Venuti (ed.), *The Translation Studies Reader*. Routledge.
- Spivak, G. (2015). "Can the Subaltern Speak?". In Williams, P., & Chrisman, L. *Colonial discourse and post-colonial theory: A reader*. Taylor & Francis Group.
- Stahuljak, Zrinka. (2010). *Minor Empires Translation, Conflict, and Postcolonial Critique*. Translator. 16. 255-274.
- Su, J. J. (2011). *Imagination and the Contemporary Novel*. Cambridge University Press.
- Tancke, U. (2013). White Teeth Reconsidered: Narrative Deception and Uncomfortable Truths. In P. Tew (Ed.), *Reading Zadie Smith: The First Decade and Beyond* (pp. 27-38). Bloomsbury Publishing Plc.
- Tissot, D. (2017). Transnational Feminist Solidarities and the Ethics of Translation. In Castro, O. & Ergun, E. (Eds). *Feminist Translation Studies*. Routledge.
- Töngür, A. N. (2019). *Sömürgecilik Dönemi Sonrası Romanında Müslüman Kadın*. Maltepe Üniversitesi Kitapları.
- Tunç, A. (2009). *Bir Deliler Evinin Yalan Yanlış Anlatılan Kısa Tarihi*. Can Yayınları.

- Venuti, L. (1998). *The scandals of Translation: Towards an ethics of difference*. Taylor & Francis Group.
- Venuti, L. (2017). *The Translator's Invisibility: A history of translation*. Taylor & Francis Group.
- Yıldırım, N. (2017). *Unutma Beni Apartmanı*. (4th ed.). Hep Kitap.
- Zarakol, A. (2024). *Yenilgiden Sonra: Doğu Batı ile Yaşamayı Nasıl Öğrendi*. (B. Cezar, Trans.) (3rd ed.). Koç Üniversitesi Yayınları.
- Zapata, B. P. (2021). *Zadie Smith and Postcolonial Trauma*. Routledge.





CURRICULUM VITAE

Personal Information:

Name – Surname: Feride Çopraşık

Orcid: 0000-0001-9541-5740

Educational Information:

Degree	University/Department	Date
Doctorate	Ankara Hacı Bayram Veli University Translation and Interpreting Studies	2025
Master	Çankaya University English Literature and Cultural Studies	2017
Bachelor	Çankaya University English Language and Literature	2013

Academic Experience:

Year	Institution	Position
2015 – Current	Başkent University	English Instructor

Foreign Languages:

English (C2)

Publications:

Articles Published in International Refereed Journals

1. Sumbul, F. & Ceyhan, N. (2023). Representation of Feminist Translation Strategies in the

2. Turkish Translation of Angela Carter's 'The Bloody Chamber'. *The Journal of World Women Studies*, 8(1), 120-127. <https://doi.org/10.5281/ZENODO.8155017>
3. Sumbul, F. & Söylemez, A. S. (2022). Translating Biblical and Historical Allusions: The Case of Doctor Faustus by Christopher Marlowe. *Çankaya University Journal of Humanities and Social Sciences*. DOI: 10.47777/cankujhss.937402Part of ISSN: 1309-6761
4. Sumbul, F. (2021). Translation of Culture-Specific References in the Turkish Translations of Shakespeare's Macbeth. *International Journal of Language and Translation Studies*, 1(2), 16-28.

Articles Published as Book Chapters:

1. Sumbul, F. & Ceyhan, N. (2023). Deconstructing Spaces Through Translation: Girl, Woman, Other by Bernardine Evaristo”, In: VII-International European Conference on Interdisciplinary Scientific Research, 748-757.

Papers Published as Conference Proceedings:

1. Sumbul, F. (2019). On Drama Translation. The Second International FLE Joint Conference Unity in Diversity: TOBB University of Economics, Ankara, TURKEY.
2. Sumbul, F. (2021). Stylistic Analysis of Lord Byron's She Walks in Beauty and its Turkish Translation. FLE Joint Conference: Unity in Diversity. Ankara, TURKEY.
3. Sumbul, F. & Ceyhan, N. (2023). Deconstructing Spaces Through Translation: Girl, Woman, Other by Bernardine Evaristo. VII-International European Conference on Interdisciplinary Scientific Research. GERMANY.

Master Thesis:

Sumbul, F. (2017). Female Sexuality in Three Jacobean Witchcraft Plays: *Sophonisba, The Witch and The Witch of Edmonton*”. Ankara: Çankaya University.

Educational Activities:

- The Scottish Universities’ International Summer School (SUISS): The University of Edinburgh, Scotland/UK, 2024 (Contemporary Literature)
- The Scottish Universities’ International Summer School (SUISS): The University of Edinburgh, Scotland/UK, 2023 | (Scottish Literature)
- Short-term visiting researcher Program: Nicolaus Copernicus University: Torun, Poland, 2022 | (Anglophone Literature, Culture and Literature Studies)
- Erasmus Program: Nicolaus Copernicus University: Torun, Poland, 2012 | (English Studies)

