

## **(In)Visibility of Translator: A Descriptive Study of Urdu Translation of the Man-Eaters of Tsavo**

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### **Abstract**

*This article addresses the concept of (in) visibility of translator in the Urdu translation of an English novel 'The Man-eaters of Tsavo' by Patterson. Translator's self-positioning is questioned by various translation theorists and scholars in different ways. The issue is raised by a renowned translation theorist Venuti (1995) in his book entitled "The Translator's Invisibility: A History of Translation". He denies translator's (in)visibility and promotes the position of translators visible in their translations. The study examines the aspects that make the translator visible in translation and underscores the reasons for this (in) visibility on textual level. Venuti's theory of invisibility works as a theoretical framework and Ramière's (2006) model of typical procedures is used to analyze the data. The findings reveal the close adherence of source text to the target text, depicting the visible position of the translator by making cultural and linguistic aspects apparent in his translation. He tends to maintain adherence to the source text, authenticity, and accuracy in the translated version of the original text. This research is an aiding tool to develop a better understanding of the translator's visibility in Urdu translation, offering a way for future research on the idea of the translator's position in translations.*

**Keywords:** Translation, Position of Translator, (In)Visibility of the Translator, Venuti's Theory of invisibility.

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### **Introduction**

Translator's self-positioning in the process of transferring a text into a different language has been a significant issue in translation theory and practice. In this regard, the concept of (in) visibility was proposed by a renowned translation theorist Lawrence Venuti in 1995. It is an idea that is under discussion by many translation scholars and is of utmost importance in the field of Translation Studies. This article deals with the notion of the translator's (in) visibility in Urdu translation (Alauddin, 2006) of the English book *The Man-eaters of Tsavo* by analyzing the aspects that make the translator visible in translation.

The term (in) visibility includes two contrastive ideas known as visibility and invisibility. Invisibility refers to the absence of the translator in the translated version of original writing adapting to the target language norms and reducing the foreignness of the text. The translation where translators become invisible is often taken as native to the target culture. Venuti (2008) asserts that translators become invisible when they

translate a text fluently and naturally in the target language to reduce the foreignness and the way it is read by the target readers hiding the cultural as well as linguistic differences of the originally written text. In contrast, translator's position becomes visible when the text is translated in a non-fluent style involving the discontinuities in diction, faithfulness to source text structures, presence of foreign words or the terms imprinted with foreignness and insertion of *cliques* (Ibid.). Venuti also maintains the relation between (in) visibility and the two translation methods, foreignization and domestication, introduced by Schleiermacher (1813). In his view, the visibility of the translator is indicated through foreignization in translation and domestication strategies employed in the translation causes invisibility of the translator. Broadening the concept of (in) visibility, Koskinen (2000) categorizes it as paratextual, textual and extratextual (in) visibility. As the name suggests, paratextual (in)visibility deals with the presence or absence of the translator in paratexts i.e. prefaces or introductory notes of the translated work and extratextual level is related to the translator's economic status and their position in translation reviews. Textual (in) visibility refers to the position of the translator in the text itself (Ibid.).

This article converges its focus on the analysis of (in) visibility of the translator on textual level unveiling the use of different translation procedures. It also aims to examine the (in) visible aspects of the source text in the translation along with the reasons for the decisions made by the translator. Different excerpts are selected purposively and analyzed on both lexical and syntactic level in the light of Venuti's (1995) theory of (in) visibility and the model of the typical progression of translation procedures proposed by Ramière (2006). The study reveals the choices and decisions made by the translators particularly in the context of Urdu translation (Sadia, 2019).

## **Literature Review**

The translation is a reproduction of thoughts and ideas from one language to another. It is the transfer of ideas between different languages and plays an effective role in linking distinct cultures as well as expressing thoughts, beliefs, traditions, and customs of particular communities. Newmark (1981) defines translation as a skill where a statement or message in one language is replaced by the equivalent in another. It is the transfer of textual material between two languages. Along with the transfer of textual material, it also transmits the culture of the speakers of a particular language. Although it works as an operative tool in transferring culture but due to the diverse nature of every culture, a translator faces some difficulties in this complicated process. The main reason behind the problems in the translation process is the linguistic and cultural gap involved between the languages. Newmark (1988) asserts that complexity in translation occurs when languages are linguistically or culturally distant from each other. Generally, languages are distinct in terms of their vocabulary and form that restrict their constituent parts to be placed in a particular linear order to express the ideas in different ways.

Translation perpetually reflects the values of the source as well as the target language (Moqattash, 2017). Irrespective of these values, an equivalent sense should also be conveyed to the target audience. In this context, Levý (2012) calls translation as a 'Decision Process' and all the decisions taken by the translator depending on the translator's position that governs the methods to be used in translating a text. In this regard, Graedler cited in Benner (1994) proposes four methods used by the translators that include new word formation, word replacement with the TL word having the relevancy parallel to the SL term, SL term explanation instead of providing its translation and preservation of SL term in the target text.

Different translation scholars give their opinions related to different translating approaches. Some of the translation scholars prefer fluency in translation molding the text according to the target language norms, while others focus on the preservation of source text norms. In this context, Friedrich (1992) asserts some conceptions of translations in the early period of translation studies. First, "translation process involves the transformation of a text from one language to another to shape the foreign into one's own culture without considering the original." (p.11) Then he asserts that it proposes a way to outshine the text and offers a chance to recreate the text by going beyond the original. Furthermore, he claims that in translation

linguistic abilities are stretched through adding the latent stylistic interventions in the target text. These conceptions unveil a little concern for the source text values as Schulte and Biguenet (2014) argue that these conceptions and practices of past are “rigorous exploitation of the original”. In the same way, a prominent translation theorist Venuti also reviews the traditional concepts regarding translation practice in his work on translation in 1995. Venuti (2008) discusses the past practices in the field of translation studies as well as different ideas theorized by various scholars. He quotes some reviews given by some translation scholars who prefer to keep target language norms in translation avoiding the source text form and meaning. These reviews show that a translation should be natural, fluent, elegant, and crispy with stunning lyrical precision (p. 2-3). According to Venuti, the prime focus of these reviews is on the style instead of the preservation of meaning. Based on historical views of translation and the reviews given by many translation scholars (Balderston, 1992; Bernstein, 1986; Cohen, 1962; Hingley, 1964), Venuti discusses two dichotomous ideas; visibility and invisibility. He opines the idea of (in)visibility of translator and defines it as the presence or absence of the translator in his/her translated work.

The term (in) visibility mainly includes two opposing ideas known as visibility and invisibility. Invisibility occurs when a text is translated into a natural and fluent style. It is produced when foreign texts, whether fiction or non-fiction, are translated by adopting the natural and idiomatic style, making it fluently readable for the target audience (Venuti, 2008). It looks like as originally written in the target culture as it does not manifest linguistic or cultural peculiarities. Historicizing the past practices of translation, Venuti claims that fluent translations are usually appreciated by the translators and reviewers. Translators prefer target bias translation that uses natural and cultural expressions of the target language. Fluency in translation also relies on the syntax that is faithful to the target language norms neglecting the foreign text forms (p.5). He exemplifies the concept by describing the approach used by a British translator Cohen (1962) in his work on invisibility that translators of the 20<sup>th</sup> century focused only on the source text meanings and sense disregarding the form and manner. Furthermore, Susanathi and Artawa (2019) also provide evidence of target-oriented approach by revealing the adaptation of abbreviations in translation leading towards translator’s invisibility.

On the contrary, when it comes to visibility, it is produced when translators tend to translate a foreign text in a non-fluent, explicative, and objective way allowing the foreignness in translation. To be visible in translation, translators make explicit decisions resulting in faithful translation constituting the translator’s voice in their work. Venuti (2008) advocates this approach to translation, as it renders the text in another language without hiding the distinctiveness of foreign elements. By using this approach, translators manifest the cultural and linguistic discrepancies by adding foreign words, calques, and adhering to the source text structures. In this context, supporting the visibility of the translator, Koskinen (2000) relates the idea with terms of fairness, explicitness, integrity, and responsibility. In this regard, translators must preserve the foreignness by uncovering the cultural and linguistic values to the readers.

Venuti (2008) follows the idea of foreignization and domestication, first introduced by Schleiermacher in 1813, and connects it with textual (in) visibility. Schleiermacher (Ibid.) defines domestication as a translation method that depicts the values of the target language by leaving the reader in peace and minimizes the foreignness in the target text by avoiding the insertion of foreign elements in the translation. In other words, it is more related to the matter of becoming invisible by adhering to target culture values. Foreignization, however, sends the target audience towards the foreign text by manifesting its cultural and linguistic differences. Hatim and Mason (2001) assert that foreignization is a contrastive approach to domestication, as it deviates from the linguistic and cultural norms of the target by retaining foreign elements in translation (p.46). Hervey and Higgins (1992) describe foreignization and domestication as two ends of extreme biasness ranging from source text at one end based on literal translation following SL conventions, and target to the other based on free translation neglecting the original’s form.

Some translators and scholars (Bassnett, 1991; Nida, 1984; Westling, 2011) avoid supporting the translator’s visibility and praise the invisible position of the translator. Westling (2011) asserts that the translation where the translator is visible resists target culture norms instead of indicating the difference



between the source and target text. He states that the idea of visibility and invisibility is partly contradictive because a translator cannot be more present by refraining from translating and by preserving cultural references just as they are present in the source. This may highlight the foreignness but there is no role played by the translator. Nida (1984) also supports domestication concerning the fluency and comprehensibility. He asserts that the translator ignores the linguistic and cultural differences so the target audience can focus on the originality of the message rather than form (p.14), and this relevance, in Venuti's view, is attained by replacing foreign items with the known ones to the target readers.

However, Venuti (2008) endorses foreignizing translation where translators become visible to the readers by keeping the strangeness in the translation in a way that it seems like a translation. Furthermore, it helps the target readers discover foreign elements and enriches the target language. On the other hand, domesticating translation makes the translator invisible by transforming the source text under the target-language values. For Venuti, adapting a text through domestication and hiding the foreign values is inequitable in translation. In the same way, Nabokov (1992) calls an awkward translation significantly better than an appealing paraphrase. Domesticating translation does not bridge the gap between both languages and ignores the source text author's choices, while the translation where translator positions him/herself visible, keeps the foreign beauty in the translation (Obeidat & Mahadi, 2019). In this context, advocating the same idea, Li and Jia (2020) suggest by conducting a study on translator's visibility in external publicity translation that translators should employ the foreignizing translation procedures to promote the foreign culture by reserving the source text differences and to enrich the cultural diversity.

Criticizing invisibility, Venuti (2008) claims that domesticated or fluent translation destroys the linguistic and cultural differences between both the source and the target language. He considers translation as the representation of other's culture rather than a product to express yourself, and quote an argument that states that when you are writing a novel, you are writing about people or places, what you are doing is expressing yourself while in translation, you translate instead of expressing yourself (Honig 1985). Bajcic and Basaneze (2020), in context of non-fictional text, assert that translation should be primarily foreignizing because it exposes the intention and objective of the original author. In this context, corpus-based research conducted by Shirinzadeh and Mahadi (2014) investigates the degree of visibility in an English translation of Hafez's lyrics. The results of the research reveal the translator's inclination towards foreignizing translation promoting Venutian thought that foreignization increases the impact of source culture in translation. Ponomareva (2018) also conducts a study on (in)visibility of translator by analyzing both translation methods in the translated version of a Russian literary text. The analysis of culture-specific items including proper names, daily life objects, and political realia is carried out, which uncovers the strong intentions of the translator to be visible in translation by introducing foreign items specifically personal names in the target text. The study suggests that on some occasions, translators choose to lie in the middle of both foreignization and domestication that can also lead to an adequate product.

Venuti (2008) argues that the visible status of the translators allows them to deviate from the dominant cultural and linguistic values in the target language. He promotes the translator's visibility by expressing it as a means of explicating his/her decisions in the text in more apparent ways. "If the readers are kept informed by the translator regarding his/her decisions, all ethical issues are resolved." (Koskinen, 2000, p.98). Coldiron (2012) historicizes the notion of (in)visibility and claims that although foreignness causes resistance in translation, it also maintains the aesthetic contact between two languages and their literary systems.

The idea of (in) visibility inspires numerous translation theorists (Hatim, 2001; Herman, 2003; Koskinen, 2000). Koskinen (2000), in her work, categorizes it as paratextual, textual and extratextual (in) visibility. Paratextual (in)visibility deals with the presence or absence of the translator in paratexts i.e. prefaces or introductory notes of the translated work and extratextual level is related to the translator's economic status and their position in translation reviews. Textual (in) visibility refers to the position of the translator in the text itself. The present article analyzes the translator's (in) visibility in Urdu translated text primarily on a

textual level. It investigates different translation decisions made by the translator leading to his visible or invisible position in the target text.

## Research Methodology

The data for the present study comprises English text *The Man-Eaters of Tsavo* written by Patterson and its Urdu translation by Alauddin(2006). For analysis, different extracts are taken from the source text and its translated version by using the technique of purposive sampling. They are compared to analyze the strategies employed by the translator. The data is presented in tabular form and is analyzed on two levels. The first section deals with the lexical level where translation procedures employed by the translator leading to (in)visibility are analyzed. The other section deals with syntactic analysis, where target text structures are analyzed to examine their adherence to the source text structures unveiling the translator's (in)visibility.

This paper takes its theoretical underpinnings from Venuti's theory of invisibility (2008) and the model of the typical progression of procedures developed by Ramière (2006). In Venuti's view, the idea of visibility and invisibility is strongly associated with the strategies of foreignization and domestication. His theoretical conception states that the domestication strategies in translation result in the invisible position of the translator. In contrast, foreignizing procedures do not conceal the cultural and linguistic discrepancies of the original and the translated text and make the translator visible in the target text.

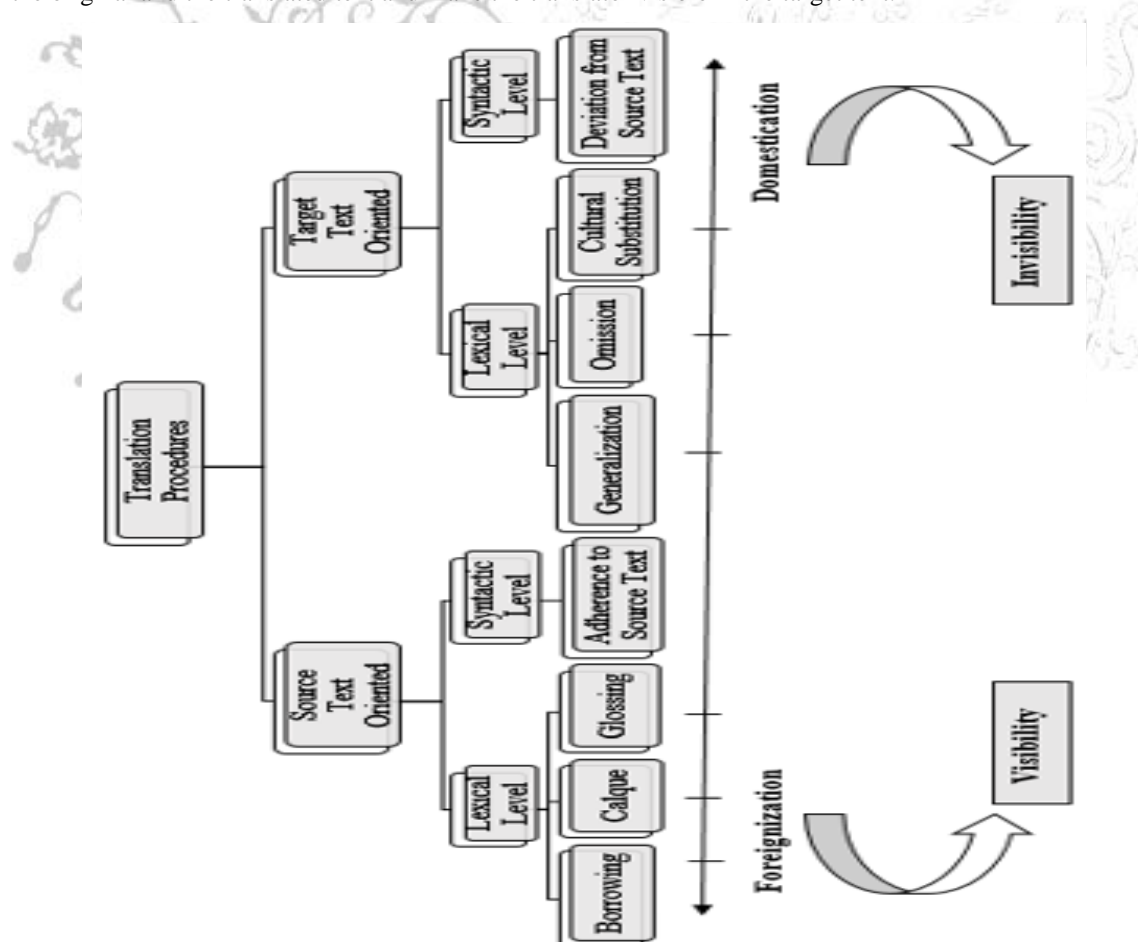


Figure 1: Translation Procedures

Keeping in view the idea of (in)visibility and its strong link with foreignization and domestication, the current research adapts the Ramière's model in accordance with the theory of (in)visibility which is a practicable way to investigate the practices of foreignization and domestication in translated texts for the exploration of translator's (in)visibility on a textual level. The revised model of the typical progression of translation procedures is illustrated above.

Ramière's model of typical procedures is developed on the grounds of translation strategies defined by Ivir (1987) and Newmark (1995). Her model is based on the classification of six translation procedures on a two-pole scale categorized as foreignization and domestication. This polarization comprises six procedures which include borrowing, calque, glossing, omission, generalization, and cultural substitution. All the procedures are divided along the continuum inclining towards one pole or the other. The procedures are classified in a general progression from the most foreignized procedure to the most domesticated. In other words, some procedures are source-text bias and the others are target-text bias leading to the visibility and invisibility of the translator, respectively.

One of the procedures stated in the model is borrowing. Borrowing is the use of the same lexical item in the target text as it is used in the source or other words, the transfer of expression with a slight change in spellings or phonetics (Ramière, 2006). According to her, borrowing is the most exotic procedure in the described model. Calque is another foreignizing procedure that is also known as a literal translation where source text items are translated literally. The next procedure indicating foreignness in translation is glossing where some explanations of the source text elements are given in the target text (Ibid.). These explanations can occur in the main text or the form of footnotes. It is to be noted that glossing usually occurs simultaneously with other procedures such as borrowing where a word is borrowed and its explanation is also provided which leads the translator to be visible.

On the contrary, in Ramière's (2006) view, the most domesticated procedure on the scale is cultural substitution where there is no sense of foreignness rather it domesticates the cultural terms of a foreign text in translation. The second domesticating procedure is a generalization, where a word is replaced with a neutral or super-ordinate term to erase the effect of foreignization in the translation (Ibid). The omission is another procedure used by translators that refers to the removal of the foreign items in the target text (Ibid). Neutralization and omission both are also domesticating procedures that cause the invisibility of the source text items in the translated text. All these procedures are used to transfer the lexical items from the source text to the target text.

In addition to the analysis of lexical items, the present study extends the analysis to the syntactic level as well by analyzing the structures of both texts to examine adherence and deviation between them. The close adherence of the structures of a target text to the source text falls under foreignization and their deviation from the source text falls under the category of domestication. Unlike the procedures, analysis on the syntactic level is not present in Ramière's polarization but included in the model to investigate the signs of (in)visibility on the syntactic level. Thus, the data is analyzed on both lexical and syntactic levels to investigate the strategies employed by the translator.

## **Data Analysis**

This section deals with the analysis and discussion of the data selected from the source text and target text. To analyze the data, different extracts are taken from the source text and target text by using purposive sampling that is appropriate for the current study and supports the set framework. The data is presented in tabular form and is analyzed on the lexical and syntactic level. Data is analyzed on both levels to reveal the choices made by the translator regarding the transfer of lexis as well as formal structures of the source text making his position visible or invisible in translation.

## Lexical Level

### Extract 1.1

ST	TT
While rambling back through the trees I caught sight of a graceful-looking antelope in the distance, and on cautiously approaching closer saw that it was an impala. (p. 137)	جب میں درختوں کے قریب ٹہلتا ہوا چل رہا تھا تو دیکھا کہ ایک خوبصورت ہرن تھوڑے فاصلے پر موجود ہے احتیاط سے مزید قریب ہوا تو پتہ چلا کہ وہ impala (ایک افریقی ہرن جو بہت لمبی چھلانگیں لگاتا ہے) ہے۔

In Extract 1.1, the word *impala* is not translated in the target language, but it is used as it is in the source text with SL script. An explanation is given by using glossing instead of translating the original word that is “ایک افریقی ہرن جو بہت لمبی چھلانگیں لگاتا ہے”. The reason for not translating it is that there is no equivalent sign present in the target language for the specific word. *Impala* is a specie of antelope with curved horns, which is specifically found in Africa. It has no referent in the target region, that is why there is no specific word for it in the target language. Different species of deer can be found in the target region which has different equivalents in the target language, but because of the absence of this specie, no specific term can be found in the target language. *Impala* could be translated as “ہرن” but to render the exact characteristics of the object, it is not avoided to translate the term neutrally. Furthermore, it might be stated as an equivalent word, but it does not fit in the sentence structure because of the repetition of the same word in the same sentence and is also destroying the sense. For example:

جب میں درختوں کے قریب ٹہلتا ہوا چل رہا تھا تو دیکھا کہ ایک خوبصورت ہرن تھوڑے فاصلے پر موجود ہے احتیاط سے مزید قریب ہوا تو پتہ چلا کہ وہ ہرن ہے۔

It is because of the repetition of the word “ہرن” in the given sentence, the structure becomes semantically awkward. It gives an ambiguous meaning which makes no sense for the target readers. The meaning and understanding are the two valuable perspectives of any translated text. If these get missing in any text the purpose of translation is lost. If the same term is translated for antelope as in the given sentence and *Impala* again, there would be no difference between both objects. So, to avoid repetition and ambiguity in translation, glossing is used as an appropriate procedure. The term *impala* is defined briefly by the translator to maintain the difference between both species. Glossing is used to define the term more clearly. The target audience is unfamiliar with the specific term, and if they do not understand the meaning, there would be no use of getting the text translated. The translator uses the strategy of direct borrowing and glossing at the same time to maintain the accuracy and authenticity of the text and creating an exotic effect in the translation. It shows the translator’s preference to foreignize the text because of the reasons stated above. The translator becomes visible by using this strategy, but the authenticity of the text is not compromised.

### Extract 1.2

ST	TT
Accordingly, I secured one of these vehicles, which are pushed by two strapping Swahili boys, and was soon flying down the most part through dense groves of mango, baobab, banana and palm trees, with here and there brilliantly colored creepers hanging in luxuriant festoons from the branches. (p. 4)	چنانچہ میں نے ایک گاڑی بک کرا لی۔ جسے دو سواحلی لڑکے دھکا دے کر چلا رہے تھے۔ وہ جلد ہی ڈھلان پر گاڑی دوڑاتے ہوئے بستی سے باہر نکل گئے۔ راستے کے دونوں جانب ام، کیلے، پام اور Baobab (ایک افریقی پھل) کے گھنے باغات تھے۔ اور چار جانب رنگ برنگی بیلین درختوں کی شاخوں سے جھول رہی تھیں۔



In extract 1.2, the word *Baobab* is not translated, but it is borrowed with the strategy of glossing simultaneously. *Baobab* is a specific kind of tree that can be found in Africa and some European regions. It is because of the unavailability of the specific terms in the target culture, the translator is obliged to use some other strategy to translate it. The purpose is to convey the meaning to the target audience. If the target audience is unfamiliar with the specific term, they do face a problem while reading and understanding a text, so it is the responsibility of the translator to convey the original meaning. So, here the translator uses the procedures of borrowing and glossing to explain the term. The translator could generalize or omit the term, but the originality of the text would have been lost. For example:

راستے کے دونوں جانب آم، کیلے، پام اور دوسرے پھلوں کے گھنے باغات تھے۔ اور چار جانب رنگ برنگی بیلین درختوں کی شاخوں سے جھول رہی تھیں۔

If the text is translated like the suggested structure, the term would have been generalized. The originality of the text would have been destroyed, and the target audience would have never been introduced with a new element of the other culture. The translation is also a tool to know other cultures and getting knowledge from all over the world. So, to preserve the cultural element and the original essence of the source region, the translator uses the strategy of glossing and explains with the original term. Other names of trees are translated because of the availability of their equivalent terms in the target language. They have their referents in the target region; therefore, specific terms for these trees or fruits are available. The translator specifies it as "افریقی پھل" so that the target audience could get familiar with the fruit and tree. This originality provides knowledge to the target audience as well. If it is translated as "دوسرے پھل", the target audience would have been unfamiliar about the culture and its specific items. The translator, by exposing himself in the target text, provides the essence of source language and culture. The example validates the argument asserted by Koskinen (2008) which implies that visibility reflects "impartiality, clarity and explicitness" (p.98) maintaining the source text's foreignness and revealing the foreign elements to the readers by elucidating translation methods used by the translator.

Extract 1.3

ST	TT
For about two hours we pursued our journey into the plateau, and saw and heard a wonderful variety of game, including giraffe, rhino, bush-buck, the lesser kudu, zebra, wart-hog, baboons and monkeys, and many number of <u>paa</u> . (p. 93)	سطح مرتفع کے دو گھنٹوں پر محیط سفر میں ہم نے عجیب و غریب شکار کی جانے والی چیزیں دیکھیں اور سنیں جس میں زرافہ، گینڈا، نسواری رنگ کا برن، سفید دھاریوں والے برن، زبیرا، جنگلی سور، بابون (بندروں کی ایک نسل جن کی تھوٹھنی کتے جیسی، دانت بڑے بڑے اور کولہوں پر درشنی گتے ہوتے ہیں) بندر اور بے شمار چھوٹے برن شامل تھے۔

In extract 1.3, the names of different animals are given in source text and translated accordingly in the target text. The names of these animals are translated according to target culture because of the unavailability and unfamiliarity of the terms. These animals are not found in the target culture; because the referent is unavailable, the linguistic signs are also not found. This type of reference is either generalized or changed according to the target culture by using different strategies. Usually, such references are translated according to the target culture so that the readers identify them easily. Here, in the extract, one of the terms is transliterated along with the strategy of glossing. The word *Baboon* is not translated in the target text and briefly described in brackets. Baboon is a species of monkeys that are found in Africa and the Arabian Peninsula. Baboons are not part of the target region so there is no linguistic sign available in the target culture. In target language "بندر" is generally used for all kinds of monkeys. The target audience is unaware of the other kinds of monkeys that are not present in their culture. The term is not generalized by the translator to maintain the original essence of the foreign culture and language. If the term would have been generalized and translated as "بندر" then the specific term would have remained unknown to the target audience, and the foreign culture would remain hidden for the readers.



There are also some species of deer given in the extract, which are not transliterated but defined briefly so that the target readers could understand what kind of animals are being presented in the source text. The first specie is *bushbuck* that is not available in the target region and is translated as "نسواری رنگ کا ہرن", defined according to the colour of the deer to make the target audience understand and perceive it as it is present in the source culture. Another species described in the extract is *lesserkudu*, translated as "سفید ہرن", which is translated according to its appearance because this kind of deer has white lines on the body and has big horns. By reading the term, an image comes to the reader's mind that represent the true portrayal of the given term. So, by translating these foreign words in such a way, the translator makes his decisions appear to maintain the authenticity and accuracy of the text.

The procedure employed by the translator is leaving the effect of foreignness in the translation. The translator uses the foreignizing procedure as a preferred way to preserve accuracy. The results of the study endorse the current analysis by revealing that the translators use glossing as the best way to depict the accurate meanings of lexical items and create the effect or foreignization leading to visibility.

Extract 1.4

ST	TT
A friend of mine, Captain Haslem, with whom I lived for a few months at Tsavo, was barbarously murdered by some members of this tribe. (p. 147)	میرے ایک دوست Captain Haslem جو ٹساوومیں میرے ساتھ بی رہائش پذیر تھے انہیں اسی قبیلے کے کسی فرد نے انتہائی بے دردی سے قتل کیا تھا۔

In extract 1.4, a name "*Captain Haslem*" is borrowed and written in the source language by adopting English script in the target text. Proper names are also categorized as culture-specific references as mentioned by Aixelà (1997), Vlahov and Florin (1970), Cintas and Remael (2007), and Pedersen (2011). So, to transfer the personal names in the target text, the translator uses pure borrowing as a translation procedure. The name is not translated, but it is written in source language script, which makes the impression of the foreignized text. The translator could use the strategy of domestication and translate it according to the target culture by adopting the name, but he chooses to leave the foreignizing effect. This is because, if he had domesticated the name the originality and essence of the text would have been disappeared. Source text is based on some real stories; therefore, if the translator changes the names or places in translation, the originality of the text could be at risk. Moreover, the translator does not change the script of the name in the target text, which makes it highly exotic and source bias. Translator intends to portray an accurate image of the source text instead of hiding its unique aspects. All the names in the translation are either purely borrowed or transliterated that makes the reader clear that they are reading a translated version.

The analysis approves the study carried out by Ponomareva (2018) on the translator's visibility in English translation from the Russian source text. Her analysis exposes less exotic effect on translation as the names are transliterated, but the current analysis reveals the extreme biasness to the source text by purely transferring the personal names in the translation.

Extract 1.5

ST	TT
After this the railway works were completely stopped; and for the next three weeks practically nothing was done but build "lion-proof" huts. . . (p. 47)	اس کے بعد ریلوے کا کام مکمل طور پر بند ہو گیا اور اگلے تین ہفتوں تک کوئی کام نہیں ہوا سوائے " شیر سے محفوظ" (Loin proof) جھونپڑیوں کی تیاری کے۔

Extract 1.5 shows the visibility of the translator by borrowing the source language script in the target language. The term *loin-proof* is translated as "شیر سے محفوظ", and also defined in source language script by using the strategy of calque. The term originally has no reference in the source language, and it is purely created by the source text author. *Loin-proof* is defined as some kind of defensive home against the loins. In the source text, these are used to name the protective huts that save people from the attack of loins. Concerning the source text, the story revolves around real events where loins are defined as 'man-eaters' because they attack the residents of a specific town 'Tsavo' and eat the humans. So, the people lived there to try to protect themselves by using different techniques, in which one of them is making huts protecting the loins. A compound word is created by the author for such kind of huts because there is no linguistic sign available for such huts in the source language. This compound word here functions as an adjective describing the specific quality of huts. The translator tries to make an equivalent word for this term in the target language. For this purpose, the translator uses calque as a procedure and translates the term in a literal way, as there is no adjective available for the replacement of the source text term. Hence, the translator transfers the term by using calque شیر سے محفوظ in the target text along with pure borrowing of the word. This unusual formation is making the text foreignized and affecting the fluency of the translation by causing resistance in the text for the readers.

The term could be easily domesticated or paraphrased without foreignizing the text. For instance, it could be translated as:

"اس کے بعد ریلوے کا کام مکمل طور پر بند ہو گیا اور اگلے تین ہفتوں تک شیر سے محفوظ رکھنے والی جھونپڑیوں کی تیاری کے سوا کچھ نہ ہو سکا۔"

The suggested structure is comprehensible for the target audience because of the context of the story, but the translator decides to preserve the originality of the foreign text. The translator respects the creativity of the source text author and does not change the originality of the source text. By using this strategy the source language's linguistic aspect becomes visible in the translation by explicating the creativity of the source author.

## Syntactic Level

Extract 2.1

ST	TT
During the early part of last year (1906), I revisited the scene of my former labours and adventures on a shooting trip. Unfortunately the train by which I travelled up from Mombasa reached Tsavo at midnight, but all the same I got out and prowled about as long as time would permit, half wondering every moment if the ghosts of the two man eaters would spring at me out of the bushes. (p. 180)	گزشتہ برس کے اوائل میں (1906) میں اپنے کارکنوں سے تجدید ملاقات اور شکاری مہم پر گیا۔ بدقسمتی سے میری ترین جس سے میں سفر کر رہا تھا، ممباسا سے تساوو نصف شب کے بعد پہنچی۔ لیکن پہلے کی طرح میں آہستہ آہستہ چلتا رہا، ہر لمحہ یہی خیال رہتا کہ کہیں سے وہ آدم خوروں کا بھوت جھاڑیوں سے نکل کر مجھ پر حملہ نہ کر دے۔

Extract 2.1 is analyzed according to the syntactic structures. The target text structure shows a close adherence to the source text structure. The translator, by maintaining the close relation to the source language, translates the text into the target language. Translation has a significant communicative function for the target readers. If the text has fluency, it could be considered as communicative. Even though close adherence to the source text is considered as faithfulness, but it must be communicative to the target audience as well. The extract shows adherence to target text and it is communicative as well, but fluency is taken at risk. Because of the different sentence structures of both languages, there is a conflict in translated structures. The translation is done according to purely source structure as defined below:

During the early part of last year (1906)	گزشتہ برس کے اوائل میں (1906)
I revisited the scene of my former labours and adventures on a shooting trip.	میں اپنے کارکنوں سے تجدید ملاقات اور شکاری مہم پر گیا
Unfortunately	بدقسمتی سے
the train	میری ٹرین
by which I travelled up	جس سے میں سفر کر رہا تھا
from Mombasa reached Tsavo at midnight	ممباسا سے تساوو نصف شب کے بعد پہنچی۔
but all the same I got out and prowled about as long as time would permit,	لیکن پہلے کی طرح میں ابستہ ابستہ چلتا رہا،
half wondering every moment	بر لمحہ یہی خیال رہتا
if the ghosts of the two man-eaters would spring at me out of the bushes.	کہ کہیں سے وہ آدم خوروں کا بھوت جھاڑیوں سے نکل کر مجھ پر حملہ نہ کر دے۔

The structure shows that all the phrases and clauses are translated one by one, and other structures are not molded to maintain the fluency of the text. If the structure is molded and changed it could be;

میں جس ٹرین سے سفر کر رہا تھا بد قسمتی سے وہ ممباسا سے تساوو نصف شب کے بعد پہنچی۔

The recommended translation has fluency in reading and is more comprehensible. In a sentence, there is an embedded clause, which breaks the flow while reading the text.

بدقسمتی سے میری ٹرین، جس سے میں سفر کر رہا تھا، ممباسا سے تساوو نصف شب کے بعد پہنچی۔

In this example "جس سے میں سفر کر رہا تھا" is an embedded clause, which connects the two ends of the sentence. This embedded clause is translated according to the source text form, and gives the exact meaning mentioned in the source language; however, it is strictly adhered to foreign text making the translator visible to the target audience. The translator adds the foreign effect because of the faithfulness with the source text, which makes no communication issue, but it disturbs the fluency of the target text.

Extract 2.2

ST	TT
After this the railway works were completely stopped; and for the next three weeks practically nothing was done but build "lion-proof" huts. . . (p. 47)	اس کے بعد ریلوے کا کام مکمل طور پر بند ہو گیا اور اگلے تین ہفتوں تک کوئی کام نہیں ہوا سوائے "شیر سے محفوظ" (Loin proof) جھونپڑیوں کی تیاری کے۔

In extract 2.2, the target text shows great adherence to the source text by imitating its form. It shows an extreme level biasness towards source language structures. The clauses are arranged in the same sequence as they are in the source text. They are translated in Urdu language without any change as it is shown below:

ST	TT
After this the railway works were completely stopped;	اس کے بعد ریلوے کا کام مکمل طور پر بند ہو گیا
and for the next three weeks practically nothing was done	اور اگلے تین ہفتوں تک کوئی کام نہیں ہوا
but build "lion-proof" huts. . .	سوائے "شیر سے محفوظ" (Loin proof) جھونپڑیوں کی تیاری کے۔

Each clause is translated by following the source text structures. The translator's way of transferring the text from English to the Urdu language is quite unusual in accordance with the target-language values. It

shows the translator's tendency to move the reader towards the source text by closely adhering to the structures and disturbing the fluency of the translation. The sentence can be translated more fluently and naturally by changing the position of the clauses and phrases. For instance, it can be translated as:

اس کے بعد ریلوے کا کام مکمل طور پر بند ہو گیا اور اگلے تین ہفتوں تک سوائے " شیر سے محفوظ" (Loin proof) جھونپڑیوں کی تیاری کے کوئی کام نہیں ہوا۔

The suggested translation is more fluent and the sentence is ending properly. Although the choice made by the translator is not much fluent, it is carrying the accurate source text meanings. The translator, in other words, shows his faithfulness to the source text and tries to make his decisions explicit in the translation.

Extract 2.3

ST	TT
On the way, whom should I meet but my missing guest, Mr. Whitehead, looking very pale and ill, and generally dishevelled. (p. 49)	راستے میں میری ملاقات کس سے ہوئی، اسی نہ پہنچنے والے مہمان سے، یعنی مسٹر وائٹ ہیڈ، جو زرد ہو رہے تھے اور لگتا تھا کہ بیمار ہیں۔ بال بکھرے ہوئے تھے۔

In extract 2.3, the key structure of the text is converted into translation under the rules of Urdu language i.e. SVO to SOV, but the arrangement of different expressions, phrases and clauses in the target language is in the same way as in the source text. There are two types of structures, which are changed in translation. Firstly, those which are changed according to target language rules because every language has different syntactic grammatical rules, and secondly, those which are changed according to the arrangement of the sentence. The first type of conversion is obligatory, and the second conversion depends on the choice of the translator and performs the communicative function in any translated text. If the second conversion is done according to target text norms, it is domesticating practice, and if it is done according to source text rules, it lies in foreignizing practice making the linguistic aspect of the source text visible. In the extract, translator arranges the text according to the source text structure, which causes non-fluency in the text. The structure is arranged as follow:

On the way	راستے میں
whom should I meet	میری ملاقات کس سے ہوئی
but my missing guest	اسی نہ پہنچنے والے مہمان سے
Mr. Whitehead	یعنی مسٹر وائٹ ہیڈ
looking very pale and ill,	جو زرد ہو رہے تھے اور لگتا تھا کہ بیمار ہیں
and generally dishevelled.	بال بکھرے ہوئے تھے

The table clearly shows that the structure of the target text has close adherence to the source text. Every phrase and clause is translated one by one, and the arrangement is not changed to make it easily readable. 'Whom should I meet' seems a questioning sentence, but it is not performing the function of the question here, so, it is meant to be a statement. This is translated as a question statement in the target text, although it could be simply translated as a statement that is fluent and more communicative. For example:

"میری ملاقات اسی نہ پہنچنے والے مہمان سے ہوئی"

So, here is a proper and smooth structure for the target readers. Change in structure has no negative effects on the meaning of the sentence but the fluency. In the very next sentence, the clauses which are " جو زرد ہو رہے تھے اور لگتا تھا کہ بیمار ہیں" can be translated into a single clause, which is more appropriate than translating them separately. For example:



"جو زرد اور بیمار لگ رہے تھے"

This sentence is precise and more fluent, but the translator prefers the adherence of the target text to the source text. However, by using a similar structure as in source text, the translator becomes visible in the target text and faithfulness is not compromised.

Extract 2.4

ST	TT
We were all asleep in the tent, my husband and I in one bed and my two children in another. The baby was feverish and restless, so I got up to give her something to drink; and as I was doing so, I heard what I thought was a lion walking round the tent. I at once woke my husband and told him I felt sure there was a lion about. (p. 110)	ہم لوگ خیمے میں سو رہے تھے۔ میرے شوہر اور میں ایک بستر پر اور میرے دونوں بچے ایک دوسرے بستر پر۔ بے بی کو ہلکا بخار تھا اور وہ بے آرام تھی۔ چنانچہ میں اٹھی تاکہ اسے کچھ پلا سکوں، میں جب یہ کر رہی تھی تو سنا کہ شاید کوئی شیر خیمے کے چاروں طرف چل رہا ہے۔ میں نے فوراً ہی اپنے شوہر کو بیدار کیا اور بتایا کہ شاید کوئی شیر ہے۔

Extract 2.4 also represents biasness towards the source text. Although the syntactic structures of both of the texts are different and translated accordingly, but the arrangement of sentences is rendered according to the source text. The translator does not even change the sequence of sentences, they are written and transferred in the target text without any change. The following table defines the concept completely:

We were all asleep in the tent	ہم لوگ خیمے میں سو رہے تھے۔
my husband and I in one bed	میرے شوہر اور میں ایک بستر پر
and my two children in another	اور میرے دونوں بچے ایک دوسرے بستر پر
The baby was feverish and restless	بے بی کو ہلکا بخار تھا اور وہ بے آرام تھی
so I got up to give her something to drink;	چنانچہ میں اٹھی تاکہ اسے کچھ پلا سکوں
I heard what I thought was a lion walking round the tent.	میں جب یہ کر رہی تھی تو سنا کہ شاید کوئی شیر خیمے کے چاروں طرف چل رہا ہے
I at once woke my husband	میں نے فوراً ہی اپنے شوہر کو بیدار کیا
and told him I felt sure there was a lion about.	اور بتایا کہ شاید کوئی شیر ہے۔

Every clause and phrase is taken one by one and translated in the same sequence. The sequence interrupts the flow of the whole extract. Target text readers need a fluent, communicative and meaningful text. Any discrepancy may lead to loss of interest in any text. So, translators usually add this element in the translation. First three chunks are translated as separately in the target text, but it could be translated in one whole sentence. It conveys the meaning as a whole, but by keeping the norms of Urdu language, it is not ended fluently. For example:

"ہم لوگ خیمے میں سو رہے تھے۔ میرے شوہر اور میں ایک بستر پر اور میرے دونوں بچے ایک دوسرے بستر پر۔"

The end of the sentence is as "پر" but if it is translated as the other way it would be:

"میرے شوہر اور میں ایک بستر پر اور میرے دونوں بچے ایک دوسرے بستر پر خیمے میں سو رہے تھے"

So, the structure gets changed in a whole fluent sentence and according to target language norms. Meaning is also maintained and accuracy is not compromised in this kind of translation. The translator avoids target language norms and strictly follows the source text to remain faithful with source language forms. The next clauses are taken in the same way but could be changed according to target language structures.

چنانچہ میں اٹھی تاکہ اسے کچھ پلا سکوں، میں جب یہ کر رہی تھی تو سنا کہ شاید کوئی شیر خیمے کے چاروں طرف چل رہا ہے۔"

It sentence could be translated as;

"چنانچہ میں اسے کچھ پلانے کے لیے اٹھی، یہ کرتے ہوئے مجھے لگا کہ شاید کوئی شیر خیمے کے چاروں طرف چل رہا ہے۔"

The above sentence is translated according to the target language norms without following any sequence of the source. The translator's choice is obvious to remain faithful to the source text by imitating the form and manner of the source text. The way of transferring a text from one language to another is such as leads to the visibility of the translator.

## Conclusion

The study reveals the extensive use of foreignizing strategies in the translation by making cultural and linguistic aspects of the source text visible in the translated version. The main reason behind this textual visibility is the cultural gap between English and Urdu language. The equivalents of culture-specific references are not always available in the target language due to the distinct nature of both cultures, and they are hence directly transferred in the target text by using different procedures to make the terms comprehensible to the target readers. For instance, borrowing is used as the most frequent procedure in the translation. It indicates the direct transfer of the lexical items with English script in the target text revealing the translator's position visible. By avoiding the use of strategies leading towards domestication, the translator preserves the source text values and accuracy in the translation. Another reason to introduce the source text elements in the target text is to enrich the target language and to be faithful to the source text. In other words, the translator is much in line with the Venutian conception that foreignizing practices increase the significance of foreign culture. It depends on the translator whether he/she maintains the source text structures in the target text or deviates from the source text structures to follow the target norms, making it fluent for the target readers. In this context, the research also exposes the visible position of the translator by unveiling the close adherence of the target text structures to the source text. To cut short, the study concludes that the translator prefers to adhere closely to the source text in apparent ways. The article illustrates the representation of foreign as foreign by reflecting Venuti's optimistic approach towards the translator's visibility and suggests keeping the source text values without affecting the sense.

This research helps to improve the concept of translator's (in) visibility in translation, and plays its significant role in revealing the translator's choices and decisions; particularly in the context of Urdu language. It sets the stage for future researches on the current idea. This study is limited, as it only deals with the textual (in) visibility and restricted to English-Urdu language pair. However, further researches can be conducted in other language pairs and on different levels such as paratextual, textual and extratextual level or by dealing all the levels simultaneously.

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