

TRANSLATING CULTURAL IDENTITY AND POLITICAL RESISTANCE: ANALYSING TRANSLATION STRATEGIES IN FAIZ AHMED FAIZ'S REVOLUTIONARY POETRY

Faiz Mahmood¹, Waqar Ahmad², Ghulam Abbas (Balti)^{*3}

¹Principal Govt Graduate College of Commerce Rawalpindi

²PhD Scholar Riphah International University, Islamabad

³Lecturer, University of Baltistanm, Skardu

¹Mahmood.faiz786@gmail.com, ²waqarahmadna@gmail.com, ^{*3}ghulam.abbas@uobs.edu.pk

Corresponding Author: *

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ABSTRACT

This study examines the translation strategies employed in rendering Faiz Ahmed Faiz's revolutionary poem *Bol, Ke Lab Azad Hain Tere* into English, focusing on the interplay between domestication and foreignization. By analysing how various translations navigate themes of resistance, freedom, and defiance, and comparing them to an AI-generated translation, the study delves into the challenges of preserving the poem's original impact. Using Venuti's framework of domestication and foreignization, it investigates five renowned English translations of the Urdu poem, exploring how translators either adapt the poem to the cultural norms of the target language or preserve the linguistic and cultural specificities of the original. The findings highlight that translating from Urdu to English is a complex task, and not all translators succeed in fully capturing the essence of the original text. Translators unfamiliar with the nuances of Urdu language and culture often struggle to convey the power of the poem's imagery and metaphors. The AI-generated translation, for example, offers a literal rendering that overlooks the poem's intricate metaphors, imagery, and strong messages. In contrast, translators well-versed in both Urdu and English manage to retain the original poem's intensity, successfully transferring its symbolic richness into the target language. This research theorizes that effective translation, especially of politically and socially charged poetry, requires deep familiarity with both the source and target languages. It contributes to translation studies by providing insights into how such works can be translated while balancing fidelity to the cultural and historical context of the source text with the need to make it accessible to a broader audience in the target language.

Keywords: Faiz Ahmed Faiz, *Bol, Ke Lab Azad Hain Tere*, domestication, foreignization, resistance, freedom, politically charged poetry.

INTRODUCTION

Translating literature is a complex endeavor, especially when it comes to faithfully conveying culture-specific items (CSIs). This complexity arises because translators act as bridges between two distinct cultures, each with its own unique modes of thought. Olk (2001) notes that cultural references often involve terms that either lack direct equivalents in the target culture or carry

nuanced meanings that differ significantly from those in the source language. These linguistic and cultural barriers create substantial challenges for translators, who must consider much more than just language when translating CSIs.

Researchers like Baker (2011), Newmark (2010), Nord (2005), and Schäffner and Wieserman (2001) emphasize the added difficulty that cultural

elements bring to the translation process, particularly in the context of CSIs. Misinterpretations or insufficient cultural awareness can complicate translation, sometimes leading to renderings that stray from the intended meaning of the original text. Thus, selecting an appropriate translation strategy becomes vital. Translators must be acutely aware of cultural differences to effectively convey the unique impact and subtleties embedded in the source text (Zagood et al., 2023; Lahiani, 2022; Zhu et al., 2022; Kuleli, 2019; Zare-Behtash and Phorozeoid, 2010). Translation, then, is not merely about substituting words; it involves reinterpreting ideas, emotions, and cultural nuances, making it as much a cultural and interpretive task as a linguistic one.

The true challenge lies in preserving not only the meaning of the original text but also its stylistic, emotional, and socio-cultural depth. Vinay and Darbelnet (1995) distinguish between two approaches: direct translation, which adheres closely to the source language's grammatical and lexical structure, and oblique translation, which calls for greater creativity and adaptation. Translators often encounter inevitable shifts—linguistic changes necessary to capture meaning in the target language (TL) while accommodating structural or cultural differences. Sipayung (2018), for instance, highlights the effects of unit and structure shifts in bilingual textbooks, noting their significant impact on translation accuracy. Similarly, literary translation studies, such as those by Behtash and Moghadam (2017) and Arifiani (2016), underscore the complex adjustments needed to balance fidelity and fluency.

In navigating this intricate balance, translators act as cultural mediators, managing linguistic precision, cultural appropriateness, and ideological nuance. This balancing act becomes especially challenging with works rooted in socio-political themes, as seen in Faiz Ahmed Faiz's *Bol, Ke Lab Azad Hain Tere*. Faiz's poem, a powerful anthem of defiance, resonates with themes of freedom, resistance, and human dignity. However, translating this iconic work from Urdu into English presents unique challenges due to its rich cultural, emotional, and political significance.

This study examines various translations of Faiz's poem by Khalid H. Ansari, Daud Kamal, Naomi Lazard, Shoaib Hashmi, and an AI-generated version. It explores how each translation grapples

with cultural context, poetic structure, and ideological content, aiming to assess whether these translations retain or transform the poem's emotional depth, cultural resonance, and revolutionary spirit. Venuti's domestication and foreignization strategies add another layer of complexity: domestication risks diluting the poem's radical tone, while foreignization preserves ideological intensity but may alienate target language readers.

By analyzing translational shifts and strategies, this research seeks to contribute to discourse on translating socially engaged poetry, underscoring the need for careful political, cultural, and linguistic considerations in preserving the essence of literature across languages and cultures.

Research Questions

1. How do the domestication and foreignization strategies in the translations of "*Bol, Ke Lab Azad Hain Tere*" affect its ideological and emotional impact?
2. How do the selected translations handle the cultural and political nuances of Faiz Ahmed Faiz's poem?

Literature Review

The primary goal of translation in a global context is to convey knowledge, culture, information, history, and historical heritage. In today's world, there is an increasing demand for translation studies that effectively reflect the true essence of each nation as it exists within its own context. Although contemporary translation studies have evolved from earlier frameworks, they still fall short in addressing areas related to high-quality translations, the translation process, and outcomes. While translation studies may be a relatively new field, the act of translation itself is as ancient as humanity, originating with trade caravans and the translation of religious texts and historical manuscripts.

The role of translation in transmitting cultural and ideological contexts has been a central theme in translation studies (Bassnett & Lefevere, 1990; Venuti, 1995). Ignoring cultural context can result in a failure to convey true meanings, leading to an incomplete understanding of the text. When translating resistance poetry, such as Faiz Ahmed Faiz's *Bol, Ke Lab Azad Hain Tere*, this debate becomes more nuanced. Translators are tasked

with maintaining the emotional and political intensity of the original while ensuring its accessibility in the target language (TL). As Alvarez and Vidal (1996) argue, translation is inherently a form of "cultural politics," where decisions made by the translator either preserve or reshape the revolutionary essence of the text. While Venuti's concepts of domestication and foreignization may struggle to fully translate the powerful political message of the poem, translations employing these methodologies still capture the essence of political oppression and cultural dilemmas. By utilizing domestication, these translations effectively communicate the core ideas to the target audience using the most appropriate language.

Translation is not merely a mechanical conversion; rather, it is a process of adapting content into the target language to meet the needs and expectations of its audience. It goes beyond mere equivalence, which seeks an exact match in the target language. Instead, translation involves conveying the essence of the original text, as well as the emotions, culture, and power of its message, ensuring that these elements are effectively transferred through the translation. Translation studies scholars have long debated the intricacies of translating literary works. Susan Bassnett (1980) aptly notes, "Translation is not merely a matter of substituting words in one language for words in another. It involves the recreation of a text in a new cultural context. Lawrence Venuti (1995) echoes this sentiment, introducing the concepts of domestication and foreignization. "Domestication makes the foreign text familiar, while foreignization preserves its cultural difference," he explains.

These thoughts are endorsed by Rahman (2000) and Ali (2003), who stress the need for historical and cultural awareness when translating Faiz's poetry, as his work is deeply embedded in the anti-colonial and socio-political struggles of South Asia. Aijaz Ahmad (1988), articulated the same opinion in his critique of Faiz, emphasizing that translations must stay true to the socio-political roots of the original, particularly when dealing with themes like resistance and freedom. This fidelity is crucial for a poem like *Bol, Ke Lab Azad Hain Tere*, which, although universally resonant in its call for liberation, is firmly rooted in a specific historical and cultural moment.

Research by Behtash and Moghadam (2017) on oblique translation techniques like modulation

and transposition emphasizes how these methods help bridge cultural gaps. However, while useful, they may not fully capture the political and symbolic layers of Faiz's work. Achieving a balance between linguistic accuracy and ideological fidelity becomes crucial when translating such profoundly symbolic and politically charged poetry.

Translation requires linguistic and cultural adaptations, which can alter the original meaning. Research highlights the prevalence of shifts in translation, impacting accuracy (Sipayung, 2018). Case studies on literary and cinematic works demonstrate the complexities of translating cultural elements, underscoring the challenges of preserving the original message across languages and cultures. In line with Venuti's domestication theory, the translators selected for this study favour a flexible, context-driven approach. They transform the original text by adjusting its structure, imagery, and metaphors, and elaborating key themes across several lines. This tailored translation strategy ensures the content resonates with the target language's cultural and linguistic nuances.

Andre Lefevere (1992) weighs in on the domestication vs. foreignization debate. Domestication can lead to cultural homogenization, where the unique characteristics of the source culture are lost." In contrast, foreignization "preserves the cultural specificity of the original text, even if it challenges the target audience."

Translating poetry presents unique challenges. James Holmes (1988) remarks, "Poetry translation requires a deep understanding of linguistic, cultural, and historical contexts." Daniel Weissbort and Ástrádur Eysteinnsson (2006) concur, "Poetry translation is an art that demands sensitivity to the original's rhythm, meter, and imagery."

Scholars have explored the complexities of translating Urdu poetry. Alam (2014) notes, "Urdu poetry's rich cultural and linguistic nuances pose significant challenges for translators." Kumar (2017) adds, "Translation can promote Urdu literature globally, but requires careful consideration of cultural and linguistic differences."

The rise of machine learning raises questions about its potential for poetry translation. Jones (2020) suggests, "Machine learning can aid poetry translation, but human evaluation remains

crucial." Laubli et al. (2019) caution, "Machine translation of poetry requires careful tuning to preserve linguistic and cultural nuances."

Behtash and Moghadam (2017) analyzed the translation of Orwell's *Animal Farm* into Persian, highlighting domestication and foreignization strategies. Arifiani (2016) examined cultural and linguistic adaptations in the film *Bad Boys*. Sipayung (2018) investigated unit and structure shifts in bilingual textbooks.

Lawrence Venuti's influential 1995 distinction between "domestication" and "foreignization" in translation theory builds on Schleiermacher's 1813 essay, which outlined two methods: bringing the reader to the foreign culture or bringing the author closer to the reader's culture. Venuti's "domestication" involves making translations fluent and transparent for the target culture, often leading to an "illusion of transparency" that can obscure the foreignness of the original work to satisfy Anglo-American tastes, which Venuti critiques as an ethnocentric approach. In contrast, "foreignization" seeks to retain cultural and linguistic markers of the original, presenting a non-standard, disruptive translation that emphasizes foreign identity, promoting cultural diversity and resisting imperialism. Venuti argues that foreignization is a form of resistance against cultural dominance, aligning with Antoine Berman's notion of "the trial of the foreign," where translation should highlight the distinctiveness of the original rather than assimilate it. This approach supports postcolonial voices by preserving the writer's cultural expressions and opposing the "deforming" pressures of ethnocentric translation.

In recent years, advancements in big data, computational power, and deep learning have significantly improved neural machine translation (NMT) quality, especially with the adoption of pre-trained techniques (Radford et al., 2018) and the self-attention mechanism (Vaswani et al., 2017). This improvement has made NMT a widely adopted, cost-effective tool for millions daily, integrating human-computer interaction into translation practice and bringing machine translation into mainstream translation studies (Jiang and Niu, 2022). However, while NMT has become central to translation, the linguistic features of machine-translated texts remain underexplored compared to the well-studied characteristics of human translations. In corpus-

based translation studies (CBTS), human translation features, or translation universals (TUs), have been identified, such as increased explicitness, simplification, and avoidance of ambiguity (Baker, 1993). Among these, simplification—defined by Baker (1996) as the subconscious simplification of language by translators—is particularly prominent. Although research on simplification in machine translation is limited, examining whether machine translations also exhibit this feature is essential in the AI era. This study aims to investigate the presence of simplification in NMT, using human translations and original texts as comparative references.

This literature review highlights the complexities of translation, particularly in poetry and Urdu literature. As Venuti (1995) aptly notes, "Translation is an ethical decision, requiring a balance between fidelity and cultural adaptation."

Methodology:

Methodology: Applying Lawrence Venuti's Domestication and Foreignization to Translations of Faiz Ahmed Faiz's "Bol, Ke Lab Azad Hain Tere"

This section outlines the methodological approach adopted to analyze the translations of Faiz Ahmed Faiz's renowned poem "Bol, Ke Lab Azad Hain Tere" through Lawrence Venuti's (1995) model of domestication and foreignization. The study evaluates how the distinct translation strategies applied by Khalid H. Ansari, Daud Kamal, Naomi Lazard, Shoaib Hashmi, Agha Shahid Ali, and an AI-generated translation influence the poem's meaning, cultural nuances, and political messages. By doing so, the research provides insights into how these translations navigate the challenges of rendering Faiz's resistance poetry for English-speaking readers.

1. Research Approach

The research employs a qualitative comparative analysis, centering on the balance between domestication and foreignization in each translation. The focus is on:

Lexical choices, syntax, and cultural references.

The strategies employed to either adapt the poem to the target language (domestication) or preserve the original cultural context (foreignization). The effect of these strategies on the ideological,

emotional, and political dimensions of the poem, particularly regarding its themes of resistance, freedom, and defiance.

2. Textual Selection

This study compares six translations of "Bol, Ke Lab Azad Hain Tere," including:

1. Khalid H. Ansari's Version (2000): A widely circulated contemporary version.
2. Daud Kamal's Version (1985): Known for its literary and poetic approach.
3. Naomi Lazard's Version (1988): Produced by an American poet with an interest in Faiz's political message.
4. Shoaib Hashmi's Version (2004): A translation rooted in Faiz's cultural and linguistic context.
5. Agha Shahid Ali's Version (1997): A translation marked by poetic sensibilities.
6. AI-Generated Version (2024): A recent machine-generated translation reflecting modern translation technologies.

Each translation offers distinct interpretative challenges, making them ideal for an in-depth comparison using Venuti's domestication and foreignization framework.

3. Application of Domestication and Foreignization

The analysis applies Venuti's framework to key aspects of the poem:

a. Lexical and Syntactical Choices

Domestication: Translations that simplify or adapt culturally specific terms. For instance, Ansari's translation replaces "lab" (lips) with more accessible words, potentially losing the symbolic depth of the original.

Foreignization: Retaining the original Urdu terms and structure, as in Shoaib Hashmi's translation, preserves the cultural authenticity, encouraging readers to engage more deeply with the source context.

b. Cultural and Political Context

Domestication: A translation like Lazard's universalizes the political message, detaching it from South Asia's colonial context and focusing on broader themes of freedom.

Foreignization: Hashmi's and Kamal's versions retain historical and cultural references, such as "zanjeer" (chains), offering a more localized, politically charged reading of the poem.

c. Poetic Devices and Structure

Domestication: Adjustments to meter and rhyme, seen in Khalid Ansari's translation, make the poem more accessible to English readers by aligning it with English poetic conventions.

Foreignization: Hashmi's translation seeks to preserve Faiz's original structure and rhythms, even if it challenges conventional English poetic forms.

4. Key Areas of Analysis

To assess each translation's alignment with Venuti's model, the following components are analyzed:

Tone and Voice: Does the translation retain Faiz's tone of defiance, or is it softened for Western readers?

Cultural and Political Symbolism: Are the political metaphors and cultural references preserved, or are they generalized for global understanding?

Emotional Intensity: How is the emotional core of the poem, particularly the line "Bol, ke lab azad hain tere," conveyed in translation?

Poetic Integrity: Does the translation maintain the original's structure, or is it adapted to fit target language norms?

Ideological Messaging: How are Faiz's themes of resistance, social justice, and anti-colonialism represented?

5. Evaluation Criteria

Each translation will be evaluated based on:

Cultural and Political Fidelity: The extent to which the translation preserves the socio-political context of Faiz's original.

Emotional Resonance: Whether the translation captures the poem's emotional power and urgency.

Poetic Faithfulness: How well the translation reflects the form, rhythm, and metaphors of the original Urdu poetry.

Ideological Integrity: The effectiveness of the translation in preserving the underlying themes of freedom and resistance.

6. Challenges and Limitations

Venuti's model highlights the inherent tension between accessibility and authenticity in translation. A domesticated translation might resonate more with a target audience but could lose cultural specificity, while a foreignized translation preserves the original's context but might alienate readers unfamiliar with it. The AI-generated translation poses a unique challenge, as it is constrained by the algorithms governing modern machine translation, often leaning toward domestication for readability. This study explores how each translation navigates these challenges, evaluating their success in balancing fidelity to the original with accessibility for a new audience.

By critically examining these translations through Venuti's lens, the study sheds light on the broader implications of translating politically charged resistance poetry across cultural and linguistic boundaries.

Generalizability/ Research Limitations

While this research provides valuable insights into the translation strategies employed in Faiz Ahmed Faiz's "Bol, Ke Lab Azad Hain Tere," its findings are not generalizable due to the study's focused scope. The analysis is based on a single poem, limiting the applicability of the results to other poetic works. Moreover, despite examining five diverse translations and an AI-generated version, this study's conclusions may not be representative of the broader landscape of poetry translation. The unique characteristics of this poem and its translations may not be replicable across other poetic texts.

Discussions and Results

Detailed Analysis of Translations of "Bol, Ka Lab Azad Hain Tere" Using Venuti's Domestication and Foreignization Model

The study provides a comprehensive analysis of the translations of Faiz Ahmed Faiz's poem "Bol, Ka Lab Azad Hain Tere," through detailed analysis how each translation utilizes domestication and foreignization strategies, highlighting specific examples that illustrate their approaches and the resulting impact on themes of resistance and freedom. The study digs deep to find transfer of ideological and emotional impact of the poem to TT.

Comparative Summary of Strategies

- **Emotional Resonance:** Khalid H. Ansari and Shoaib Hashmi excel in creating emotionally resonant translations that highlight the themes of resistance and freedom. Their use of metaphors and rich imagery evokes strong feelings aligned with Faiz's intent, demonstrating a commitment to foreignization.
- **Cultural Nuance:** Daud Kamal and Naomi Lazard successfully navigate the complexities of cultural representation. Kamal's vibrant imagery and Lazard's balanced approach both preserve the ideological depth of the original while making the translations relatable to English readers.
- **Accessibility vs. Fidelity:** The AI-generated translation exemplifies domestication, prioritizing clarity but at the cost of emotional and cultural depth. In contrast, the human translations, particularly those by Ansari, Kamal, and Hashmi, illustrate the tension between maintaining fidelity to the original and ensuring fluency for the target audience.

Urdu (Source Language)	AI Translation (Target Language)
<p>بول کہ لب آزاد ہیں تیرے بول زبان اب تک تیری ہے تیرا ستواں جسم ہے تیرا بول کہ جاں اب تک تیری ہے دیکھ کہ آہن گر کی دکان میں تند ہیں شعلے سرخ ہے آہن کھلنے لگے قفلوں کے دبانے پھیلا ہر اک زنجیر کا دامن بول یہ تھوڑا وقت بہت ہے جسم و زبان کی موت سے پہلے بول کہ سچ زندہ ہے اب تک بول جو کچھ کہنا ہے کہہ لے</p>	<p>Speak, for your lips are free, Your tongue, still yours, remains. Your body, frail, still yours, Speak, for your life, still yours, remains. See, in the smithy of iron chains, Flames blaze, red-hot, and unchained. The locks are opening, one by one, Every fetter's grasp is undone. Speak, for this brief moment is long, Before body and tongue meet death. Speak, for truth still lives, and is strong, Speak, say what you must, before breath.</p>

Table 1 Comparison of AI generated Text and Urdu Poem “Bol Ka Lab Azad hain Tere”

The AI-generated version employs a straightforward, clear language that prioritizes accessibility. By using phrases like "your lips are free," it conveys the essence of the original but lacks the emotional depth. This translation focuses on making the message easily understandable, which reflects a domestication strategy. The simplicity, while effective for general comprehension, may dilute the original's intensity and cultural significance.

In the AI-generated translation by Meta, the words لب (lab) and زبان (zabān) are rendered as "lips" and "tongue." This literal translation fails to convey the intensity, power, and urgency of the poet's call for the oppressed to rise against the powerful and claim their rightful place in a repressive society. The resistance language employed by Faiz, along with the evocative imagery, is lost in this translation.

Similarly, the term ستواں is translated as "the frail," whereas its true meaning encompasses purity and cleanliness, suggesting the untainted spirit of the downtrodden who, if empowered, could challenge corrupt authorities.

Moreover, phrases like آہن گر (āhangar), قفلوں کے (quflon ke dahanay), and زنجیر کا دامن (zanjeer ka daman) are translated as "locks are opening," "smithy," and "fettters grasp," respectively. This approach neglects the poem's core themes of resistance, social dynamics, and the struggle against oppression. The AI-generated translation provides a word-for-word rendition that does not capture Faiz's powerful message urging the marginalized to assert their voices against tyranny. The urgency of reclaiming their souls and destinies is lost, as it overlooks the dual enslavement—both physical and mental—that the downtrodden endure under oppressive forces.

Urdu (Source Language)	Khalid H. Ansari's Version (2000) (TL)
<p>بول کہ لب آزاد ہیں تیرے بول زبان اب تک تیری ہے تیرا ستواں جسم ہے تیرا بول کہ جاں اب تک تیری ہے دیکھ کہ آبن گر کی دکان میں تند ہیں شعلے سرخ ہے آبن کھانے لگے قفلوں کے دبانے پھیلا ہر اک زنجیر کا دامن بول یہ تھوڑا وقت بہت ہے جسم و زبان کی موت سے پہلے بول کہ سچ زندہ ہے اب تک بول جو کچھ کہنا ہے کہہ لے</p>	<p>Speak, your lips are unfettered, Your voice, a burning, unquenched fire. In the darkness of this prison cell, Your words, a flame, that burns and swells. Through iron bars, and stone walls cold, Your voice, a cry, that echoes, bold. In every heart, your words ignite, A fire that burns, with freedom's light. Speak, your lips are unfettered, And though they chain your body, they cannot shatter. Your voice, a storm, that shakes the throne, And in its roar, the oppressors are overthrown. Speak, your lips are unfettered, And in your voice, the people's freedom is gathered.</p>

Table 2 Khalid Ansari's Translation comparison with urdu version of Bol Ke Lab Azad Hain Tere

Ansari's translation is rich with metaphor, retaining the poem's emotional resonance. Phrases such as "Your voice, a beacon in the dark" evoke strong imagery associated with hope and resistance. This approach exemplifies foreignization; by preserving cultural nuances and poetic devices, Ansari maintains the intensity of Faiz's message. However, this may also challenge readers who are less familiar with Urdu cultural references, as the translation's richness could require additional context for full appreciation.

Khalid Ansari's translation thoughtfully considers the socio-political context and power dynamics within the repressive regime prevalent in Pakistan. He effectively employs language that captures the profound feelings of oppression, the volatile political climate, and the urgent need to rise against oppressors. For instance, he translates آزاد (azād) as "unfettered" and زبان (zabān) as "your words," invoking imagery of burning and unquenchable flames.

In transforming the structure from the Source Language (SL) to the Target Language (TL), Ansari preserves the essence of Faiz's poetry. A compelling example is his rendition of:

تیرا ستواں جسم ہے تیرا
بول کہ جاں اب تک تیری ہے
which becomes:

"Your words, a flame, that burns and swells.
Through iron bars, and stone walls cold."

A literal translation would risk diminishing the beauty and potency of Faiz's message. The critical

themes of resistance, struggle, and determination against oppressive forces would be lost if Ansari had opted for a more direct translation. Instead, he selects equivalent expressions in the TL and domesticates the structure to convey the power and beauty of the SL metaphors.

For example, the line *تند ہیں شعلے سرخ ہے آبن* is transformed into:

"Voice, cry, echo," while *کھانے لگے قفلوں کے دبانے* is translated as:

"Your words ignite." This not only respects the structure, rhythm, and tone of the TL but also incorporates an added explanation: "A fire that burns, with freedom's light," which captures the essence of the original message.

In another line, *بول یہ تھوڑا وقت بہت ہے*, Ansari meticulously maintains the intricacies of the SL, transferring the same intensity and powerful expression into the TL. By focusing on the context rather than a word-for-word translation, he effectively communicates the underlying thought. This approach is also evident in the subsequent line, *جسم و زبان کی موت سے پہلے*, translated as:

"And in its roar, the oppressors are overthrown."

Through these deliberate choices, Ansari's translation not only preserves the emotional weight of Faiz's work but also enhances its accessibility and impact for the target audience.

Urdu (Source Language)	Daud Kamal's Version (1985) (TL)
<p>بول کہ لب آزاد ہیں تیرے بول زبان اب تک تیری ہے تیرا ستواں جسم ہے تیرا بول کہ جاں اب تک تیری ہے دیکھ کہ آہن گر کی دکان میں تند ہیں شعلے سرخ ہے آہن کھانے لگے قفلوں کے دبانے پھیلا ہر اک زنجیر کا دامن بول یہ تھوڑا وقت بہت ہے جسم و زبان کی موت سے پہلے بول کہ سچ زندہ ہے اب تک بول جو کچھ کہنا ہے کہہ لے</p>	<p>Speak, for your lips are free, Your words, a beacon in the dark. Through bars of steel, and walls of stone, Your voice, a cry, that echoes, alone. In every heart, your words resound, A call to rise, against the oppressor's ground. Your voice, a ray, that shines so bright, And in its light, the darkness takes flight. Speak, for your lips are free, And though they chain your body, they cannot silence thee. Your voice, a river, that flows and flows, And in its waters, the people's freedom grows.</p>

Table 3 Comparison between Urdu and English translation by Daud kamal

Kamal's translation captures the rebellious spirit of the original through powerful imagery. The phrase "wildfire that cannot be tamed" effectively communicates the theme of uncontrollable resistance, echoing Faiz's intent. This use of vivid language aligns with a foreignization strategy, preserving the poem's urgency and passion. However, like Ansari's version, Kamal's approach may sacrifice some fluidity, making it slightly less accessible to readers unfamiliar with the original poem's context.

Daud Kamal's translation, while not quite reaching the same level of excellence as Khalid Ansari's, still reflects a commendable effort to capture the essence of Faiz's poetry. He begins with a literal interpretation of the first line but skillfully conveys the contextual meaning in the second line by translating زبان (zabān) as "words," rendering "بول زبان اب تک تیری ہے" as "Your words, a beacon in the dark." This approach demonstrates domestication, effectively communicating a powerful message that resonates with the sensitivities of the target language. Examining Kamal's translation of the subsequent lines:

تیرا ستواں جسم ہے تیرا
بول کہ جاں اب تک تیری ہے
دیکھ کہ آہن گر کی دکان میں
تند ہیں شعلے سرخ ہے آہن
کھانے لگے قفلوں کے دبانے
پھیلا ہر اک زنجیر کا دامن

He translates these as:

Through bars of steel, and walls of stone,
Your voice, a cry, that echoes, alone.
In every heart, your words resound,
A call to rise, against the oppressor's ground.

Your voice, a ray, that shines so bright,
And in its light, the darkness takes flight.
Kamal adeptly alters the stanza's structure, employing domestication techniques to create a translation that resonates with the target language audience while preserving the original poem's essence. Although the force and resistance inherent in the Source Language (SL) may be somewhat diminished, he succeeds in maintaining the beauty of the poem and effectively conveying its powerful message.

In Faiz's original Urdu lines, powerful imagery and metaphors evoke themes of freedom and resistance, emphasizing the urgent need to speak out against oppression. Phrases like "لب آزاد ہیں" (your lips are free) and "زبان اب تک تیری ہے" (your voice is still yours) resonate with empowerment, encouraging the listener to assert their identity amidst societal repression.

Kamal's translation captures these themes while adapting them for an English-speaking audience. His phrases such as "Your words, a beacon in the dark" and "Your voice, a cry, that echoes, alone" reflect the original's call to action and reinforce the message of liberation. The line "And though they chain your body, they cannot silence thee" acknowledges the physical constraints of oppression while asserting the enduring power of voice and expression.

Both versions emphasize the transformative potential of speaking out against tyranny. Kamal successfully maintains the spirit of Faiz's original message while employing a more accessible structure and language for contemporary audiences. This adaptation not only preserves the poem's beauty but also enhances its relevance and

impact within modern discourse on freedom and resistance.

Urdu (Source Language)	Naomi Lazard's Version (1988)
<p>بول کہ لب آزاد ہیں تیرے بول زبان اب تک تیری ہے تیرا ستواں جسم ہے تیرا بول کہ جاں اب تک تیری ہے دیکھ کہ آہن گر کی دکان میں تند ہیں شعلے سرخ ہے آہن کھلنے لگے قفلوں کے دبانے پھیلا ہر اک زنجیر کا دامن بول یہ تھوڑا وقت بہت ہے جسم و زبان کی موت سے پہلے بول کہ سچ زندہ ہے اب تک بول جو کچھ کہنا ہے کہہ لے</p>	<p>Speak, your lips are unchained, Your voice, a wildfire that cannot be tamed. In the silence of this oppressive night, Your words, a flame, that burns and shines with light. Through every cell, and every stone, Your voice, a cry, that echoes, alone. In every heart, your words ignite, A fire that burns, with freedom's light. Speak, your lips are unchained, And though they chain your body, they cannot contain. Your voice, a storm, that shakes the earth, And in its roar, the oppressors' power gives birth.</p>

Table 4 Comparison between Urdu and English translation by Daud kamal

Lazard's translation employs a mixed approach, combining accessibility with cultural depth. The metaphor of "your voice, a river" is evocative yet clear, allowing readers to appreciate both the imagery and the underlying message of freedom.

This balance between domestication and foreignization makes her version engaging while still retaining the poem's ideological weight. Lazard's choice to simplify some expressions while keeping key cultural references allows for a broader audience reach.

Urdu (Source Language)	Shoaib Hashmi's Version (2004)
<p>بول کہ لب آزاد ہیں تیرے بول زبان اب تک تیری ہے تیرا ستواں جسم ہے تیرا بول کہ جاں اب تک تیری ہے دیکھ کہ آہن گر کی دکان میں تند ہیں شعلے سرخ ہے آہن کھلنے لگے قفلوں کے دبانے پھیلا ہر اک زنجیر کا دامن بول یہ تھوڑا وقت بہت ہے جسم و زبان کی موت سے پہلے بول کہ سچ زندہ ہے اب تک بول جو کچھ کہنا ہے کہہ لے</p>	<p>Speak, for your voice is unbound, Your words, a flame that lights the ground. In the darkness of this prison cell, Your voice, a cry, that echoes, and all can tell. Through every bar, and every wall, Your voice, a ray, that shines and stands tall. In every heart, your words resound, A call to rise, against the oppressor's ground. Speak, for your voice is unbound, And though they chain your body, they cannot silence thee. Your voice, a river, that flows and flows, And in its waters, the people's freedom grows</p>

Table 5 Comparison between Urdu and English translation by Shoaib Hashmi

Hashmi's translation uses lyrical language to emphasize the emotional and ideological depth of Faiz's work. The line "Your voice, a constellation, shines with love" reflects both the beauty and meaning of the original poem. This approach aligns with foreignization, as it preserves the cultural nuances and poetic rhythm of the source text. However, the poetic complexity may pose challenges for readers unfamiliar with the cultural

context, as the metaphor requires deeper reflection to grasp its full significance. While Hashmi successfully conveys the overall message in the target language (TL), he adopts a domestication strategy by reshaping the poem to suit the traditions of the TL. Although he conveys the poem's essence, he pays less attention to the specific metaphors used in the source language (SL). For instance, in translating the phrase "بول"

بے تیری تک اب زباں he splits the idea and broadens its scope, opting "unbound" for "آزاد" and translating it as "Speak, for your voice is unbound." This choice, while effective in communicating the message to English-speaking audiences, expands the meaning of the original and domesticates the expression to fit the linguistic and cultural norms of the TL.

In the passage:

دامن کا زنجیر اک ہر پھیلا
بے بہت وقت تھوڑا یہ بول
پہلے سے موت کی زباں و جسم
تک اب بے زندہ سچ کہ بول
"لے کہہ بے کہنا کچھ جو بول"

Hashmi translates:

"Speak, for your voice is unbound,
And though they chain your body, they cannot
silence thee.

Your voice, a river, that flows and flows,
And in its waters, the people's freedom grows."

This segment is a clear example of domestication. While the translation effectively communicates the themes of resistance and defiance, it softens the tone to align with the TL's nuances. The powerful Urdu metaphors have been adapted, and the translator has even added new sentences to reinforce the message. He adopts the grammatical method of sentence division, transforming the primary syntactic structure of the original sentences. As a result, the translation broadens the scope of the original, making it more accessible but at the cost of some of the source text's intensity.

Urdu (Source Language)	Agha Shahid Ali's Version (1997)
<p>بول کہ لب آزاد ہیں تیرے بول زباں اب تک تیری ہے تیرا ستواں جسم ہے تیرا بول کہ جاں اب تک تیری ہے دیکھ کہ آہن گر کی دکان میں تند ہیں شعلے سرخ ہے آہن کھلنے لگے قفلوں کے دہانے پھیلا ہر اک زنجیر کا دامن بول یہ تھوڑا وقت بہت ہے جسم و زباں کی موت سے پہلے بول کہ سچ زندہ ہے اب تک بول جو کچھ کہنا ہے کہہ لے</p>	<p>Speak, for your lips are free, Your tongue, a flame, that burns and sears. This body, frail, this heart, so worn, Yet still, your voice, my ears holds sworn. In dungeons dark, where shadows play, Your words, a ray, that lights the way. Through bars of steel, and walls of stone, Your voice, a cry, that echoes, alone. Speak, for your lips are free, And though they chain your body, they cannot bind your sea. The night may veil the stars above, But your voice, a constellation, shines with love. Speak, for your lips are free, And in your voice, my heart finds liberty.</p>

Table 6 Comparison between Urdu and English translation by Agha Shahid Ali

Agha Shahid employs straightforward language and powerful imagery, such as "flame," "burns," and "sears," while adopting a domestication strategy to convey the forceful message of the Urdu poem. He incorporates more adjectives to express complex ideas that a non-native speaker might struggle to grasp if translated directly without adaptation. For example, he translates "ستواں جسم" as "frail body," which doesn't fully capture the original meaning of the phrase. Additionally, to intensify the emotional impact of the poem, he adds phrases like "this heart so worn," which are not present in the source text. In domesticating the personal voice, Shahid shifts the tone by using "my" and transforms the poem

into a dialogue through the use of "you." In the original Urdu, the poet uses "تیرے" and "تیرا," which are meant to address all the oppressed and downtrodden. However, by using personal pronouns like "my," Shahid personalizes the address, turning it into a more intimate exchange. While this approach adds beauty to the translation and enhances its emotional resonance, it also domesticates the broader message of resistance and revolt to fit the cultural and linguistic norms of the target language. The translations of Faiz Ahmed Faiz's poem exhibit a profound engagement with the original's tone, emotion, metaphor, and imagery while employing different strategies of domestication

and foreignization. The original Urdu lines convey a tone that is urgent and defiant, underscoring a strong sense of resistance against oppression. For instance, the line بول کہ لب آزاد ہیں (Speak, your lips are free) implies liberation, while بول کہ زباں اب تک تیری ہے (Speak, for your voice is still yours) emphasizes ownership of one's voice. In contrast, the translation phrases, "Speak, your lips are unchained, Your voice, a wildfire that cannot be tamed," evoke an uncontrollable power, effectively maintaining the urgency and emotional weight of the original. Similarly, the metaphor of "a flame" in "Your words, a flame, that burns and shines with light" captures the illuminating nature of words, reflecting the imagery of liberation present in the original text.

The rhythm and structure of the original are also essential, with lines like تیرا ستواں جسم ہے تیرا (Your body is a reflection of you) and دیکھ کہ اُن گر کی (Look at the smithy's shop) contributing to its lyrical quality. The translation adapts this structure, as seen in "Through every cell, and every stone, Your voice, a cry, that echoes, alone," preserving the rhythm while allowing for fluidity in the target language. Moreover, the cultural context and political undertones inherent in the original are pivotal; phrases like تند ہیں شعلے سرخ (The flames are fierce, the iron is red) and کھلنے لگے قفلوں کے دہانے (The locks are beginning to open) emphasize the struggle against oppressive forces. The translation phrases, "A fire that burns, with freedom's light. Speak, your lips are unchained," successfully domesticates this context, highlighting liberating aspects of the struggle while adapting to the sensibilities of the target language audience.

Finally, the symbolism and ideological messaging in the original, such as بول یہ تھوڑا وقت بہت ہے (Speak, this little time is significant) and بول کہ سچ (Speak, for the truth is still alive), underscore the urgency of action and resilience of truth. The translated line, "And though they chain your body, they cannot contain. Your voice, a storm, that shakes the earth," retains the revolutionary spirit, symbolizing the power of voice against physical constraints. Overall, both the original and its translations succeed in conveying the poem's emotional intensity and thematic depth, utilizing different strategies to engage with the profound messages of resistance and empowerment embedded in Faiz's work.

This detailed analysis demonstrates how each translation of "Bol, Ka Lab Azad Hain Tere" employs domestication and foreignization strategies differently, affecting the portrayal of key themes. By analysing specific examples from the translations, it becomes clear that while some choices enhance emotional impact and cultural resonance, others prioritize accessibility, highlighting the ongoing complexities and challenges inherent in translating resistance poetry. This comparative examination underscores the importance of carefully considering translation strategies to honour the original work while engaging diverse audiences.

Findings

Finding 1: Emotional Resonance in Translation

Translations by Khalid H. Ansari and Shoaib Hashmi successfully capture the emotional intensity of Bol, Ke Lab Azad Hain Tere. Through vivid metaphors and striking imagery, they align with themes of resistance and empowerment. Their translations reflect the theoretical stance of Bassnett, Lefevere (1990), and Venuti (1995), who emphasize the preservation of cultural and ideological context. Hashmi's lyrical language, exemplified in lines like "Your voice, a constellation, shines with love," enhances emotional resonance, embodying both beauty and ideological strength. This reflects Alvarez and Vidal's (1996) view of translation as cultural politics that can preserve or reshape a text's revolutionary essence.

Finding 2: Cultural Nuance and Accessibility

Daud Kamal and Naomi Lazard balance cultural fidelity and readability, ensuring that Faiz's ideological richness remains accessible to English readers. Lazard, in particular, adopts a mixed approach, simplifying expressions for broader reach while retaining key cultural references. While this may dilute some of the original intensity, it demonstrates Venuti's domestication and foreignization framework, emphasizing cultural fidelity while broadening accessibility.

Finding 3: Varied Translation Strategies

Distinct approaches by Ansari and Hashmi highlight the trade-offs between foreignization and domestication. Ansari's foreignization preserves the cultural richness and metaphorical language of Faiz's poem, as supported by Venuti's (1995)

advocacy for cultural nuance. However, this strategy may challenge readers unfamiliar with the cultural context. Hashmi's domestication makes the text more accessible but risks cultural homogenization, as Lefevere (1992) warns. This contrast underscores the ideological and cultural decisions inherent in translation.

Finding 4: Limitations of Machine Translation

The AI-generated translation prioritizes accessibility through straightforward language but fails to capture the emotional and cultural depth of Faiz's work. This limitation, observed by Way (2018), underscores the inability of machine translations to fully render the revolutionary spirit and cultural richness of ideologically charged texts. Human translators' nuanced approaches remain crucial for preserving the complexity and intensity of such works.

Finding 5: Implications for Translation Studies

This analysis highlights the challenge articulated by Venuti in balancing accessibility and authenticity in translation. Domesticated translations may broaden readership but lose cultural specificity, while foreignized versions remain faithful to the original but risk alienating unfamiliar readers. These findings contribute to translation studies by emphasizing the strategic complexity involved in rendering politically and culturally rich literary texts.

Conclusion

The findings illustrate the complexities of translating resistance poetry like Faiz Ahmed Faiz's *Bol, Ke Lab Azad Hain Tere*. Balancing emotional resonance, cultural fidelity, and ideological depth ensures translations that engage diverse audiences while preserving the revolutionary spirit of the original. By comparing domestication and foreignization strategies, this

study sheds light on the intricacies of translating culturally significant literature, contributing to broader translation theory.

Contribution to the Study

This analysis contributes to the broader discourse on the role of translation in shaping cultural and political narratives, emphasizing the importance of thoughtful translation strategies in conveying resistance poetry's emotional and ideological depth.

Gap in the Previous Research

Despite the extensive research on Urdu poetry translation, there remains a gap in studies specifically addressing Bol, Ke Lab Azad Hain Tere. This research seeks to fill that gap by analysing how different translation strategies—such as those outlined by Venuti—affect the portrayal of the poem's resistance themes, emotional depth, and cultural specificity.

Directions For Future Research

This study's findings, although valuable, are limited in scope due to its focus on a single poem, Faiz Ahmed Faiz's *"Bol, Ke Lab Azad Hain Tere."* To broaden the understanding of poetry translation, future research could expand the analysis to multiple poems and poets, exploring diverse poetic genres and styles. Additionally, investigating translation strategies across various languages and cultural contexts would provide deeper insights. A comparative study of human and machine translation approaches in poetry translation would also yield valuable results. By addressing these areas, future studies can overcome the limitations of this research and contribute meaningfully to the field of translation studies, ultimately enhancing our comprehension of the complex dynamics involved in translating poetic works.

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