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# The (In)visibility of Translators in the Translations of Teen and Young Adult Novels from English into Persian

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## Abstract

This study explores translators' (in)visibility in translating English teen and young adult novels into Persian through various analytical perspectives. Five contemporary award-winning young adult novels were chosen for analysis. The textual aspect involved assessing the translator's influence using Baker's translation universals: explicitation, simplification, and normalization. A sample of 300 sentences was scrutinized. The results indicated that translators utilized translation universals in 193 sentences, demonstrating considerable visibility. Four translators favored explicitation, while one preferred simplification, with normalization being the least prevalent strategy. The semiotic analysis of novel covers aimed to reveal the translators' visibility. Utilizing Kress and Van Leeuwen's (2006) framework, it was found that four covers featured smaller font sizes for translators' names compared to the authors', reflecting a diminished valuation of translators. None of the back covers acknowledged the translators, while authors' names and images appeared on two, and publisher names were present on all five volumes. The paratextual analysis focused on the translators' presence in prefaces, postfaces, and footnotes. Three novels were devoid of both a preface and a postface. Translator acknowledgment was absent in the two novels with a postface, rendering them invisible. However, all five novels included footnotes, highlighting the translators' contributions and ensuring their visibility in this aspect. In conclusion, this study underscores the varying degrees of translators' (in)visibility across different perspectives, particularly highlighting their underrepresentation in semiotic and paratextual domains.

**Keywords:** (in)visibility, translation universals, young adult novels, textual, semiotic, paratextual

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## 1. Introduction

Among different types of translation, literary translation has continuously played a conspicuous role in the transference of concepts and cultures of diverse nations. “Literary translation involves the imposition of ‘conformity conditions’ beyond the linguistic and general-textual ones” (Toury, 2012, p. 202).

Chesterman (2009) introduced a new subfield within the realm of translation studies, which he termed "translator studies." He argued that any investigation into translation must acknowledge the presence of translators who are responsible for carrying out the translations. However, not all research conducted on translation places a clear emphasis on the translators themselves and their pivotal role within the field. According to the assertions made by Chesterman (2009), the field of translator studies encompasses research endeavors that place a primary emphasis on the individuals who engage in translation, such as their behaviors or attitudes, their interactions within their respective social and technical contexts, as well as their historical contributions and overall influence. To elaborate further, within the realm of translation studies, the focal point should primarily revolve around the translators themselves, rather than solely fixating on the translations as textual entities; in essence, the texts should assume a secondary position while the translators emerge as the primary agents. Even within the Iranian research community, except for a few works on translator and interpreter education (Ashouri et al., 2021), most studies still focus on translation as a process or product (Arjmandpour & Bahri, 2022; Badiozaman et al., 2022; Nemati & Rabbani Yekta, 2021; Zandian et al., 2020).

Traditional theories of translation place significant stress on the original writer and the message. In reality, these theories contend that a translated work should mirror the original author’s style, thereby necessitating translators to imitate the authors. Consequently, translators are expected to diligently uphold the style of the source text rather than developing their own distinctive style (Baker, 2000). Nida (1984) declared that the transmission of a message during the translation process comprises two components: the conveyance of meaning and the conveyance of style. Baker (2000) asserted that the examination of the translator's style has not received significant attention thus far. This lack of attention can be attributed to the prevailing belief that translation is a derivative endeavor rather than a creative

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one. In brief, translators are the replicators of the writers and are anticipated to be imperceptible. Thus, the rendered versions do not resemble translations but instead resemble the source material. Indeed, the translators must remain concealed.

The burgeoning field of translation studies, with its multifaceted nature, is witnessing a surge in the creation of novel theories and sub-branches. Consequently, the undeniable interdisciplinarity of translation studies necessitates the borrowing of theories and concepts from related fields in order to further research endeavors. Snell-Hornby (2006) referred to the shift towards cultural considerations within the realm of translation studies, surpassing the confines of language and incorporating "pertinent aspects of adjacent disciplines, not only language and literary studies, but also semiotics, ethnology, sociology, and psychology." This development consequently gave rise to the notion of "interdisciplinarity" in the field (Refer also to Snell-Hornby, 2006). Gambier and Gottlieb (2001) also advocate for the inclusion of Communication Studies, Media and Film Studies, and Cultural Studies, as well as Semiotics, Sociology, Anthropology, Information Sciences, and Computer Sciences within the realm of translation studies. In the second phase of this study, certain concepts and theories derived from the realm of semiotics are employed to explore the phenomenon of translators' (in)visibility. One of the most comprehensive interpretations of semiotics is provided by Umberto Eco, who contends that semiotics pertains to all entities that can be interpreted as signs (Eco, 1976, as cited in Chandler, 2007).

## 2. Review of Literature

As stated by Genette (1997), a piece of literature is seldom presented in a plain and unembellished manner. It is often accompanied by various verbal or non-verbal elements, including the name of the author, a title, a preface, illustrations, and other related productions. These accompanying productions, which may differ in their scope and appearance, collectively form what Genette refers to as the "paratext" of the work. Gürçağlar (2014) defined paratexts in relation to translated books, characterizing them as textual elements that are distinct from the actual translated text. According to Gürçağlar, paratexts encompass the supplementary materials that accompany translated texts.

The paratextual elements can manifest either within the same volume, known as peritext, or separate from the main body of the text, referred to as epitext. Genette (1997) argued that peritext encompasses the paratextual components, such as the title or the preface, as well as certain elements that are inserted

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into the gaps of the text, such as chapter titles or specific notes that are situated around the text and within the same volume.

This study aims to explore the concepts of (in)visibility and thumbprint of Persian translators of English young adult novels from three distinct perspectives: textual, semiotics, and paratextual. Textual analysis is conducted in light of Baker's work in 1996. The main objective is to ascertain whether these translators have a tendency to preserve the original text in its original form and style and remain invisible, or if they choose to leave their thumbprint on the translation by utilizing translation universals and employing the style of their own and thus becoming visible. Moreover, the inquiry aims to identify the most and least frequent translation universals employed by the translators. In the domain of semiotic analysis, the evaluation of book covers is performed using a framework established by Kress and Van Leeuwen (2006) to determine the visibility of translators. Likewise, within the realm of paratextual analysis, the scrutiny of footnotes, prefaces, and postfaces is undertaken to establish the perceptibility or imperceptibility of the translators' presence.

Petrilli (2007) employed the term semiotics of translation, emphasizing that the theory of translation must consider the semiotics of translation. The study of semiotics could gain valuable insights from the incorporation of translation theory and practice. Stecconi (2004) believes that semiotics plays a crucial role in the field of Translation Studies due to several key factors: first and foremost, it encompasses a comprehensive framework for analyzing signs beyond just verbal communication. Secondly, it offers a viable paradigm for understanding the fundamental aspects of translation processes. Furthermore, it challenges the conventional perception of translation as ‘transfer’. Additionally, it sheds new insights into the concepts of equivalence and loss in translation. Lastly, it enables a thorough exploration of the logical and semiotic prerequisites for translation in a broader sense (Stecconi, 2004).

Munday (2009) conducted a study to examine the creative voice of the translator. The article focused on exploring artistic creativity within the realm of translation, particularly emphasizing twentieth-century Latin American literature. The primary objective was to analyze the emergence of novelty in translation, utilizing instances from contemporary Latin American literature to showcase various manifestations of creativity and the evolution of the translator’s creative voice. The research delved into the concept of creative voice in translation, highlighting the obstacles literary translators encounter when dealing with 'hybrid' texts that incorporate diverse languages like Spanish and English in Latin American literature. These literary works pose challenges for translators, compelling them to devise innovative strategies to

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preserve the essence and intention of the original text while accommodating linguistic and cultural disparities. The scholar posited that the translator's voice plays a pivotal role in effectively conveying the original author's message, necessitating a continuous oscillation between the linguistic nuances of the source and target languages. Translators actively participate in the creative endeavor of cultivating their voice while staying attuned to the essence of the original text.

Reed (2011) aimed to analyze the covers of educational materials to comprehend the highlighted and underlying meanings, addressing teachers and students. The study materials were educational modules intended for teacher-learners and persons participating in educational programs. The covers included academic symbols, learner-focused images, and quotes from academic experts to shape understanding. The research investigated the visual and textual methods employed on covers to attract teachers, advocate for learning theories, and present teachers as proactive learners. The research employed a visual analysis methodology to investigate the presentation of information on the covers of educational resources. The analysis of the covers involved assessing the salience of various elements, the arrangement of images and text, and the overarching message communicated. The research emphasized the importance of cover design in conveying essential messages, capturing the attention of educators, and establishing anticipations for educational achievements. The cover designs act as an entry point to the academic material, influencing perceptions, directing interpretations, and promoting teacher participation in the learning process (Reed, 2011).

Bassnett (2014) asserted that the inclination towards invisibility among numerous translators is what leads to the crux of the issue. She further states that individuals involved in the field of translation must emphasize the significance of translators within our societal environment. Translation might not receive the level of recognition it deserves; remuneration for this profession is frequently inadequate and inconsistent, and there are still prevailing misconceptions regarding the nature of translation. However, in the scenario where every translator suddenly vanished from the planet, the world would find itself in a more dire situation than the current state (Bassnett, 2014).

Hermans (2014) investigated the voices, viewpoints, and principles involved in the translation process. The scholar compared translation techniques integrating paratextual components or linguistic variation, in conjunction with discordant narration. It was suggested by the scholar that translators might make use of these approaches to express their viewpoints or uncertainties concerning the original text. The study underscored the significance of the translator's agency in translation, underscoring its societal

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implications; as translators are tasked with generating the content present in translated works, it is plausible to posit that their manual input will inevitably imprint itself upon the texts. It was posited in the research that the reader assumes a pivotal role in ascertaining the relevance of a translator's stance; by deciphering deictic transformations, which refer to alterations in perspective or focal points between the translator's annotations and the original text, readers can unveil the translator's positioning and viewpoint. Translators bear the responsibility for generating the written content present in the translated documents. It is logical to infer that the manual involvement of translators will result in discernible imprints within the texts (Hermans, 2014).

Egan (2019) conducted a research initiative to highlight the importance of the translator's involvement in the translation process for a deeper understanding of the original text. The study focused on exploring the translator's subjective experience when navigating meaning across different languages and cultures. The research was based on the translation of Alexandre Vialatte's novel "Battling le tenebreux ou La mue perilleuse" (1928) into English, which provided insights into the translator's creative process and the challenges faced in translation, including ambiguities, cultural differences, ideological variations, and intertextuality. The study concluded that it is essential to engage with the translator and clarify the author-translator discourse to establish a translational strategy for literary analysis. The presence of the translator during the translation process is crucial for a deeper understanding of the text.

Arhire (2020) conducted a study to explore how explicitation, simplification, and neutralization are used in translating reference as a cohesive mechanism. The research endeavored to integrate the theoretical and applied domains of Translation Studies to scrutinize the distinctiveness between English and Romanian regarding equivalence and the aforementioned translation characteristics. The investigation utilized both quantitative and qualitative methodologies to analyze occurrences of reference within the text and its corresponding translation. This study defined simplification as the act of utilizing a reduced number of words in the target language in comparison to the source language. Explicitation, on the other hand, was characterized by the addition of more words in the target language than in the source language to elucidate the intended meaning. Neutralization takes place when a characteristic, such as a stylistic impact, found in the original language, is not maintained in the translated language. The study incorporated materials from John Fowles' novel called Mantissa (1982) and its Romanian translation by Angela Jianu (Fowles, 1995). The analysis concentrated on the utilization of reference in

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translation as a means of cohesion. The investigation revealed that simplification emerges as the predominant characteristic in the transposition of references, frequently executed via ellipsis, whereas explicitation, though less common, may be either mandatory or optional. neutralization was noted to have the potential to result in the diminishment of stylistic effects in translation, particularly in literary pieces where emotional nuances hold paramount significance. The study illuminated the structural distinctions existing between English and Romanian regarding the expression of reference as a cohesive mechanism, underscoring the significance of upholding stylistic and emotional elements in the process of translation.

Golchinnezhad and Afrouz (2021) sought to investigate translation universals, namely Explicitation, Simplification, Normalization, and Exaggeration, as observed in the Persian dubbed renditions of the animated film Frozen. Their analysis delved into the manifestation of these translation universals within the dialogue of a character, placing particular emphasis on the disparities in power dynamics among the characters that shaped the translation approach in the Persian dubbed releases. Moreover, the article deliberated on the translator's inclination towards Normalization, which involves harmonizing the translated text with the cultural norms and conventions of the target language, a process influenced by the power dynamics between the source and target languages. The research concentrated on examining three Persian dubbed adaptations of the animated film Frozen (2013) to investigate the universals of translation in audiovisual translation. The research employed a corpus-driven methodology to examine the translated materials, with a particular emphasis on the distinct techniques utilized in the dubbed renditions to transmit the original meaning with precision. The investigation unveiled that simplification emerges as the predominant strategy in the three dubbed renditions. Diverse translators employed a range of strategies, with Golchin and Honarbakhsh primarily opting for simplification and explicitation, whereas Ali Caszadeh’s rendition distinguished itself through the frequent employment of normalization and exaggeration, notably in the portrayal of Kristoff's character. To ensure the intentional implementation of this particular strategy, the researchers interacted with the translator, Caszadeh, through social media, to inquire about the rationale behind selecting this specific variant for translating Kristoff's character. Caszadeh affirmed that his approach was purposefully chosen, taking into account factors such as the character's facial attributes, societal standing, physical characteristics, and even nationality to establish a unique style or tone for the character's dialogue, a prospect requiring further examination.

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Having reviewed the related literature on translators' (in)visibility, semiotics, and translation universals, we pose the study's four research questions:

1- *How (in)visible are the Persian translators of English young adult realistic novels in the textual components of their translations?*
2- *Which universals of translation are mostly used based on the frequency of the techniques adopted by the Persian translators of English young adult novels?*
3- *How (in)visible are the Persian translators of English young adult novels in the semiotic aspect of the book covers?*
4- *How (in)visible are the Persian translators of English young adult novels within the paratextual elements of their translations?*

## 3. Method

This section presents the methodological aspects of the current research such as the corpus of the study, sampling, procedures, and the design of the study. In terms of methodology, this study falls within the scope of product-oriented research as explained by Saldanha and O'Brien (2014).

### *3.1. Corpus and Sampling*

The corpus of this study consists of contemporary teen and young adult novels. Hence, five award-winning English young adult novels, belonging to the realism genre, were chosen, along with their Persian translations. The criteria for the selection of the novels were based on their success as shown by their awards, availability, and popularity among the target age group as indicated by their sales records. The five young adult realistic novels investigated in this study along with their corresponding translations are presented in Table 1.

For the section on textual analysis, the current investigation draws upon the theoretical framework proposed by Baker (1996) and simple random sampling was employed. Initially, 60 pages were selected randomly from each novel using the website: www.calculator.net/random-number-generator. Subsequently, the sentences on each randomly selected page were counted, and the numbers of sentences per page were determined. Finally, a single sentence was randomly selected from each page using the same website. Initially, we analyzed whether the translators put their thumbprints on the translation and

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became visible or not. Subsequently, the investigators focused on the frequency and percentage of each translation universal to determine the strategies that were most or least frequently employed by the translators.

**Table 1.** ***The corpus of the study***

| Book No. | Novel Title and Author | Translation Title and Translator |
|---|---|---|
| 1 | Waiting for Normal by Leslie Connor | Dar Entezāre Yek Zendegie Tabi'i by Farah Behbahāni |
| 2 | As Brave As You by Jason Reynolds | Shoja' Mesle To by Shaghāyegh Ghandehāri |
| 3 | The Running Dream by Wendelin Van Draanen | Royaye Davidan by Ānāhita Hazrati |
| 4 | A Mango-Shaped Space by Wendy Mass | Abri be Shekle Anbeh by Zahrā Ghaffāri |
| 5 | Song for a Whale by Lynne Kelly | Āvazi Barāye Yek Nahang by Zahrā Hedāyati |

The next phase of the study involved analysis of the book covers of the translated novels from a semiotic perspective. For this investigation of book covers, three criteria were employed: linguistic information, the logo of the publisher, and cultural, historical, or social references obtained from the framework established by Kress and Van Leeuwen (2006).

In order to investigate the paratextual components, an initial analysis was conducted to determine the presence of footnotes, preface, and postface in each novel. Subsequently, if these elements were identified, they were subjected to further scrutiny.

### *3.2. Research Design*

The first part of the investigation involved performing a textual analysis as the initial phase of a qualitative approach. This textual analysis was based on the theoretical framework developed by Baker (1996). The analysis of textual components involved the utilization of three universals of translation, i.e.

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simplification, explicitation, and normalization as proposed by Baker (1996). A further analysis was performed to examine the frequency of each translation universal employed, aiming to identify which specific translation universal was utilized most frequently by each translator, and which one was employed the least.

The investigation of the study's objective from a semiotic perspective involved analyses of the book covers of the translated novels. Qualitative content analysis was employed to analyze the book covers. The examination of the book covers involves the examination of certain components from the framework by Kress and Van Leeuwen (2006).

The paratextual components subject to scrutiny comprised the footnotes, prefaces, and postfaces found in the translated versions of the five selected novels, provided that the translated novels contained such paratextual features. Next, the researchers checked the footnotes, as they had categorized them into two distinct classifications i.e., explanatory (providing detailed information) and non-explanatory (offering the originals only) to determine which type was utilized more frequently by the translators. This step was followed by an analysis of the preface and postface of the selected volumes.

## 4. Results and Discussion

### *4.1. The Textual Perspective*

Figure 1 illustrates the extent to which the translators employed translation universals within the 300 sample sentences analyzed from all literary works. It indicates the number of sentences in which the translators employed translation universals as well as the instances where the translators refrained from utilizing any of these universals.

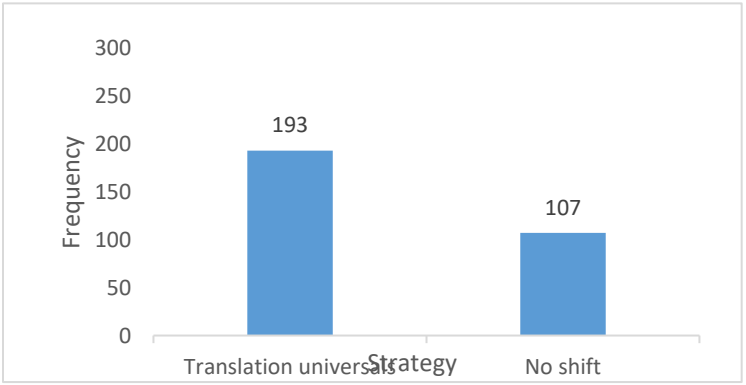


***Figure 1. The frequency of translation universals in the five analyzed novels***

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Moreover, in the textual component of the study, an analysis was conducted to investigate the frequency of each translation universal employed to identify the specific translation universal that was utilized more by each translator as well as the one that was used less frequently. It was found that among the five translators examined, four predominantly employed the strategy of explicitation, whereas only one translator predominantly utilized simplification. Furthermore, it was determined that normalization was the least utilized translation universal by the five translators.

Figure 2 illustrates the frequency of various types of translation universals across all examined sentences from the five analyzed novels.

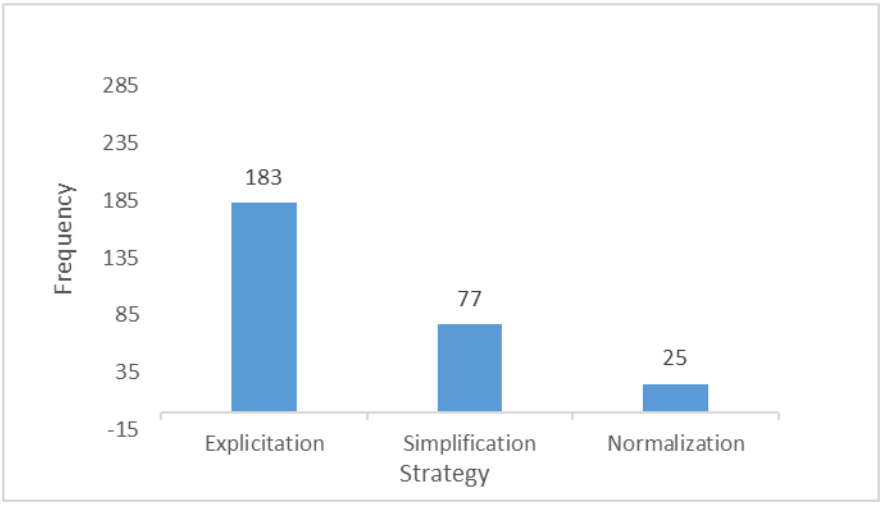


***Figure 2. Types of universals in the five analyzed novels***

### *4.2. The Semiotic Perspective*

The exploration of the study's aim through a semiotic perspective encompassed a thorough analysis of the covers of the translated versions of the selected literary works. A qualitative methodology was adopted, and the scrutiny of the book covers incorporated the application of specific elements from the theoretical framework proposed by Kress and Van Leeuwen (2006).

The research outcomes revealed that in four out of the five literary works analyzed, the font size used for the translator's name was smaller than that of the author's name, implying that the importance of the translator's contribution seems to be undervalued. In the literary work A Song for a Whale, it is noteworthy that both the author's and the translator's names were presented in identical font sizes. None

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of the five literary works analyzed displayed any indication of the translator's presence on the back cover. Table 2 presents the novels where the translator's name is presented in a font size smaller than that of the author's name on the front cover, as well as those where the translator's name is shown in the same font size as the author's name on the front cover.

**Table 2.** ***The translator's name font size***

| Novel | Translator's Name in Smaller Font Size | Translator's Name in Similar Font Size |
|---|---|---|
| A Mango-Shaped Space | ✓ | |
| As Brave As You | ✓ | |
| Song for a Whale | | ✓ |
| The Running Dream | ✓ | |
| Waiting for Normal | ✓ | |

The logo of the publisher was scrutinized across the covers of all five literary works, revealing that the publisher is visible on both the front cover and the back cover. The covers of each of the five literary works display the awards garnered by each book, leading the audience to infer that these literary pieces originate from a distinct cultural, historical, and societal context; consequently, the audience anticipate that, in addition to the author's voice, the translator's voice is also present within the narrative.

### *4.3. The Paratextual Perspective*

The paratextual elements that underwent examination included the footnote, preface, and postface present in the translated editions of the five selected novels. A qualitative approach was employed to analyze the footnotes, whereas a qualitative methodology was applied to the examination of the preface and postface.

Among the five literary works that underwent examination, three of them contained neither a preface nor a postface. Among the two works that included a postface, one of them featured an authorial note appended at its conclusion, while the other not only contained an authorial note but also presented

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a separate page dedicated to a biographical explanation of the author. Consequently, there existed no indication of the translator, and the translator remained entirely invisible within these components.

The findings indicated that the translator of each of the five novels utilized footnotes, thereby highlighting the contributions of all five translators and making their efforts evident, thus ensuring that the translators were visible in this regard. The researcher classified the footnotes of the literary works into two distinct categories; one category consisted of the footnotes that had been transliterated, while the other category comprised the footnotes that offered explanations.

Figure 3 illustrates the frequency of various categories of footnotes employed across all five novels.

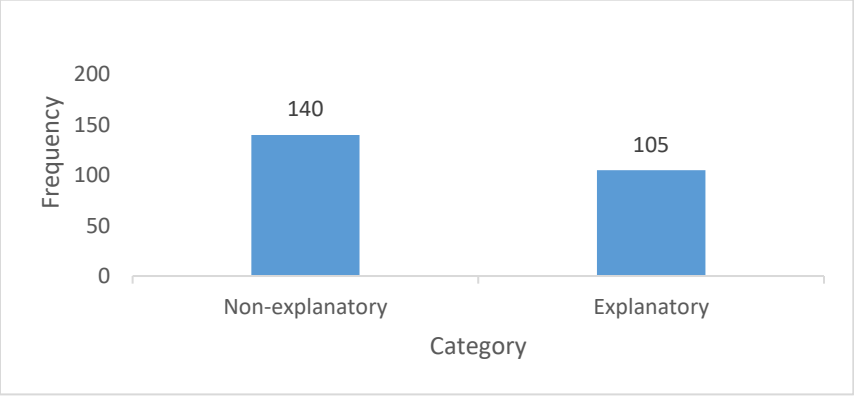


***Figure 3. Frequency of the Categories of footnotes utilized by the five translators***

Table 3 illustrates the visibility (or invisibility) of the translator of each novel across the various paratextual components.

The results of the textual analysis of the study revealed that all five translators involved in the investigation employed translation universals within their respective translational activities. This finding implies that the generation of a coherent translation for the realistic genre, specifically targeting the young adult audience, necessitates the employment of particular universals. Hence, the translation of these literary texts without the incorporation of the mentioned universals hardly results in a comprehensible understanding by the readers in the majority of cases.

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**Table 3.** ***Visibility of the translators in the paratextual components***

| Translator | Visibility in Preface | Visibility in Postface | Visibility in Footnotes |
|---|---|---|---|
| Zahrā Ghaffāri | × | × | ✓ |
| Shaghāyegh Ghandehāri | × | × | ✓ |
| Zahrā Hedāyati | × | × | ✓ |
| Ānāhita Hazrati | × | × | ✓ |
| Farah Behbahāni | × | × | ✓ |

The outcome of the textual analysis indicated that, amongst the three identified categories of translation universals, explicitation manifested as the most dominant, followed by simplification, while normalization represented the least frequently employed strategy. The findings also showed that the translators aspired to produce a more explicit translation, as explicitation was identified with the highest frequency in four out of the five literary works examined. Normalization is utilized when translators select more conventional elements from the target language repertoire. However, the results demonstrated that the translators under scrutiny did not tend to frequently implement this strategy in their translations of the young adult realistic genre. Ghaffari, Ghandehari, Hazrati, and Behbahani predominantly employed explicitation as their principal strategy in their translations, while Hedāyati adopted simplification as the most frequently utilized approach in her translation. Consequently, the findings attested to the fact that all five translators left their imprints on their translations. These findings are in contrast to previous research (Arhire, 2020; Golchinnezhad & Afrouz, 2021) probably due to the differing genres used by various researchers.

In the semiotic part of the investigation, an analysis of the book covers was performed to check the visibility of the translators. The results revealed that the presence of the translators was only evident on the front cover, while no evidence of their contributions was found on the back cover. Furthermore, it was demonstrated that the names of the translators on the front cover were displayed in a font size that was smaller than that of the author, suggesting that the designers and publishers of young adult literature regarded the translator's role as subordinate to that of the author. Moreover, the reduced font size of the

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translator's name contributes to the perception that the translator's role is of lesser importance compared to the roles of other agents.

The publisher's logo was displayed on both the front and back covers of the novels, accompanied by the author's photograph and a concise biography on the back cover. However, none of the analyzed novels contained any references to the translator on the back cover. It can be inferred that the publisher and the author, as the other agents of the translation, possess greater visibility than the translator.

In the paratextual analysis of the study, which involved a thorough examination of the preface, postface, and footnotes of the novels, the results showed that the translators were only identifiable within the footnotes. This finding implies that the translators in question did not capitalize on the opportunities presented by the preface and postface to assert themselves and augment their visibility through these components.

The above findings are in line with Munday's (2009) study, which claims that the translator's visibility plays a crucial role in the effective transference of the original author's message. Furthermore, these findings not only highlight Hermans' (2014) suggestion that translators might make use of the textual and paratextual aspects of their translations to express their viewpoints or uncertainties concerning the original text but also confirm Bassnett's (2014) assertion that translation agents must emphasize the significance of themselves within the societal environment.

The current study adds a new dimension to Venuti's (1995/2008) definition of the 'invisibility' of the translator based on translation fluency and readability in the target language and culture. Indeed, Kress and Van Leeuwen's (2006) framework significantly contributes to the concept of the translator's (in)visibility by emphasizing the importance of visual and multimodal elements in communication. The current findings highlight how (in)visibility is conveyed not just through words but also through a combination of visual and other semiotic modes. This perspective challenges traditional translation practices that focus primarily on verbal text, thereby bringing attention to the often neglected multimodal aspects of texts. By doing so, it encourages translators to consider the full spectrum of communicative modes, potentially reducing the invisibility of their role in translated texts.

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## 5. Conclusion

The literature is rich in publications that focus on translations (the products) and the act of translating (the process). However, scant consideration has been given to the translators as the agents of translation (Dam and Zethsen, 2009). This study analyzed the works of five translators based on their tendency to use translation universals. In addition to textual aspects, this research investigated translators' (in)visibility from the semiotic and paratextual perspectives. While these universals are crucial for translating realistic young adult novels, they are also effective tools for making translators visible. The results indicated that the most common translation universal was explicitation, making the text clearer, followed by simplification, while the least common strategy was normalization. The semiotic analysis of the book covers also showed that the translators' names were smaller and less visible than the authors', highlighting their subordinate roles. Amongst the preface, postface, and footnotes, the translators were mostly visible only in the footnotes, thus ensuring that the translators were visible in this component.

One limitation of this study is that the number of English novels directed towards the teen and young adult age group belonging to the realistic genre, and translated into Persian remains restricted. The researchers only investigated three out of the four categorizations proposed by Baker (1996) as these three categories (simplification, explicitation, and normalization) possess more explicit delineations and are more readily implementable. The second delimitation lies in the domain of paratextual analysis, where the study is limited to investigating the peritext, while the epitext remains unexamined due to spatial and time constraints.

Overall, the present study highlights the varying degrees of translator visibility across different perspectives with a notable emphasis on the underrepresentation of translators in the semiotic and paratextual elements. The findings of the current research are useful for a better evaluation of the status of translators and their visibility, as well as for educators working in the field of teen and young adult literature translation. Increasing translator visibility in book covers and paratext reflects a commitment to ethical representation. Recognition of a translator's name may increase readers' willingness to explore other works by the same individual, benefitting publishers through enhanced sales and fostering a more equitable publishing culture.

The research findings yield substantial advantages for educators in translation studies, advocating for the perception of translators as active decision-makers rather than passive intermediaries. Educators may utilize this insight to create curricula highlighting the critical and creative skills employed by

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translators, such as interpreting cultural nuances, navigating ethical dilemmas, and ensuring transparency in the translation process. Encouraging discourse on translator visibility allows students to understand the impact of their work on text reception and intercultural communication, equipping them to adeptly navigate the complexities of the profession.

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