

Exploring Cultural Nuances in the Translation of the Novel *Rohzin*

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Abstract

*The translation process establishes a link between two cultures. Cultural traditions establish connections with other cultures via the translation process. It is the process of recomposing the author's original document's concepts. The translator conveys the entire meaning of the original document in paragraphs when translating its ideas. It is a difficult endeavour to gain exposure to other cultures. The process of translating presents challenges for the translators. Consequently, every translator must be bilingual. Merely possessing bilingualism does not suffice; translators must also possess an in-depth understanding of every cultural facet associated with the languages in which they are proficient. They must be conversant in idioms, proverbs, collocations, and clichés, as well as vocabulary, grammar, and meaning variation that distinguish the target language from the source language. The translation of cultural terms presents a formidable challenge for the translators. The meanings of these terms vary across different cultures. As a result, they are generating significant difficulties due to the absence of equivalent terms in the target language. Thus, translators employ methods that facilitate the accurate and effortless translation of textual messages. The translator is responsible for conveying cultural elements and meaning from one language to another. The translator bears the onus of accurately translating the work. During the translation process, translators are permitted to use techniques such as transference, addition, and deletion. A quality translation is invariably the result of competent translators. This study fills the research gap concerning the translation of culturally specific items (CSI) from Urdu to English, with a particular focus on literary translation. Culturally specific terms (CSIs) refer to particular concepts or phenomena. The translator must make a decision regarding whether to retain, modify, clarify, or substitute these matters in the target text. The translation of CSIs may affect the intelligibility, acceptability, fidelity, cultural significance, and literary value of the target text. This study investigates the translation of the Urdu novel *Rohzin* which is translated by Naqvi (2022).*

Key Words: Translation, Culture, Cultural Differences, Translator's issues

Introduction

The translation is an effort to convert words from the parent language into the language that will be used for the translation. It plays a significant part in the dissemination of information all across the globe, and there is no exception for literary works that are incredible for the people who read them. Then, as is well known, there is a strong connection between culture and language. It is a problem in and of itself to translate a language that has cultural elements, whether they are more or less significant, into a target language that has a distinct culture and background. In the process of translating anything, it is also extremely necessary to take into consideration the changes in grammar and the words themselves. In addition to this, it is important to consider whether or not the text in the original language includes figurative language and aesthetic elements. An essential need is that the source language and the destination language be equivalent to one another. Even when the text is translated into a variety of languages, the message that the author intends to express is still properly communicated to the audience.

In the opinion of Newmark (1988), the process of translating from a source language to a target language entails taking into account both the language and the culture of the target language. There are challenges that translators confront when attempting to translate ideas that are wholly foreign to the target language from the source language. This research delves into the intricate dynamics of cultural representation in the English translation of Rahman Abbas's Urdu novel *Rohzin*. The study focuses on the translation process, scrutinizing how cultural elements unique to the Urdu context are preserved or transformed in the English version. Through a detailed analysis of culture-specific items, the research aims to shed light on the challenges faced by translators in navigating linguistic and cultural gaps.

Research Questions

The study is based on the following questions:

1. What are the most frequently employed strategies for translating cultural nuances in the translation of *Rohzin*?
2. How has the translator navigated the cultural nuances present in the translation of *Rohzin*?

Significance of the Research

The present study is significant in that it contributes systematically and comprehensively to the field of translation studies by examining the translation of culturally specific items (CSIs) in the novel *Rohzin*. This literary work functions as an emblematic illustration of a cultural milieu characterised by intricacy and diversity. Furthermore, the research offers valuable perspectives on the challenges and choices that translators confront while converting CSIs from Urdu to English. The research results are also significant for translation pedagogy, as they provide translation instructors and students with a valuable model to emulate. This research possesses importance for individuals who read and evaluate *Rohzin*, as it may enhance their understanding and appreciation of the literary work and its translation. The substantial contribution of this study to the field of translation studies lies in its meticulous examination of CSIs within *Rohzin*, a novel situated in a multifaceted and intricate cultural milieu. In addition, the study illuminates the translator's reasoning during the English translation of Urdu CSIs. The research has the potential to serve as a case study for instructors and students of translation. Additionally, the investigation may aid critics and readers of *Rohzin* in appreciating the novel and its translation. This research demonstrates to other scholars how to locate cultural terms by employing techniques derived from the source and target texts. The analysis and discussion furnish an extensive account of the usage of cultural terms, the reasons for their omission, and the manner in which they fail to transmit the intended meaning to the readers of the target text. The study's results elucidate on the importance of translation strategies, which contribute to a greater comprehension of cultural terms. Other scholars desiring to investigate comparable subjects might find the suggestions presented in this study to be beneficial.

Literature Review

Amininadji (2016) examined the culture-specific elements and translation techniques used in a theatrical production. He adhered to Newmark's categorization of culture-specific components, which include literal translation, descriptive equivalent, functional equivalent,

cultural equivalent, transference, couplet, synonymy, and reduction. Next, he analysed the translated Persian-to-English text to ascertain the frequency of strategy use. Based on his examination of the corpus, he determined that the translator must effectively communicate the same concepts or emotions that are linked to the original text, drawing upon extensive knowledge of the cultural customs and linguistic nuances of both the source and target languages. All proposed solutions may be beneficial in attaining equivalency in the translated version. The predominant technique for handling culture-specific items is the use of cultural equivalents. This approach ensures that the translation retains the same cultural level as the original text and also serves to educate readers in their home language about the source culture.

Daghoughi and Hashemian (2016) analysed a culturally enhanced text in their study. The research had three objectives: to determine the translation technique used in the translation of the target text based on Newmark's model (1998), to ascertain the frequency of each method utilised, and to identify the most successful strategy utilised by the translator in rendering cultural bound expressions. The researchers analysed the data and derived the conclusions. The researchers determined that the most consistent usage of strategy and modulation was the functional equivalent, whereas phrase was the least used. The findings indicated that Newmark's methodologies are appropriate for analysing cultural-specific objects. The most often used approach was functional equivalence, whereas the method with the least frequency was paraphrase. It has been shown that the most efficient approach was functionally comparable. The translator used novel and precise terminology to encapsulate the overall impact of the cultural source material.

Janaviciene (2016) investigated the challenge of culture-specific elements in fiction, which has consistently posed difficulties due to the use of figurative language, idioms, similes, culture-specific things, and other linguistic or cultural components. The researcher adhered to the translation techniques and principles outlined by the translation theorists. The study conducted by Davies (2003) focused on the concepts of explanation, addition, localization, and globalisation. His primary emphasis was on the methods utilised to convey culturally unique elements while translating short tales from English to Lithuanian. The translator mostly employs the localization method, followed by the globalisation strategy as the second most common approach. Addition is the third most frequent technique, while preservation is the least used translation strategy. The study determined that translating the original message of an author to a reader with diverse language and cultural backgrounds is an exceedingly difficult undertaking for a translator. The translator attempts to maintain the aesthetic impact of the original text content as it appears in the target language.

Ranzato (2016) examined the culture-specific allusions found in audiovisual programmes. The study identified this issue as troublesome, not just in the audiovisual sphere but also in literary translation. This study examined the techniques used by dubbing professionals in translating television shows from English to Italian. The investigation detailed the techniques used by dubbing professionals in translating television shows from English to Italian. The study also examined how the dubbing pros effectively communicate the cultural norms within this industry. The analysis is undertaken on the basis of genre, content, and language usage in order to make conclusions. He examined all the culture-specific elements in the corpus from both a quantitative and qualitative perspective to emphasise the prevailing translation behaviours. He determined that translating culture-specific elements is very challenging, not just in literary translation but also in the translation of audiovisual programmes.

In their study, Mansoor, Khan, Zuhra, and Arif (2016) examined the challenges associated with translating culture-specific elements in children's fantasy literature. The emphasis was on the challenges encountered by translators while translating these works into other languages. The research examined the translator's use of techniques for handling cultural terminology in the book throughout the translation process from English to Italian. The researchers used the methodologies suggested by Davies to conduct a comprehensive investigation of the translation of things associated with culture. The researchers identified cultural indicators such as cuisine, attire, money, traditions, institutions, and proper nouns. These objects are plentifully found in children's books. The study's results revealed that translators mostly used localization and transformation procedures when dealing with cultural keywords, such as culinary items, creative phrases, and magical things. The study determined that translating cultural terms into other languages is not a simple task. Translators have encountered several challenges in accurately adhering to the terminology of the original text. The original cultural allusions lose their artistic integrity in the translated form. The translated version failed to capture the authentic beauty, artistic essence, creative elements, and unique substance of the author's work. Therefore, the readers of the TT do not experience the same essence as that of the original text.

In their study, Isi (2017) examined the process of transferring the cultural meaning of components in a Turkish literary epic poem and its English translation. The study used a comparative and descriptive analysis to gather culture specific materials. The researcher employed the macro tactics of Venuti (1995) and the micro methods of Davies (2003) for the investigation. The seven micro tactics, including preservation, addition, globalisation, creation, transformation, and localization, are categorised under the macro strategies of foreignization and domestication. The preservation approach was mostly used during the translation of a Turkish literary work into the English language, falling under the category of Foreignization. The study findings demonstrated the advantages of Foreignization over domestication. The study determined that incorporating cultural terms from the source text into the receptor text serves to maintain the cultural significance. The term "source" in this context serves as a cultural reference, indicating that the text of the book has been derived from another work. It preserves the sense of foreignness in the target text.

In their study, Yousefi (2017) examined the translation approach used by the translator in translating Gulistan Saadi. She used the Newmark's taxonomy framework to classify the cultural aspects by using Newmark's techniques. The study results suggest that the translator mostly used the "transference strategy" while dealing with the specific phrases related to wind, plains, hills, food, clothing, and conveyance. The study revealed that every cultural text has cultural elements that might impede the translation process, acting as cultural obstacles. The translator exerted effort to provide a translation that is of high quality, precise, and relevant to the reader. In this study, the researcher said that a translator of a literary work is not only responsible for creating a literary piece in a different language, but also for accurately conveying the cultural aspects of the original language to the readers of the translated work (Yousefi, 2017, p. 72). The researcher refrained from translating the cultural terminology found in the source. He incorporated cultural characteristics into the target text language as loanwords. He refrained from taking the danger of losing the intended significance of the original cultural text. The translator mostly used the approach of "transference" while minimising the use of through-translation, naturalisation, and cultural equivalents when translating culture-specific topics.

Bagheridoust (2017) analysed the culturally-specific elements found in architectural texts that serve as reflections of a country's culture. The study noted that translating culture-specific materials from Persian to English in architecture documents is an exceptionally

difficult undertaking. This research aimed to examine if translators were successful in accurately translating culture-specific components from Persian architecture into English. In addition, he attempted to examine the prevailing tactics used by translators, as outlined in van Doorslaer's Model (2007). The architecture of Persia is replete with culturally distinctive elements. The translator substituted appropriate comparable terms from the target language (TL) for the source language (STL) in order to account for cultural disparities and the significance of cultural artefacts. This study may provide valuable insights for non-Iranian students and translators who are interested in translating architectural works, especially those related to Persian architecture.

In his 2018 study work, Abood examined the approaches used by the translator to translate culture-specific things. The researcher conducted a comparative analysis of the Arabic and English versions of Shakespeare's Hamlet in order to gather data on cultural allusions. The researcher utilised Venuti's model (1995) of domestication and foreignization, as well as Davies' (2003) various cultural strategies, including literal translation, calque, globalisation, and functional equivalence. These strategies were employed to transfer the source text from one language to another. The research finds that Arabic translation is very faithful to the original English text. He used many tactics to effectively communicate the intended message of the text with clarity and precision. The translator assessed the corresponding terms in the target language based on their meaning and the cultural allusions in the source language. He substituted the original cultural terms with analogous, universal, or direct translation phrases in the target language that were appropriate for the intended audience.

In his study, Abdi (2019) investigated strategies for effectively handling culture-specific materials in the process of translation. Each community has distinct cultural artefacts that include a variety of notions, varying from one language to another. The translation of a literary work including culture-specific material presents significant challenges for a translator due to the inclusion of many sorts of cultural difficulties. The researcher concentrated on and honed their skills in Newmark's (1998) cultural terminology and techniques. The researcher made a diligent effort to use the optimal and highly efficient translation technique in order to render Culture Specific Items in a manner that enhances the comprehensibility of the source text (ST) for the readers of the target text (TT). The study concluded that the improper use of ST led to mistranslations in some instances. The precise interpretation and significance of the Culture Specific Items are not adequately conveyed in the Target Language. When the reader is unsure about the meaning of Culture Specific Items, it causes confusion. The translator must enhance their proficiency in both source text (ST) and target text (TT) and have a thorough understanding of effective ways to produce translations that are deemed acceptable and of superior quality. Moreover, selecting the most suitable translation approach not only helps in accurately translating Culture Specific Items but also contributes to the translator's overall performance.

In their study, Qayyum and Ali (2019) examined the persistent problem of translating culture-specific components in translated works. The cultural text is profoundly ingrained and has a definitive interpretation within the original culture. It is difficult to directly substitute the culturally specific term from the source language with a broad or culturally specific word from the target language. The many cultural terminology in the original text provide significant obstacles for translators throughout the translation process. The researchers used Newmark's translation methodologies (1998) to identify the culture-specific elements in a collection of short tales written in English and Punjabi. The descriptive approach is used to analyse culture-specific elements in English and Punjabi literature. The study results indicated that the most often used method was the 'transference' strategy. The

Punjabi language translator embraced the source culture by incorporating cultural vocabulary into the Punjabi text. He used the transference approach as a means of translating the English short tales into the Punjabi language. The study determined that cultural terms serve as a method to investigate the thoughts and ideology of a culture inside different civilizations. It has a profound impact on others, bringing them calm and pleasure.

In a study, Nejad and Khorian (2019) aimed to examine the cultural aspects of a renowned Iranian book alongside its English translation. The investigators conducted an analysis to determine the procedures used in the translation of cultural aspects. They adhered to the Newmark tactics outlined in 1998 and implemented Ivir's approach from 1987. The seven tactics are borrowing, definition, literal translation, replacement, lexical construction, addition, and omission. After carefully analysing each phrase, they used cultural translation procedures to gather and analyse the culturally distinctive things. The source book in English provided an extensive amount of cultural data categorised into religious beliefs, traditions, and activities. The translator used a literal translation technique to convey the cultural statement. According to the researchers, it is advisable to substitute the original cultural term with its corresponding cultural term, regardless of whether they are identical or distinct within the cultural community. Translating culture-specific objects using a literal approach is an effective practice. The researchers determined that cultural symbols provide a challenge in translation due to their simultaneous connotation of both positive and negative meanings. Translating these terms and grasping their meanings proved to be quite challenging.

Tekalp and Tarakcioglu (2019) conducted a study on the culture-specific elements present in Turkish fiction literature. The researchers obtained the list of culture-specific elements by using Eggen's (2016) classification. The list of culture-specific objects pertains to geographical names, animals, plants, personal names, and nicknames. There were nine methodologies used to analyse the culture-specific elements. Three out of the nine techniques were implemented, resulting in a success percentage of seventy percent. The method of literal translation was the most often used for culture-specific elements, with a frequency of forty times. The approach that was utilised most often after the first one was *claque*, followed by translation using a foreign word.

Amenador & Wang (2022) analyzed the culture-specific items (CSIs) in the Chinese-English food menu corpus. Their goal was broken down into two more focused goals: figuring out which processes work best for translating cultural elements and what variables influence the choice of certain methods. Using "Sketch Engine," a descriptive analysis of the corpus was conducted. The research tackled many theoretical concerns, such as the definition and extent of CSI, the classification of methods found in the data for CSI translation, and the classification of food products under CSI. The study's findings showed that, in decreasing order, neutralising approach is used more often than foreignizing and domesticating tactics. The primary characteristics found were the brand, the degree of cultural markedness, the polysemous nature of the source CSI, the metonymical/metaphorical usage of the CSI, and the false link between the ST and TT items. Certain variables and processes showed relatively substantial correlations, with values over 50 percentile (100). Other relationships, however, needed further research since they were weaker.

Research Methodology

Language serves as a representation of the culture inside a social group or institution. Language is crucial for comprehending a culture, and media plays a major part in spreading it. Language and culture have a mutually reliant relationship. We acquire the cultural aspects in addition to the language. Culture refers to the comprehensive set of values, attitudes,

knowledge, conduct, symbols, and beliefs that establish the identity of a person or an institution. Culture, as defined by Newmark (1988), refers to the unique way of life and expressions that are specific to a group that utilises a certain language for communication. Culture serves as the foundation for the development of humanities and knowledge. Cultural diversity refers to the breadth and variety of different civilizations. Cultural expressions refer to words and phrases that are impacted by cultural diversity. The cultural manifestations may be classified into several cultural categories. Newmark's categories of ecology, material culture, social culture, and gestures have been used by the researcher in this particular study. In order to get the necessary information, the researcher consults Rahman Abbas's English translation of the Urdu novel Rohzin. The researcher provides an explanation of the strategies and instruments that may be used in order to gather data from the source text, which assists the researcher in the process of data collection for the current study.

Analysis

In order to have a complete comprehension of Rohzin's translation, it is essential to conduct an analysis of the translator's approach to dealing with cultural peculiarities. In this manner, the method used by the translator may be comprehended due to the presence of several significant qualities. To begin, it was very necessary for the translator to be able to converse effectively in both the source language and the destination language in order to correctly portray the delicate cultural aspects that were contained in the original work. Furthermore, the translator's familiarity with the culture of the target audience as well as their understanding of the context of the text have shown to be quite beneficial. During the course of this study, the language, phrasing, and cultural references that were used by the translator were all scrutinised in great depth. Additionally, the research investigated how these choices have influenced the reception that the translated work has received. It has also been carefully investigated whether or not the translator is aware of cultural peculiarities and whether or not they are able to effectively express these peculiarities to the audience that they are addressing.

For example, in an instance, the foreign term *mori* is untranslated in English. *Mori* is an Urdu term for a minor drain, ditch, or stream. *Mori* is written in Roman type without quotation marks or italics to signify that it is a foreign word not translated into English. The translator respects the Urdu word's language and culture and makes it unknown to English readers.

The term "window" comes from the Urdu word "khidki," meaning an aperture in a wall or roof that lets light and air in. English people often call a transparent or translucent glass pane in a frame a window. The term window doesn't express India's window circumstances, which vary by temperature, architecture, and culture. The translator adjusts Urdu words to the target language and culture and makes them more familiar to English readers through the word window.

The term *Tablighi Jamat* is not translated into English. *Tablighi Jamat*, an Urdu word for "society for spreading the faith," is a Sunni Islamic missionary movement that encourages Muslims to practise their religion as taught by the Islamic Prophet Muhammad. The translator employs Roman character with single quote marks to denote that this term is foreign and not translated into English. The translator respects the Urdu word's language

and culture and makes it unknown to English readers.

The term "congregation" comes from the Urdu word (majlis), meaning a gathering of people for religious or social purposes. The word congregation is used in English to describe a gathering of individuals who worship or socialise. Tablighi Jamat majlis may listen to preaching, pray, recite the Quran, study the Hadith, and dine together, yet the name congregation does not capture their practises. The translator makes the Urdu term more recognisable to English readers by utilising research on the target language and culture.

Mazar and Peer Sahib are untranslated foreign terms. The Urdu term mazar implies a shrine or grave of a renowned person, especially a Sufi saint. An Urdu phrase for a spiritual mentor or teacher, Peer Sahib is commonly used to honour a Sufi saint or religious leader. The translator uses Roman character without quotation marks or italics to show that these words are foreign and not translated into English. The translator retains Urdu terms' linguistic and cultural differences and makes them strange to English readers.

School is a domesticated version of the Urdu word (school), meaning a learning centre. English often refers to a learning institution as a school. Indian schools differ by degree, kind, curriculum, and location, hence the name school does not accurately describe them. The translator makes the Urdu term more recognisable to English readers by adding school.

The term namaz is not translated into English. The Urdu term namaz implies Islamic prayer, which Muslims conduct five times a day at set times. The term namaz comes from the Persian word namāz, meaning respect or homage. The translator uses Roman type without quotation marks or italics to show that this term is foreign and not translated into English. The translator respects the Urdu word's language and culture and makes it unknown to English readers.

Building is a tamed version of the Urdu word (imarat), meaning structure or superstructure. Building is a popular English term for a permanent structure with a roof and walls. Buildings in India vary by design, material, function, and location, hence the name building does not accurately describe them. The translator uses word construction to adapt Urdu words to the target language and culture and make them more recognisable to English readers.

The terms Quran, Surah Yaseen, and ayat are not translated into English. The Quran, the sacred book of Islam, includes God's words as revealed to Prophet Muhammad. The 36th chapter of the Quran, Surah Yaseen, has 83 verses. Ayat, which meaning sign or verse in Arabic, is a Quranic unit of many words or phrases. The translator uses Roman character without quotation marks or italics to show that these words are foreign and not translated into English. The translator retains Urdu terms' linguistic and cultural differences and makes them strange to English readers.

Direction is a tamed version of the Urdu word , meaning side or route. English often uses

direction to refer to a place or region where someone or something moves or faces. The term direction does not express the novel's notion of ruk, which may signify a spiritual or metaphorical journey or goal. The translator uses word direction to adapt the Urdu term to the target language and culture and make it more familiar to English readers.

The book *Rohzin*'s Urdu sentence "haathi-chhaap tobacco" is translated to English. Meaning "elephant-brand tobacco" in English. Pakistan and India's impoverished and rural populations love this tobacco. Its intense scent and flavor and health risks make it famous. It represents addiction, poverty, and societal shame.

According to Newmark's translation theory, "haathi-chhaap tobacco" is foreignization. Foreignization emphasizes cultural and linguistic differences between source and destination languages to retain the original text's foreignness. Foreignization entails utilizing foreign components like names, phrases, idioms, metaphors, allusions, etc. from the source material in the target language. Foreignization also entails defying target language and cultural standards including grammar, syntax, style, tone, etc.

The translator utilized foreignization to make the English text more like the Urdu version. The translator did not translate the Urdu elephant-brand term haathi-chhaap into English. The translator included a hyphen to highlight that haathi-chhaap is a composite Urdu word. The translator preserved the original spelling and pronunciation of tobacco, which is distinct from English. The translator used quote marks for direct speech, capitalized proper nouns, and ended phrases with periods in accordance with Urdu grammar and punctuation.

The *Rohzin* translator balances fluency, fidelity, assimilation, and resistance with a hybrid technique. The translator has also made reading more diversified and dynamic for the target audience, who may meet both familiar and unknown source cultural components. The work examines its characters' complicated identities and experiences via hybridity and variety, which may explain the statement.

The sentence "You call her baji and think of her so?" maintains an Urdu phrase that may be new to English readers, making it a foreignizing translation. A translation should maintain the cultural and linguistic peculiarities of the original text and resist ethnocentric assimilation to the recipient culture, according to foreignization. Foreignization challenges the target culture's prevailing values and conventions and introduces readers to alternate worldviews.

The book *Rohzin* employs the word 'baji', which means 'sister' in Urdu, to respectfully and affectionately greet an older lady or female relative. The statement does not explain or translate this phrase in the target text, leaving readers to deduce its meaning from the context or perform additional study. The sentence also shows a moral and emotional struggle between the speaker and listener, who have differing views about 'baji'. Instead of domesticating or simplifying the source material, the statement keeps its individuality and distinctiveness. The translator's comment displays respect for the original material and purpose to challenge the target culture.

The book *Rohzin* utilizes the name 'jamun', a dark purple or black fruit from India and

Asia. The statement does not explain or translate this phrase in the target text, leaving readers to deduce its meaning from the context or perform additional study. The narrator sees a jamun tree, a bat, and a golden bird, conveying amazement and imagination. Instead of domesticating or simplifying the source material, the statement keeps its individuality and distinctiveness. The translator's comment displays respect for the original material and purpose to challenge the target culture. 'Meri watt lag jayegi,' he said. is a foreignizing translation since it preserves the Urdu phrase without explanation or English equivalent. A translation should maintain the cultural and linguistic peculiarities of the original text and resist ethnocentric assimilation to the recipient culture, according to foreignization. Foreignization challenges the target culture's prevailing values and conventions and introduces readers to alternate worldviews.

The book *Rohzin* utilizes the Urdu term 'Meri watt lag jayegi', which means 'I shall be in difficulty' or 'I will be ashamed'. The phrase shows the speaker's fear of losing face or reputation, a frequent worry in the source culture. It also shows the speaker's irony and humor by exaggerating his circumstances. The statement does not explain or translate this term in the target text, leaving readers to guess its meaning from the context or perform additional study. The statement respects the source text's authenticity and allows readers to appreciate its variety and depth. The translator's comment displays respect for the original material and purpose to challenge the target culture. The statement 'He had a beedi and a little water jug. He condescendingly asked Asrar, "Kya be, so gaya tha kya?" knocked three times! Asrar dropped his sight and said, 'Sorry! What good is your sorry? They arrive anytime! The hybrid translation combines domestication and foreignization processes. Domestication assumes a translation is fluent and natural and follows the target culture's values and conventions. A translation should maintain the cultural and linguistic peculiarities of the original text and resist ethnocentric assimilation to the recipient culture, according to foreignization.

The statement domesticates some Urdu terms and expressions, such as 'a tiny container' for 'lota', a small pot used for washing or ablution, and 'beedi' for 'bidi', a thin cigarette made from tobacco wrapped in a leaf. The statement also uses foreignization by retaining Urdu terms and expressions without explaining or translating them into English, such as 'Kya be', a slang term for annoyance or contempt, and 'Sorry ka bachcha', which means 'What use is your sorry' or 'Your sorry is worthless'. These phrases and idioms maintain the source text's uniqueness and individuality and enable readers to infer meaning from context or study. To maintain linguistic and cultural authenticity, the statement includes the original Urdu utterance in brackets.

The book *Rohzin* mentions 'Khalis Atariyat-e-Jameel-ul Aasam', a store that offers pure attar, or perfume made from flowers or plants. The expression is culturally-specific since attar is important and popular in the originating culture, particularly among Muslims who utilize it for religious and personal reasons. The statement signifies that the business sells pure and genuine items, unlike other shops that sell adulterated or synthetic ones, which shows pride and quality. The statement does not explain or translate this term in the target text, leaving readers to guess its meaning from the context or perform additional study. The statement respects the source text's authenticity and allows readers to appreciate its variety and depth. The translator's comment displays respect for the original material and purpose to challenge the target culture.

The book *Rohzin*'s employs culture-specific phrases and allusions to portray India's 1990s history and politics. The declaration recalls the 1992-1993 'Umar Ali Usman Lungi Cut Bakery' riots in Mumbai, which were sparked by Hindu fanatics' destruction of a mosque in Ayodhya. The riots killed and injured hundreds of Muslims. The 'Lungi slashed Bakery' is owned by a Muslim guy called Umar Ali Usman, when a mob of Hindu policeman slashed their lungis and shot 10 Muslim employees. The event was one of India's worst police brutality and communal violence instances.

In *Rohzin*, Muslim cleric Imam Mehjural Bukhari al Maarooof Hijrul Ghilman leads the terrorist organization Hijrul Ghilman (The Exiled Men). He plans and executes Mumbai bombings using RDX boxes he conceals on roadways at night. Another moderate and peaceful Muslim leader, Maulana Abdul Qadir Qasmi, is his adversary and nemesis. RDX boxes contain high-energy explosive RDX, which may inflict immense damage and devastation. In 1993, terrorists used RDX to attack Mumbai, killing 250 and injuring 700. The bombs were planned by Dawood Ibrahim, a prominent underworld don and mafia lord, to revenge Muslim riot deaths.

The book *Rohzin* utilizes a few culturally distinctive phrases and allusions that represent India's religious and mythological setting. Demons, wicked supernatural entities in Hindu mythology, are mentioned. Auras, rakshasas, and danavas commonly battle the gods or devas. Various demon forms and abilities may create global instability and catastrophe.

Shiva, a major Hindu deity, dances the tandav. Shiva's rage, might, and devastation are expressed in the tandav's powerful dance. Kali or Durga, who are Shiva's consorts, may also conduct the tandav. The environment and emotion of the dance might represent the tandav as creation, preservation, or disintegration of the cosmos.

The book contains a culture-specific item that demonstrates the source text's foreignness about religion. Haj House accommodates, transports, and otherwise serves Muslim pilgrims making the yearly pilgrimage to Mecca in Saudi Arabia. India has Haj Houses in Mumbai, Delhi, Hyderabad, and Lucknow.

Discussion

There are a number of concepts that can be linked to Newmark's "ecology of culture" category. Betel is a type of plant commonly chewed for its stimulant and hallucinogenic effects, particularly in South and Southeast Asia. The areca nut, which produces a mild euphoria and red saliva due to its alkaloid content, is traditionally wrapped in a betel leaf. Cultural practices like betel nut chewing have spiritual, psychological, and symbolic underpinnings.

Lungis, or waist sarongs, are commonly worn by men in South and Southeast Asia, especially in India, Bangladesh, Sri Lanka, and Myanmar. It's a simple or fancy rectangular piece of fabric that you wrap and tuck into your waist. A popular bread roll known as a paav is baked with flour, sugar, ghee, and cardamom in India and Pakistan. During the Islamic month of Muharram, khichda, a dish consisting of boiling wheat and

meat, is commonly eaten. Biryani is a popular holiday dish consisting of combined rice with meat or vegetables that is cooked and flavored with various spices. Kheer, a type of rice pudding, typically consists of milk, sugar, nuts, fruits, and spices. Desserts like this are commonly offered to deities as an act of worship in the religions of Pakistan and India. Desserts similar to kheer, such as phirni, are made with rice flour instead of entire grains of rice. Almonds or dried fruit are often sprinkled on top before being served in earthenware vases.

Ragda, a hot white peas gravy, is commonly eaten as a street food or snack in India, and it is typically paired with potato patties or bread rolls. Seekh kebabs are kebabs made of ground meat that are skewered and grilled over charcoal or fire. It is popular not just in South Asia and the Middle East, but also in India, Pakistan, and Afghanistan. The third Shia Imam and Muhammad's grandson, Husayn ibn Ali, fought Yazid I, the second Umayyad caliph, in a brutal battle at the Iraqi city of Karbala in 680 CE. Husayn and the majority of his supporters were killed in the conflict, which is commemorated by Shia Muslims as a symbol of martyrdom and fight against injustice.

These terms serve as examples of cultural ecology because they portray aspects of the source culture such as its natural environment, flora and fauna, cuisine, clothes, geography, history, religion, and rituals. Because they lack precise or adequate equivalents in the target language or culture, some words may require clarification or modification before they can convey their full significance and meaning.

Some words that can be linked to Newmark's proposed field of material culture are as follows:

The nankhatai is a type of biscuit or cookie popular in India and Pakistan that is made using wheat, sugar, ghee, and cardamom. Referring to a Muslim scholar or cleric with the title "maulana" shows respect. Lungis, or waist sarongs, are commonly worn by men in South and Southeast Asia, especially in India, Bangladesh, Sri Lanka, and Myanmar. It's a simple or fancy rectangular piece of fabric that you wrap and tuck into your waist.

In some parts of Pakistan and Afghanistan, a rahdari is a narrow alleyway that is covered or shaded by arches or buildings.

Nose rings are a popular fashion accessory and indicator of marital status among Indian women. The septum or nostril is perforated to accommodate this ring. The aflatoun is a type of mithai that was developed in the Indian city of Mumbai. This delicacy is extremely thick and delicious since it is made with milk, sugar, eggs, ghee, mawa (milk solids), and semolina. It is usually square or diamond shaped and adorned with pistachios or almonds.

Tools, artifacts, products, and technology are all examples of material culture since they represent things that the culture of origin produced, used, or consumed. Because they lack precise or adequate equivalents in the target language or culture, some words may require clarification or modification before they can convey their full significance and meaning.

Some *Rohzin* terms that fit Newmark's proposed category of social cultures are also present. The term "sala" is most commonly used as an insult. The social norms and values of the source culture are mirrored in the derogatory connotations attached to the term "brother-in-law" when applied to a man who is not respected or trusted by his wife's family. The male given name Asrar carries the connotation of anonymity. Names are often derived from religious or moral terms in Arabic, reflecting the importance of these concepts in that society.

Desserts are known as "mithai" in India and Pakistan, and they are commonly prepared using milk, sugar, nuts, fruits, and spices. The origin culture's social and culinary norms are reflected in the prevalence of mithai at celebrations such as weddings, birthdays, Eid, Diwali, etc. The name Seth is worthy of the highest regard when used to a successful businessman. The source culture's social and economic stratification is reflected in the word seth, which is used to address or allude to those of great position or power.

These words serve as representations of social culture since they depict elements of the source culture such as social interactions, relationships, behaviors, values, norms, beliefs, customs, rituals, and institutions. Because they lack precise or adequate equivalents in the target language or culture, some words may require clarification or modification before they can convey their full significance and meaning.

The primary goal of this research was to assess the translation procedures employed by the translator in order to deal with culturally specific elements (Cultural propositions) in the English version of the Urdu novel *Rohzin* by Rahman Abbas. The study also aimed to examine the implications and problems of cultural translation for translators and readers, as well as evaluate the quality and efficacy of the translation in terms of retaining or altering the cultural and linguistic elements of the source text.

The study took a descriptive and qualitative tack, utilizing the typology developed by Newmark (1988). The study evaluated the degree of foreignization or domestication in the translation by analyzing the translator's choices in approach for each term. The study also analyzed the parallels and contrasts between the two texts, as well as the cultural and linguistic contexts in which they were written.

According to the research, the translator used a foreignizing method in the translation by keeping most Cultural assertions unaltered from their original versions. The translator used glossaries, footnotes, and literal translations to demonstrate semantic and syntactic differences between the source and target languages and encourage the reader to do the same. Some cultural premises that were not crucial to the comprehension of the plot or the characterization of the characters were also subject to domesticating tactics employed by the translator, such as adaptation, substitution, or omission.

Conclusion

Translating a text into a different cultural context while keeping in mind the differences and similarities between the source and destination cultures is known as cultural translation. Words and phrases as well as cultural elements including customs, rituals, institutions, values, standards, and beliefs are all translated in cultural translation. A

cultural translation typology was created by Newmark (1988) using universal objects and culture-specific items (CSIs). Words and phrases known as "CSIs" are those that, while they may not have exact translations in the target language and culture, represent the source language and culture. Translations of universal words and phrases retain their meaning and impact even when they are used in different languages and cultures.

The main goal was to locate and examine culture-specific items (CSIs) that were included into the translated text while also examining the translator's approaches to handling these linguistic and cultural quirks. The main objective was to assess how well the translation preserved or altered the complex web of linguistic and cultural aspects in the source text. As the inquiry progressed, it became clear how complex the CSIs were in Abbas' translation. These included a wide range of components that reflected the complexity and depth of the original culture, including the environment, material culture, social culture, institutions, customs, practices, thoughts, gestures, and habits. This wide range of options highlighted the difficulty of cultural translation, as the need for accessibility and understanding in the target language posed a barrier to maintaining faithfulness to the original text.

Through foreignizing, the translator kept the majority of CSIs without providing an explanation or making any changes. In order to highlight the semantic and syntactic differences between the source and target languages and entice the reader to make a comparison, he also included literal translations, glossaries, and footnotes. The translator of Rohzin adhered to Venuti's idea of foreignization, making an effort to acknowledge and communicate the foreign nature of the original text while challenging the cultural stereotypes and prejudices of the target language. Translators would be better served by foreignization, which questions the cultural presumptions and prejudices of the target language and recognizes the uniqueness and autonomy of foreign literature. For translators and readers alike, foreignization may lead to estrangement, misunderstanding, effort, investigation, appropriateness, acceptability, subtlety, and connotation.

Finally, this research promotes translation practice and study among cultural translators, writers, editors, publishers, critics, instructors, students, and others. Finding the optimal approach for each CSI depending on its purpose, function, type, content, audience, context, limitations, knowledge, and creativity is explained in the paper along with how to identify and manage CSIs in translation. Additionally, the research provides examples and assessments of CSI translation techniques in Urdu literature and culture. The study encourages stakeholders in cultural translation to engage in dialogue and cooperation. The research heightens readers' and translators' understanding of the cultural distinctions and commonalities across languages and civilizations. Translation practice and education, Urdu literature and culture, and cultural translation all benefit from this research.

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