

Rendering Cultural Propositions in the Urdu Translation of Paulo Coelho's Eleven Minutes

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Abstract

Domestication and foreignization are the most debatable translation methods propagated by Venuti (1995). This study examines how translators use domestication or foreignization to gain cultural equivalence for target readers. The study also highlights how translator has made cultural adjustments to make the text more Urdu-friendly. The study examines how translation choices impact Urdu readers' understanding. Translators use target culture equivalents to keep the text relevant. The findings suggest that the translator has used target cultures' cuisine, character names and city names in its original form to convey the foreignness of the source culture. The translator has also used cultural substitution instead of original Brazilian or English terms, which simplifies the language and connects Urdu readers to the plot and characters. The research analyses how cultural domestication retains literary ideology and culture. Its themes of love, sensuality, and self-discovery are maintained as the translator adapts the language to the audience's culture. The translator has aptly adapted Coelho's work to Urdu without losing its creativity and intellect. This study shows how cultural adaptation during translation affects reader understanding of translated literature. This article discusses the Urdu translation of Eleven Minutes and how translators overcome linguistic and cultural limitations to produce accurate and compelling translations.

Key Words: Cultural Propositions, Domestication, Foreignization, Translation Studies

Background to the Study

Translation scholars have divergent perspectives about the aim of translation. According to scholars, translation is a wide-ranging concept. According to them, it might be classified as a technique, a result, or the act of transmitting written content. Nevertheless, there is a widespread belief that it effectively renders the source language into the target language while maintaining a high degree of semantic and stylistic similarity. According to Larson (1997), translation involves considering both the textual content and the cultural environment. It is a well-established fact that each culture has its own distinctive idiomatic language. Translators have difficulties since each culture has its own distinct language. There are various inherent challenges when it comes

to translating colloquial phrases. Each culture has distinct characteristics that set it apart from others. Cultural disparities manifest throughout social, material, and religious domains. Domestication is used when a translator renders a source culture word into target text according to the target culture. This study examines the difficulties encountered in translating an Urdu text into English.

A proficient translator should possess knowledge of the lifestyle, culture, and social milieu of both the source and target language speakers. In addition, he must possess an understanding of the distinct speech patterns and social norms of both languages. This consciousness has the potential to enhance translations and other fundamental aspects. In their study, Hatim and Mason (1990) discovered that the social environment has a significant impact on the process of translation. Translation takes place within a social context. Hariyanto (2013) opines that the any language used in translation is intricately tied to a certain culture. The concept or allusion is broad, yet it is presented in a manner that is understandable within the cultural context of the source language. When translating phrases or idioms that are confined to a certain social or cultural context, a translator should carefully evaluate the underlying reasoning. This study is aimed at highlighting the use of domestication strategies for cultural translation.

Practically, a translation entails comprehending a foreign concept and rendering it into one's own language. Graham et al. (2007) provided a definition of translation as the process of internalising the other, allowing it to be re-expressed in the language of the familiar. This article explores the issue of domestication and foreignization in translation, which is a significant topic in the field of translation. The most significant obstacle in translation is the presence of cultural variances. Each individual perceives the world and civilizations in a unique manner. The phrase "culture" encompasses values, shared beliefs, and linguistic expressions. Consequently, many civilizations prioritise distinct aspects. The resolution of translation differences by source culture and target culture is a challenging task. Translators use many techniques for domesticated translation. This research investigates the ways in which translators overcome cultural differences by using target culture concepts instead of foreign culture. This study only focuses on the Urdu translation of the novel *Eleven Minutes*.

Overview of Eleven Minutes

Paulo Coelho, born in Rio de Janeiro in 1947 had a multifaceted career as a theatre actor, director, composer, and journalist. Paulo Coelho's novel *Eleven Minutes* was published in 2003. Margaret Jull Costa translating the text from Portuguese into English. The narratives of *Eleven Minutes* are firmly grounded in Western mysticism. Maria is a traditional Brazilian girl who comes from a family lower-middle class. The intricate narrative of her love tale alone conveys the distress experienced by a woman. She came to the realization that she would never encounter genuine love and desired to discover romantic love. After completing her high school education, she was employed at a clothing company. Upon deeming her finances sufficient, she proceeded to arrange a week-long holiday in Rio de Janeiro, deriving pleasure from her beach excursion. Roger proposed that she pursue a career as an actress in Switzerland for a sum of \$500, which she then selected as her next destination. Her decision to retire was probably motivated by her

employment as a Samba dancer, rather than her acting career. Maria's employment was terminated after three months owing to her violation of workplace rules and her remuneration not aligning with the terms of her contract. Maria's intense anger poses a danger to Roger. Maria's departure was approved when Roger proposed a compensation of 5,000 Swiss Francs. She was jobless and depended on Roger. She has the option to go back to Brazil, but, her parents will be displeased. Ultimately, she chose to remain in Switzerland. She diligently pursued the study of French, actively sought employment opportunities, and made a daily habit of visiting the library. Upon discovering a modeling agency, she exchanged her virginity for a sum of 1,000 Swiss francs. She believed that her sole means of living in Switzerland was by engaging in prostitution. Ultimately, she entered the profession of prostitution, having the belief that she would never encounter her perfect match and determining that none of the aforementioned claims were accurate, acknowledging and embracing the information that was offered. Maria had a difficult decision: whether to continue indulging in a passionate but morally questionable lifestyle or to strive for the love she had always desired. Upon seeing Ralf Hart, she has the choice of either continuing her profession as a prostitute or abandoning her nomadic lifestyle to pursue a romantic relationship with him. Both choices provide a challenge for her. Maria resolves to cease her occupation as a prostitute in Copacabana and make her way back to Brazil. She is surprised to see Ralf Hart once again in Paris. She opts to pursue a romantic relationship with Ralf Hart rather than experiencing the pain of losing another loved one, and they subsequently have a fulfilling and satisfying life together.

Research Questions

The purpose of this research is to answer the following questions:

1. How does the translator tackle the cultural nuances in the Urdu version of the text *Eleven Minutes*?
2. Which translation methods does the translator frequently use to convey cultural concepts in *Eleven Minutes*?

Significance of the Study

Cultural translation in the field of translation studies involves modifying a piece of work to align with the values, traditions, and language of the target audience. The translators of literary translations have the ability to shape the opinions of readers. Urdu translations of Western literature, such as Paulo Coelho's *Eleven Minutes*, require cultural domestication due to the divergent social norms, religious beliefs, and gender roles between Western and Eastern cultures. The significance of this study lies in the impact of cultural translation on the reception of translated texts. Urdu readers, predominantly from South Asia, may possess a distinct interpretation of culture and society compared to Coelho's Western readers. This study demonstrates how the process of translating enhances the comprehensibility of the information for readers who understand Urdu and are attuned to their cultural sensitivities. The process of cultural translation might involve the influence of Western culture on non-Western cultures. Academics can discern culturally suitable emphasis or understatement in the Urdu rendition of *Eleven Minutes*. Exploring the impact of translated literature on cultural narratives enhances the field of post-colonial studies and facilitates cross-cultural communication. This has the potential

to enhance both the theory and practice of translation. An Urdu adaptation of *Eleven Minutes* can provide valuable insights to international translators and scholars regarding the obstacles and possibilities of literary translation. It has the potential to enhance translators' capacity to adapt to different cultures. This study has the potential to influence the field of Urdu literature. The process of cultural assimilation in Urdu translations of Western literature enhances the Urdu literary tradition and exposes readers to European literary conventions. Paulo Coelho's Urdu translation of *Eleven Minutes* provides valuable insights into the process of cultural domestication, making it a valuable resource for both cultural and academic studies. The techniques employed to translate the piece into Urdu prioritise intercultural connection, cultural storytelling, and literary translation.

Literature Review

Complex translation goes beyond language conversion. Translators must retain source language purpose, style, tone, and culture. Several obstacles hamper translation. Language structure, syntax, grammar, and vocabulary must be navigated for accurate translation. Translation is difficult in languages with atypical word order or grammar. Culture influences word and phrase meaning. Translators need cultural nuances, idioms, and text references to communicate. Translators need context since words and phrases have several meanings. Polysemy and ambiguity make literature and poetry difficult to interpret. Translators need style and tone creativity. Literary translation must engage readers with the author's voice and style. Technical translation involves subject matter expertise. Translation clarity needs linguistic concepts and vocabulary. Tight translation deadlines complicate matters. Meeting deadlines without compromising quality is hard. Excellent translation requires proofreading and editing. Check translations for mistakes. Translators, respect cultural differences and avoid insults. Translating requires language, culture, creativity, and subject matter competence. Translation aids language and culture comprehension.

Language and culture represent society's beliefs, practices, and language. Understanding the source and destination texts' cultures is necessary for translation. When words or phrases in one language have no exact equivalents in another, semantic equivalence is a key translation difficulty. Cultural awareness matters. English "family" may have more relationships than other languages, requiring careful word choice. Translation accuracy and cultural relevance improve with pragmatic equivalence. Recognising formal/informal language or social class references. Missing cultural differences might misread target language. Translators need meaningful target-language equivalents. Translation of "raining cats and dogs" is needed for cultural context. Consider source material cultural references. Translators need history, literature, and popular culture to succeed. Translators must avoid offending the target culture by navigating taboos. Culture's role in translation is complicated. Communicating requires translators to know cultures and languages. Recognising variety helps translators communicate across cultures.

There is no disagreement that translation and culture are intertwined. Nida (1964) posits that linguistic and cultural disparities across civilizations give rise to challenges in the process of translation. He holds the belief that both the linguistics and culture of both the source language

and the target language are of equal significance in the process of translation. According to Venuti (1995), translators seek for commonalities between different cultures and languages. According to Said (1997), the translation may be influenced by the translator, the text itself, the target audience, and the circumstances. Translation is a challenging task. There are many dimensions at play. Each translated text may be influenced by many elements. There is a possibility of encountering translation problems in this context. Although there may be some small translation issues with the source material, it is necessary to do a thorough examination and transcription to address any potential mistranslations.

Venuti (2017) discusses foreignization and domestication in translation. These ideas are connected to ethical treatment of the original text and culture. Venuti also explores reader cognitive processing concepts like fluency and resistency. Translation involves both of these ideas. Due to the translation process, the original cultural background, relevance, and structure of the work are lost. He cannot stop the target language or translation from adopting its meanings and structures. They also have figures and activities unique to the intended audience's culture and language. Translators can follow the rules of domestication and avoid including foreign cultural and linguistic norms in the target language, or they can broaden the rules and allow these elements while maintaining fluency.

Venuti (1995) calls foreignizing practices "resistancy," the reverse of "fluency." According to him, linguistic knowledge was once required to translate from English to another language. Fluent English translations are current, well-respected, and regularly used. Additionally, it eliminates unfamiliar or foreign lingo. When a translation is seamless, it sounds "natural," like the original. The translator's work is invisible and less visible. A foreignized translation deviates from national standards and the target language's cultural norms. This leads to alien contact. It fights racism, imperialism, cultural narcissism, and ethnocentrism. Foreign components in foreignized translation damage the target language's literary conventions, reducing the text's intellectual and familiar aspects. It's preferable to find new ways to ensure readability than to sacrifice fluidity.

Methodology

The current study is based on the Venuti's *The Translator's Invisibility* domestication and foreignization strategies. Venuti (1995) claims that the second option fully immerses the reader in a foreign culture by teaching them the language and customs, while the first option may reveal the translator's presence by making it clear that they are reading a translation. Domesticating focuses on the target culture and follows its prevailing cultural values, whereas foreignizing focuses on the source culture and goes against the target language's main cultural values. When translation becomes seamless, the translator becomes veiled. Venuti called translation "domestication" to stress that it makes the target audience more comfortable by making the text less alien. By making translated material familiar, this is achieved. The author proposes translators focus on the reader rather than the author to improve readability without disrupting the reader. This would help them achieve their goal. Foreignization, when the translator highlights the original text's foreignness, is unsuccessful and unusual. The original text's meaning is altered using this method. The translator can oppose target cultural hegemony by preserving the original text. Translators change target culture and language norms, values, and

standards during foreignization. The translation process may lose certain ideas and concepts but keep others and linguistic structures from the source language. Translators can also use the domesticated technique for a seamless translation or the foreignization method for a confusing translation.

Analysis

The analysis of Paulo Coelho's *Eleven Minutes* Urdu translation reveals that the translator has mainly used foreignization strategy for translating character names. Translating character names and proper nouns shows the approach. The translator employed this to preserve cultural and language differences. He intended to preserve the source culture essence while acknowledging its cultural traditions. Keeping Maria, Ralf Hart, Milan, Copacabana, and Rue de Berne illustrates foreignization. Urdu audience can enjoy the text's cultural authenticity since the translator kept these identities. This decision displays the translator's commitment to the source material's culture and geography. The translator has preserved the following names in Urdu translation frequently:

English Text	Urdu Text
Maria	ماریا
Ralf Hart	ہارٹ رالف
Milan	ملان
Nyah	نیہا
Roger	راجر
Terence	ٹیرنس
Maria's Parents	والدین کے ماریا
The Arab	عرب

In the same way the translator has foreignized the names of cities in the translation to convey the source culture. Some examples are:

English Text	Urdu Text
Rio de Janeiro	جنیرو دی ریو
São Paulo	پاؤلو ساؤ
Copacabana	کوپاکابانا
New York City	سٹی یارک نیو
Tokyo	ٹوکیو
Paris	پیرس
Rome	روم

The translator has used the foreignization process to keep the original language and culture of the original text while translating it. This is especially true when looking at how certain Brazilian

cultural phrases are handled. The translator has used foreignization to create a sense of the cities referenced in Paulo Coelho's *Eleven Minutes* in English. By maintaining certain terminology or names in their original language, translators might preserve cultural authenticity or create a specific mood via the method of foreignization, which involves retaining the foreignness of the original text. Here, the translator has gone with the original spelling of city names to maintain the novel's various and exotic locales. If the translator keeps the native languages of places like Rio de Janeiro, São Paulo, Copacabana, New York City, Tokyo, Paris, and Rome, readers will be able to fully experience the multicultural and cosmopolitan landscape of the book. As linguistic identifiers, these altered names not only identify certain places but also recall the cultural and geographical distinctiveness of each. Incorporating this technique into the text makes it more immersive and real, which improves the reading experience as a whole and draws attention to the story's international breadth.

English Text	Urdu Text
Favela	فاولا
Samba	سامبا
Carioca	کاریوکا
Feijoada	فیژوآڈا
Capoeira	کاپویرا
Candomblé	کانڈومبلے
Churrascaria	چوراسکاریا
Carnaval	کارناوال
Caipirinha	کائیپیرینہ
Saudade	ساؤڈاڈ

As an example, the word "فاولا" (Favela) is a literal translation of the Portuguese phrase meaning slum or shantytown. The translator helps Urdu readers understand the story's distinctive socioeconomic backdrop by keeping this word in its original form, which preserves the cultural character and authenticity of the Brazilian setting. In the same way, the word "سامبا" (Samba) remains unaltered, maintaining its connection to the energetic Brazilian dance and music style. In addition to preserving the term's exoticism, this choice helps conjure up the lively and celebratory mood commonly associated with Brazilian culture, especially during carnival festivities. One such instance is the word "کاپویرا" (Carioca), which is used to describe a native of Rio de Janeiro, Brazil. By leaving this phrase unchanged, the translator preserves the city's regional character and gives Urdu readers a taste of Brazilian society's subtleties. A classic Brazilian stew known as "چوراسکاریا" is a national meal that is created with beans and meat. The cultural relevance of this culinary practice is preserved by the translator, who emphasizes its significance in Brazilian cuisine, by maintaining the original word. Ultimately, the foreignization used by the translator in these instances enriches the Urdu rendition of "Eleven Minutes," enabling readers to immerse themselves in the novel's portrayal of Brazilian society.

Though the translator has used foreignization technique in translating names, but domestication technique is also employed. The process of cultural substitution has been extensively standardised. To enhance the reader's understanding and ease of comprehension, the translator replaces most English cultural words elements with their Urdu counterparts.

English Text	Urdu Text
prostitute	بیسوا
mature audience	بالغوں
explicit magazine	رسالہ انگیز شہوت
translator	مترجم
physically connect	بستری ہم

word بیسوا is used for the replacement of prostitute. Here translator has used cultural equivalent available which is familiar for Urdu readers. بالغوں is used for mature audience. Although بالغوں does not convey the original meaning but translator has opted it for the ease of the target readers. رسالہ انگیز شہوت is used for explicit magazine which aptly conveys the meaning of the source text. Here the translator has successfully domesticated the source culture. The use of domestication enhances the accessibility of the content, hence facilitating a more effortless and enjoyable reading experience. The study revealed that the translated material exhibits a reduced level of foreignness and a heightened level of domestication in many cultural items, indicating that the plot in Urdu is less estranged and more assimilated.

The translator achieved equivalence by using acceptable terminology wherever needed, using particular grammatical structures, adjusting to the cultural context, and maintaining the correct tone and style. The main goal is to convey the original message in a natural and target-language-appropriate manner. Any strategy used by translator requires sustaining the original message's effect and relevance in the target language. This strategy involves changing importance and impact to match the target culture and language, like in Paulo Coelho's novel *Eleven Minutes*. This work captures emotions and cultural intricacies better than a precise translation, connecting with the viewer. Translators use idioms, cultural references, and tone changes to retain originality. The translated text seems natural and easy to understand in the target language. This study aims to retain the target text's naturalness.

Conclusion

This study examined how the translator translated the source culture into Urdu. This study shows the difficulties of translating a culturally complex work and the translator's considerations to keep its core. In this research, the translator's constant foreignization is crucial. Particularly for proper nouns and character names. This method keeps vocabulary and names without culturally translating them. As Coelho intended, the translator offers Urdu readers a cultural context. Maintaining text authenticity and culture achieves this. There are several reasons to translate proper nouns and character names into another language. This approach preserves each character's originality and cultural allusions. This is key to the story's cultural and personal identity discovery. The plot can stay multicultural by keeping "Milan," "Ralf," and "Maria's" original languages. This illustrates the story's many settings and perspectives.

Keeping some proper names in their native languages preserves cultural and geographical authenticity. This strategy preserves cultural connotations because a direct translation would change them. Understanding the protagonist's trip and the story's place need city names like "Copacabana" and "Geneva" to convey the novel's foreign and international mood. The translator used domestication wherever necessary to make the text intelligible to Urdu speakers. This balance retains the source material's culture and ensures the target audience to enjoy the translation. Translations of culturally and colloquially dissimilar terminology might mislead readers.

In conclusion, *Eleven Minutes* Urdu translator excels at cultural translation. He utilized domesticated when appropriate but favored foreignization for proper nouns and character names. Translating literary cultural concepts, especially when seeking to convey a foreign culture's intricacies, may be challenging. Translators change vocabulary to maintain cultural peculiarities. Modification has also been used to improve Urdu readers' understanding of culture. *Eleven Minutes* translated into Urdu shows the translator's international communication skills. The translator has successfully translated the cultural themes of the source text to Urdu readers, allowing them to see Brazil's vibrant culture via Coelho's novel. Finally, interpreting cultural notions takes knowledge of both the source and target cultures and a delicate balance. By carefully choosing translation strategies, *Eleven Minutes'* translator improved Urdu-speaking readers' reading experience and highlighted the cross-cultural themes of love, desire, and self-discovery.

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