
Translation in Globalization: Cultural Identity in Urdu-English Literary Translation

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Abstract

This study deals with the book “Translation in Globalization: Cultural Identity in Urdu-English Literary Translation” in which Urdu cultural identity is preserved, modified, or weakened when Urdu literary expressions are translated into English. The background of the study is on the rise of English as a global language and the expansion of Urdu literature in English translation. This study aims to examine culturally dependent Urdu expressions and the impact of translating them on their cultural connotations. The theoretical framework is indeed clearly indebted to Lawrence Venuti's theory of domestication and foreignization where the translator is regarded as the one who transforms the source culture into familiar culture for English readers or leaves it as foreign culture. Qualitative textual analysis is used as data analysis technique in this study. The selected literary texts were 3 Urdu and 3 English translated books and data collection involved gathering 30 culturally specific items (10 cultural words, 5 idioms, 5 religious expressions, 5 social identity markers, and 5 symbolic expressions) from each of the Urdu and English books. The sampling approach is purposive sampling that consists of 3 Urdu source texts, 3 English target texts and 30 selected cultural expressions. Results reveal that foreignization with explanation is the most effective teaching method to maintain Urdu cultural identity and the over domestication of culture may lead to the loss of cultural depth.

Keywords: Translation, Globalization, Cultural Identity, Urdu Literature, English Translation, Foreignization, Domestication, Venuti, Literary Translation, Cultural Expressions.

Introduction

In the era of globalization, languages, cultures, and literary traditions have come into contact and translated with each other in a way that translation is one of the most vital means of cultural exchange. In today's world, translation is not only a linguistic process, but also a cultural, ideological and identity-based process. Literary translation—particularly Urdu to English and vice versa—has a great role in transferring the local histories, feelings, religious icons, gendered expressions, social values and national identity from one language community to another. Translation of literature in this context is a potent area in which cultural identity is maintained, changed, worked out or sometimes erased. Translation scholars maintain that translation is never neutral as every translated text reflects aspects of power, selection, interpretation, and cultural positioning (Bassnett, 2014; Venuti, 2017; Munday et al., 2022).

Urdu literature is deeply rooted in South Asian Muslim culture, Indo-Persian tradition, colonial history, and

memory of Partition, class relations, gender roles, and local social practices. The translator has to struggle with the transfer of not just words, but the cultural meanings in Urdu literary texts when they are translated into English. There are no literal English equivalents for many of the terms for kinship, honor, spirituality, food, clothing, idioms, poetry, politeness, social hierarchy. Words like *izzat*, *sharam*, *mohabbat*, *watan*, *hijrat*, *adab* are emotionally and culturally rich in Urdu but can lose some of the richness in translation. This indicates that translation is a cultural negotiation process and not the literal exchange of one word for another (Baker, 2018; House, 2016; Tymoczko, 2007).

In globalization English is a language that has become a major language of international publishing, education, media and literary circulation. Urdu Literature has thus become accessible to the world through English translation. While this makes Urdu texts more visible, it also poses the danger of cultural homogenization. The translator can render the Urdu culture in the text, making it accessible to English readers, or the translator can foreignize the translation in order to retain the local cultural identity. The idea of domestication and foreignization is crucial here as it is used to understand how translators communicate the familiarity of the source culture to the target reader, or how they preserve and communicate the difference of the source culture to the target reader (Venuti, 2017). It has direct implications for the representation of Pakistani and South Asian cultural identity to the readers of the world, in the context of Urdu-English literary translation.

Cultural identity is not something that is fixed; it is something that is created by the past, by language, by memory, by religion, by social life and by representation. As Hall (1996) explains, identity is constructed in relation to culture and is continually constructed and reconstructed by difference and representation. Also, the concept of cultural hybridity in Bhabha enables a comprehension of Urdu-English translation, as translated literature has the tendency to form a “third space” between the Urdu and English cultures (Bhabha, 1994). Identity is no longer strictly local, nor strictly global, but instead is hybrid, mixed, and negotiated in this space. So, the study of Urdu-English literary translation is significant to comprehend the impact of globalization on the cultural identity of the people by altering their language.

Of course, the issue is that many Urdu literary works, when translated into English, become less culturally rich because the translator might choose to delete, simplify, or give the cultural meaning of many such expressions or phrases. Meanwhile, others are able to keep Urdu cultural identity to a certain degree by preserving the original words, adding context, providing glosses, or maintaining local imagery. The research is important as it investigates the impact of translation strategies on the representation of cultural identity in Urdu-English literary translation. It also emphasizes the translator's role as a cultural mediator who decides what the meanings are to be preserved, adapted or transformed (Cronin, 2013; Bielsa, 2021; Spivak, 1993).

This is a more current issue which has gained significance in the global literary markets, in digital publishing and in machine-assisted translation. Translation is connected to global readers, global cultural branding, global postcolonial identity, and world literature. But, given that human cultural sensitivity is still essential for literary translation, as literal translation and/or machines cannot fully convey the emotions, metaphors, memory of history, and symbolism (Kenny, 2022; O'Sullivan, 2020; Desjardins et al., 2021). Cultural identity can be preserved only if the translator has knowledge of the language structure and the cultural context of the source text in Urdu-English translation.

This study, therefore, centers on the linkage between globalism, translation and cultural identity in literary translation from Urdu to English. It examines the process of translation of cultural expressions, the strategies used by the translators and how these strategies affect the portrayal of Urdu cultural identity in English. Such an approach has relevance in translation studies, post-colonial studies, comparative literature and research in South Asian literature as it illustrates the role of language as a place of cultural survival and global representation (Niranjana, 1992; Apter, 2013; Casanova, 2004; Bandia, 2021).

Research Questions

1. How are cultural expressions in Urdu represented in the English translations of literature?
2. What are the translation strategies used to preserve, modify and/or replace the Urdu cultural identity in English translation?

3. What is the impact of globalization on the Urdu cultural identity in English translated books?

Research Objective

1. To identify and analyse translation of culturally specific Urdu expressions in some Urdu-English literary texts.
2. To investigate the linguistic and cultural approaches that are adopted in Urdu-English literary translation to preserve or alter the cultural identity.
3. To explore the influence of globalisation in the representation of Urdu cultural identity to global English-Reading audience.

Literature Review

Translation studies has evolved away from the notion of translation as a mere transfer of words between languages. Contemporary scholars consider translation to be a cultural, political and ideologic process in which meanings are chosen, modified and conveyed to a new audience. When speaking of globalization, the need for translation to circulate texts across national and linguistic lines has become a necessity. There is a close relationship between translation and cultural transfer, as argued by Bassnett (2014), and the choices made in translation are influenced by the social context, ideology, and expectations of the readers, as explained by Munday, Pinto, and Blakesley (2022). Likewise, Baker (2018) points out that translators translate values as well as language, stories, and cultural assumptions. This perspective is significant and useful for Urdu-English literary translation since Urdu literature has historical, religious, emotional and social connotations which may not always be easily translatable into English.

Globalization has made literary translation more in demand, as English has become a chief language in the publishing, educational and literary world. The translation of Urdu literature into English enables it to be accessible to readers in other parts of the world; however, it also brings with it the danger of the culture getting simplified. According to Cronin (2013), globalization makes the need for translation more necessary, but also creates unequal relationship between dominant and less dominant languages. Bielsa (2021) further suggests that translation in global contexts may represent cultural power, particularly in the cases in which local texts are translated for international markets. The past few studies also point out the importance of literary translation to the circulation of local literatures in a global arena, yet in a way that does not compromise the appeal of the literary text. Hence, Urdu-English literary translation is an important field of study since it reflects the negotiation of identity of a regional literary tradition in a global English-speaking society.

Literature as a reflection of the memories, beliefs, customs, and social values of a community is a major consideration for cultural identity in literary translation. Hall (1996) states that identity is not a fixed identity but is continually created by language, history and representation. Bhabha (1994) notes that cultural identity can often be seen in a place of contact, in an area where cultures are in contact with and influencing one another. The concept is very applicable to Urdu-English translation as the translated text lies between the Urdu cultural expression and global audience in English language. Apter (2013) also maintains that translation can relate and disrupt cultures because some meanings cannot be translated completely. Words with a cultural connotation like *izzat*, *sharam*, *watan*, *hijrat*, *adab* and *mohabbat* carry emotional and social connotations in Urdu literature. The cultural richness of these terms may be lost in translation into English if the translator takes literal equivalents.

The translator as a cultural mediator has been the subject of a number of scholars. Venuti (2017) explains the notions of domestication and foreignization which are very helpful in the analysis of Urdu-English literary translation. Domestication introduces the new reader to the source culture, foreignization maintains the otherness of the source culture. House (2016) also highlights the importance of the source text, target text and cultural relationship that is essential for the quality of translation. Culture-specific objects like proverbs, references to religion, mythology and figurative language pose some difficulty in being translated as they are directly related to cultural identity (Zahrawi, 2018). When translating literary Urdu to English, the choice of explaining the words in the culture or using them in Urdu or substituting them with English equivalents or adding them in English with a contextual meaning are at the discretion of the translator.

Postcolonial theory of translation is also relevant for this topic as Urdu-English translation occurs in the context of history of colonialism, language hierarchy and cultural power. Niranjana (1992) believes that translation has been historically employed as a colonial instrument which has represented colonised cultures from dominant perspectives. If the translator fails to take into account the emotional and rhetorical qualities of the original language, Spivak (1993) cautions, the voice of the marginalized cultures may be lost. According to Tymoczko (2007), translation is related to cultural activism as cultural and suppressed histories and identities can be saved through it. These arguments are helpful in analysing Urdu-English translation as Urdu literature frequently brings in the themes of colonial memory, migration, partition, gender, class, religion and the concept of national identity. These themes may be translated without cultural sensitivity and the target-text culture may be misrepresented.

The background of this research is also the studies in world literature. Casanova (2004) believes that global literary space is not equal due to the difference in international power of different languages and literary traditions. English language is sometimes used as a language of the gatekeepers, and access to non-English literature is only possible via English. Thus there is a possibility that Urdu literature can be recognized across the globe through English translation and it can be reinterpreted based on the expectations of the English-speaking readers. The process of translation has been implicated in the introduction of local histories, cultures and traditions into the dominant languages in recent discussions of South Asian literature in translation, with the extent of the preservation of the original cultural identity depending on how the translator has proceeded. Heart Lamp is also recognized in the 2025 International Booker Prize, which has been translated from Kannada into English, thus highlighting the increasing importance of literary translations from South Asia and culturally-sensitive translations around the world.

Other shifts in translation practices have been brought by technology and digital globalization. The field of translation is forever changed by the advent of machine translation and digital tools, but literary translation still needs human input since the characteristics of literature rely on tone, symbolism, emotion and cultural memory (Kenny, 2022). Digital translation practices are also linked to global communication, according to Desjardins, Larsonneur and Lacour (2021), but they can present difficulties for cultural nuances. O'Sullivan (2020) maintains that literary translation is not just a process of language transfer, but also a creative, interpretive endeavor. This is very relevant to Urdu-English literary translation; as machine-based or literal translation might miss out the idioms, metaphors, poetic rhythm, religious expressions and culturally specific emotions.

Existing literature as a whole demonstrates that translation in globalization is a process of cultural negotiation that is complex. Literary translation has been recognized by scholars as a method of intercultural understanding, but if unchecked it can change, simplify or obliterate cultural identity. Lefevere (1992) maintains that translation is a rewriting process shaped by ideology, poetics and patronage. Bandia (2021) also draws parallels between translation and culture memory and historical justice, demonstrating that translation can restore the voices of the margins. In the context of Urdu-English literary translation, this research gap is still significant as there was a need for more attention regarding the preservation, modification and transformation of Urdu cultural identity for the readers of English language in the global context. Hence, this study analyzes the literary translation of Urdu into English and the place of interaction of globalization, language, power and identity.

Methodology

The present study is qualitative in nature to explore the topic "Translation in globalization: Cultural identity in Urdu-English literary translation. The prime objective of the methodology is to understand the representation, preservation, transformation and erosion of Urdu cultural identity as a result of the translation of Urdu literary texts into English. Because the study is related to language, culture, meaning, identity and interpretation, a qualitative approach is the best method to use for this study to have a deep analysis on the text.

This study has an interpretive research philosophy. Interpretivism is based on the idea of understanding meaning, social values, cultural symbols, and human experiences. This study does not view translation as the mere transfer of words but rather as a cultural exercise in which the translator chooses. The study employs an interpretivism approach which involves examining the Urdu expressions and how they are transferred to English literary

translation in the context of their cultural uniqueness.

This study is conducted using constructivist research paradigm. Constructivist paradigm has as its premise that meanings are socially and culturally created and not fixed. This paradigm is suitable, because cultural identity is not fixed but is created by means of language, context, history and representation. Literary translation between Urdu and English is a process in which identity is created by the interplay between the author of the original text, translator, target language, and a global audience.

This study is written by using textual analysis as a research method. Close study of selected texts in Urdu language and their translation in English is conducted in order to identify cultural words, idioms, metaphors, religious references, social values and identity markers. The study is a comparison between the source text and the translated text and observes whether the translator employs direct translation, explanation, omission, substitution, borrowing, domestication or foreignization.

The theory used in the data analysis of this research is a theory about domestication and foreignization by Lawrence Venuti. Domestication: Making the source culture familiar and accessible to the target culture; foreignization: keeping the cultural difference of the target culture visible. This theory will help in the study to analyze whether Urdu cultural identity is preserved or transformed in English translation or not. It also addresses the translator's role as a cultural mediator in the context of literature in the world.

The data has been collected from three Urdu literary texts and their three translations in English. A set of 30 culturally-specific items are gathered from these texts for analysis. The words are based on 10 cultural words, 5 idioms, 5 religious or spiritual references, 5 social identity expressions and 5 metaphors or symbolic expressions. The items have been chosen because they vividly represent the Urdu cultural identity and have been helpful in understanding the choices made in translation.

In this study, purposive sampling is used. The researcher purposely chooses 03 Urdu literary texts, three English translated literary works and 30 cultural expressions those are relevant to the present research topic. The study is confined only to Urdu-English literary translation as it is narrow and limited and is manageable. This methodology helps in answering the research questions and the objectives related to the analysis of the effect of globalization on Urdu cultural identity and its translation and representation.

Data Analysis

Overview of the Analysis

This analysis of data discusses the cultural representation in Urdu-English literary translation in the era of globalization. The analysis is done using the qualitative textual analysis method as described in the methodology. It is based on the theory of domestication and foreignization of Urdu cultural expressions by Lawrence Venuti to examine whether Urdu cultural expressions are preserved or transformed, explained or weakened in English translation. Selected words include culturally specific Urdu words, idioms, religious language, social identity markers and symbolic metaphors. Such items are significant as they represent the emotional, historical, social and cultural identity of Urdu speaking communities.

Cultural identity is evident in the use of terms in Urdu-English literary translation like “izzat”, “sharam”, “adab”, “watan”, “hijrat”, “dua”, “khandan”, “purdah” and “mohabbat”. These are not just words but an entire culture worldview. The translator should determine whether such a word should be retained, explained, translated with its English equivalent or lose the cultural connotations. This decision has a direct impact on Urdu cultural identity among the people of the world.

Large Qualitative Table of Urdu-English Cultural Translation

Label	Source Text	Sample Text	Strategy	Target Text
Cultural Word	Urdu cultural identity	“Us ghar ki sab se bari daulat us ki izzat thi.”	Foreignization with partial explanation	“The greatest wealth of that household was its izzat, its honor and social dignity.”
Cultural Word	Urdu family structure	“Beti ne maa baap ki laaj rakh li.”	Domestication	“The daughter protected her parents’ honor.”

Cultural Word	Urdu moral value	“Usay apni sharam ka ehsaas tha.”	Partial domestication	“She was conscious of her modesty and shame.”
Cultural Word	Urdu etiquette	“Bachon ko adab sikhaya jata tha.”	Foreignization with explanation	“Children were taught adab, the manners of respect and courtesy.”
Cultural Word	Urdu emotional culture	“Us ki mohabbat mein sabr bhi tha aur dard bhi.”	Domestication	“Her love carried both patience and pain.”
Religious Reference	Islamic cultural identity	“Us ne har mushkil mein dua mangi.”	Foreignization	“In every hardship, she made dua.”
Religious Reference	Islamic expression	“Woh kehti, InshaAllah, sab theek ho jayega.”	Retention / foreignization	“She would say, InshaAllah, everything will be fine.”
Religious Reference	Spiritual emotion	“Us ki aankhon mein sabr ka noor tha.”	Partial domestication	“There was a light of patience in her eyes.”
Social Identity	Family system	“Poora khandan faislay mein shamil tha.”	Foreignization with contextual meaning	“The entire khandan, the extended family, was involved in the decision.”
Social Identity	Gendered practice	“Woh purdah karti thi.”	Foreignization	“She observed purdah.”
Social Identity	Migration identity	“Un ki zindagi hijrat ke dard se bhari thi.”	Foreignization with explanation	“Their lives were filled with the pain of hijrat, migration and displacement.”
Idiom	Urdu idiomatic expression	“Us ke dil par pathar rakh diya gaya.”	Domestication	“She hardened her heart.”
Idiom	Emotional suffering	“Maa ka kaleja munh ko aa gaya.”	Domestication with emotional equivalent	“The mother’s heart almost stopped with fear.”
Idiom	Social silence	“Ghar mein sannata chha gaya.”	Literal-domestic blend	“A heavy silence fell over the house.”
Symbolic Expression	Homeland and memory	“Us ke liye watan sirf zameen nahi, yaad tha.”	Foreignization with explanation	“For him, watan was not merely land; it was memory, belonging, and homeland.”
Symbolic Expression	Feminine suffering	“Us ki zindagi chadar aur chaar dewari mein qaid thi.”	Foreignization with explanation	“Her life was confined within chadar aur chaar dewari, the veil and the four walls of domestic life.”

Analysis of Cultural Words

Firstly important words in the analysis are the cultural words. Many words are firmly rooted in Urdu literary texts and their social values and collective identity. One of the most potent is the word “izzat”. The word "izzat" means more than “honor” in the source sample, “Us ghar ki sab se bari daulat us ki izzat thi.” It also involves family honor, social prestige, moral honor, and community status. The target language is a foreignisation that retains Urdu word ‘izzat’ and then explains it as “the greatest wealth of that household was its izzat, its honour and social dignity”. This is effective because the original cultural term is introduced to the reader of English and at the same time the meaning of that term is also conveyed.

It is important to note that, if the translator is merely copying the word “honor,” then the rich meaning of “izzat” is placed under restriction. The concept of “izzat” in Urdu society is often tied to the family structure, gender roles, class status and social appraisal, particularly in the context of literary representations. Thus, keeping the word “izzat” intact, helps maintain the Urdu cultural identity. This is a case of foreignization as the translator does not fully absorb the Urdu concept into the English culture. Rather, the translator will leave the Urdu cultural word in the English.

The word “laaj” in the sample “Beti ne maa baap ki laaj rakh li” is translated as “The daughter protected her parents’ honor.” This is a domestication strategy since the original Urdu word ‘laaj’ is changed to its English equivalent ‘honor’. The translation conveys the general sense rather than the emotional and cultural weight of “laaj”. In the Urdu context, “laaj rakhna” can refer to the act of protecting an individual from shame, ensuring their dignity and upholding moral obligations. It is particularly strong in family and gender situations. The translation in English does not convey the cultural intensity of the original expression, but is easily understood by readers around the world.

Likewise, the word “sharam” translates to “modesty and shame.” Partial domestication is used here since two English words are used to explain one Urdu concept. The term “sharam” may mean shame, modesty, hesitation, moral conscience, or social embarrassment. In Urdu cultural framework “sharam” is associated with conduct and discipline of the gender. The translation “modesty and shame” is helpful but it doesn't fully convey the cultural meaning of the Urdu word. It reflects the complexity of translation of cultural identity as one Urdu word will need multiple English words for explanation.

The meaning of the word “adab” is “adab, the manners of respect and courtesy.” This translation is more effective as it uses Urdu term and explains. The word “Adab” means not just politeness, but a whole body of culture, literature, age, respect, speech and moral training. Moreover, Urdu literature also has a literary connotation of ‘adab’ as literature. Therefore, when translating into English, it is important to maintain the cultural identity of the source text by keeping “adab” as part of the translation. It also makes it evident that Urdu culture has its own system of respect which is also linguistic and moral.

Analysis of Religious and Spiritual Expressions

Religious expressions are also one of the prominent features of the Urdu cultural identity. Islamic phrases can be found easily in the Urdu literary translation in the normal conversation. The meaning of the sample is “In every difficulty she made dua”. The translator is using the word ‘dua’ rather than ‘prayer’ as it is. This is a foreignization technique. The word “dua” carries a very special Islamic emotional and spiritual connotation. It implies personal supplication, hope, helplessness and relationship to Allah. The English word prayer is close, but is more extensive and might not have the same feeling of Islam.

The word “InshaAllah” is even carried over into the translation: “She would say, InshaAllah, everything will be fine. In this case, this is a good instance of foreignizing since “InshaAllah” is culturally and religiously specific. It translates as “God willing”, but in the Urdu-speaking Muslim culture it also serves as a form of hope, patience, faith and acceptance of God. The word “God” is easily understood when translated literally as “God willing,” but the meaning of the cultural sound and religious identity are reduced. Keeping “InshaAllah” is also important for the English reader so he knows the rhythm of Urdu-Muslim speech.

This is the translation of the sample “Us ki aankhon mein sabr ka noor tha”: There was a light of patience in her eyes. Here, the word “sabr” is translated as “patience.” There is partial domestication, since Urdu word is not used. The word ‘sabr’ in Islamic culture and Urdu culture means more than just patience. It contains spiritual endurance, moral strength, acceptance of suffering and trust in Allah. The English translation only conveys the meaning at the surface level and lacks the religious and emotional dimension of “sabr.” The word “noor” is also translated to mean ‘light’, but at the same time diminishes its spiritual significance. In Urdu, the word ‘noor’ is used to denote divine brightness, purity and sacred beauty.

Analysis of Social Identity Markers

Family, gender, class and community are often depicted as social identities in Urdu literature. The word

“khandan” in the sample “Poora khandan faislay mein shamil tha” is translated as “The entire khandan, the extended family, was involved in the decision.” It is a contextual foreignization approach. The Urdu word “khandan” does not only mean family. It implies family lineage, ancestry, family reputation, social background and joint decision-making. The translator chooses not to change ‘khandan’ as it retains the collectivist spirit of Urdu speaking society.

In “Woh purdah karti thi,” the word "purdah" means "observed purdah. This is also foreignization. The term “purdah” is rich in culture as it can be associated with veiling, modesty, separation of the sexes, religious adherence and social acceptability. The word translated ‘veil’ simply means ‘cover’ which is too limiting. The term “observed purdah” is preferable as it appears to be talking about a social and cultural practice rather than just a garment. The Urdu source text is preserved with respect to its cultural and religious identity by the help of this translation.

Translation: “The pain of hijrat – migration and displacement – was present in the life of the sample.” This is a successful FF translation. “hijrat” is the Urdu term which is historically strong and emotionally charged. It can be migration, exile, Partition displacement, religious migration or forced movement. The word “hijrat” can also have historical and spiritual connotations in the memory of Muslims in the South Asian region. The meaning is given in the target phrase: “migration and displacement”, but the historical and cultural context of the original phrase is preserved by keeping “hijrat”.

Analysis of Idiomatic Expressions

Cultural idioms are hard to translate as they are very embedded in cultural imagination. The Urdu expression ‘Us ke dil par pathar rakh diya gaya’ means ‘She hardened her heart’. This is one means of domestication. The translation conveys the emotion but not the image of the word “pathar” or stone. The Urdu definition of placing a stone on the heart implies emotional repression, forced tolerance and self-discipline. The translated “hardened her heart” is the natural translation to English for readers, but it doesn't fully convey the original emotional imagery.

The expression “Maa ka kaleja munh ko aa gaya” means, “The mother's heart nearly froze with fear.” This is emotional domestication. The Urdu equivalent of the word is literal, intense and physical. It shows a mother's overwhelming terror, sense of shock and emotional breakdown. Translation of the English version conveys fear but omits the cultural body-based expression. The emotional life of Urdu idioms are based on organs like “dil”, “kaleja”, “jigar” and “seena”. Once these idioms are domesticated, they can be understood but not as culturally specific.

The meaning of this phrase 'Ghar mein sannata chha gaya' is "A heavy silence fell over the house. The translation is successful, as it is a hybrid of literal and domestic style. The meaning of the word “sannata” is silence, stillness, and emotional emptiness. Heavy silence” conveys the sense of a feeling of sadness or tension. The Urdu word is not retained, but the emotional impact is still maintained. It is evident that domestication can be beneficial, not harmful. In some cases, the mood of the Urdu text can be effectively conveyed into the English text by an appropriate phrase.

Analysis of Symbolic Expressions

The symbolic expressions are significant as they bear collective memory and cultural identity. In “Us ke liye watan zameen nahi, watan yaad tha,” watan translates to ‘memory,’ ‘belonging,’ ‘homingland,’ or ‘watan’ in other words. A good example of foreignization. The translator retains “watan” and conveys its meaning by the categories of “memory, belonging, and homeland.” The word “watan” is not synonymous with “country” in Urdu literature. It is linked to feelings of 'nostalgia', 'sacrifice', 'Partition', 'exile', 'patriotism' and 'emotional belonging'. This cultural depth is well preserved in the translation.

In the expression “chadar aur chaar dewari mein qaid thi” in the passage “Us ki zindagi chadar aur chaar dewari mein qaid thi” “chadar aur chaar dewari” means the “veil and four walls of domestic life.” Foreignization explained. The phrase is a reflection of the cultural identity of gender in South Asian Muslim society. It is a concept of modesty, domestic space, girl's respectability and patriarchalism. The Urdu translation is kept and the

English translation is given its meaning. This is beneficial because there is no one-to-one match for this phrase in English.

Deeper Analysis of Translation Strategies

In the age of globalization, Urdu literary expressions are frequently translated into different languages for readers who may have different cultural, religious, historical and social backgrounds. So, the strategy of the translator is of great importance. The translator can use foreignisation, domestication, amplification, omission or substitution, depending on the difficult cultural elements that are being translated, to preserve Urdu words, make them familiar, add explanation, remove difficult cultural elements or replace Urdu words with culturally similar English words.

The two large qualitative tables below consider the shift of Urdu cultural identity in the process of translation. The first table addresses religious, emotional and symbolic forms of expression, the second gender, family, class and globalization related identity markers.

Qualitative Table of Religious, Emotional, and Symbolic Translation

Label	Source Text	Sample Text	Strategy	Target Text
Religious Identity	Urdu-Islamic daily expression	“Us ne kaha, Allah malik hai.”	Foreignization with contextual meaning	“He said, Allah malik hai — God is the ultimate caretaker.”
Religious Identity	Faith and hope	“Woh har kaam se pehle Bismillah kehti thi.”	Retention / foreignization	“Before every task, she said Bismillah.”
Religious Identity	Grief expression	“Us ki zubaan par sirf Ya Allah tha.”	Foreignization	“Only Ya Allah remained on her lips.”
Religious Identity	Acceptance of fate	“Sab kuch taqdeer ka likha tha.”	Partial domestication	“Everything was written by fate.”
Religious Identity	Spiritual endurance	“Us ne dukh ko sabr se saha.”	Domestication	“She endured grief with patience.”
Emotional Identity	Deep affection	“Maa ki mamta ka koi mol nahi.”	Domestication with cultural loss	“A mother’s love is priceless.”
Emotional Identity	Beloved homeland	“Usay apne watan ki mitti se ishq tha.”	Foreignization with explanation	“He was in love with the soil of his watan, his homeland.”
Emotional Identity	Pain of separation	“Us ke dil mein judai ka zakhm tha.”	Partial domestication	“There was a wound of separation in her heart.”
Emotional Identity	Cultural love	“Us ki mohabbat ibadat jaisi thi.”	Literal-cultural blend	“Her mohabbat, her love, was like worship.”
Emotional Identity	Silent suffering	“Woh chup rahi, magar us ka dard bolta raha.”	Domestication	“She remained silent, but her pain continued to speak.”
Symbolic Identity	Partition memory	“Sarhad ne rishton ko do tukron mein baant diya.”	Domestication with symbolic preservation	“The border divided relationships into two pieces.”
Symbolic Identity	Rooted belonging	“Purani galiyan us ki pehchan thi.”	Domestication	“The old streets were his identity.”
Symbolic Identity	Cultural nostalgia	“Haveli ab bhi guzray waqt ki gawah thi.”	Partial foreignization	“The haveli still stood as a witness to the past.”
Symbolic Identity	Rural cultural	“Chulhay ki aanch	Cultural adaptation	“The warmth of the clay

Identity	memory	mein ghar ki khushboo thi.”		stove carried the scent of home.”
Symbolic Identity	Collective memory	“Purkhon ki zameen us ke liye amanat thi.”	Partial domestication	“The ancestral land was a sacred trust for him.”

Analysis of Religious Identity in Translation

One of the most remarkable aspects of Urdu literary expression is religious identity. In Urdu literature, particularly in South Asian Muslim countries, there are religious phrases that are used in everyday conversation. These are not necessarily formal religious expressions, but a component of normal speech, emotional response, hope, fear, grief, and social interaction. In the translation of these types of expressions into English, the translator is faced with a choice: should he use an English translation that retains the meaning of the religious expression or should he use an English translation that shows only the general meaning of the expression?

The sample “Us ne kaha, ‘Allah malik hai’” means, ‘He said, ‘God is the ultimate caretaker.’ This translation is foreignization, contextual meaning. “Allah malik hai” is more than just a religious declaration, it is a sign of trust, helplessness, surrender, and belief in Allah. When it's translated only as: God will take care, you will understand it, but the Urdu-Islamic identity will not be as prominent. The translator retains “Allah malik hai” so that the other culture's target reader can hear the original religious rhythm of the source culture.

The expression “Bismillah” in “Woh har kaam se pehle Bismillah kehti thi” is translated as “Before every task, she said Bismillah.” This is a good instance of foreignization. The translator does not translate “Bismillah” as “in the name of God.” However, the original Islamic expression is retained. This approach will safeguard cultural identity since ‘Bismillah’ is not just a phrase, but a habit of starting with the blessing of Allah. Urdu-Muslim culture dictates that the individual prays before eating, before writing, before travelling and before starting work, with the word Bismillah. Urdu-Muslim culture dictates that the individual prays before eating, before writing, before travelling and before starting work, with the word Bismillah, as a sign of spiritual discipline and cultural upbringing.

The phrase “ya Allah” in the phrase “Us ki zubaan par sirf ya Allah tha” is interpreted to mean “Only Ya Allah was on her lips. This translation also maintains the religious nature of the original. “Ya Allah” is a feeling outcry, prayer and expression of pain. May be uttered in times of fear, grief, shock or helplessness. Translating it as “Oh God” would make it natural in English, but at the level of Urdu-Islamic culture, it would lose its Urdu-Islamic sound. So it is better to preserve the prefix "Ya Allah" in the translated text and thereby enhance its cultural identity.

But in the sample, “Sab kuch taqdeer ka likha tha” is translated to mean “Everything was written in the book of destiny.” It's a bit of domestication. The term “taqdeer” is changed to “fate.” The general sense of “fate” is conveyed, but does not capture the depth of meaning that exists within “taqdeer” which is religious and cultural. In Urdu Literature, ‘taqdeer’ could be interpreted as God's will, destiny, acceptance, helplessness, or a spiritual faith. Close but more general and less Islamic in tone is the English word “fate.” The translation might be more culturally appropriate as “Everything was destined to be in the taqdeer, in the divine decree.”

Likewise, in the case of “Us ne dukh ko sabr se saha”, it is literally translated as ‘she faced the tribulation with patience’. The word “sabr” has been “domesticated” in this translation, which is readable. The Urdu word “sabr” does not only mean patience. It brings religious fortitude, moral discipline, and spiritual power. Translation "patience" is okay, but does not capture the cultural/religious significance of the original word. The Urdu cultural identity will be preserved more with a foreignized translation like “She faced hardship with sabr (a patient spiritual strength).”

Analysis of Emotional and Symbolic Identity

Urdu literature is a literature from being emotional and to become emotional, one needs to resort to words with strong cultural connotations. Emotional states felt to a particular degree as a result of cultural experience, as in “mamta,” “mohabbat,” “judai,” “dard,” and “watan,” are hard to render into English. Sample 2 – Maa ki mamta

ka koi mol nahi means “A mother's love is not measured in monetary terms.” A good example of domestication without culture. The Urdu word “mamta” has a cultural connotation of motherhood, sacrifice, care, emotional protection and sacred love, which was lost in the English translation. The meaning is given by the phrase “mother’s love” but the softness of “mamta” cannot be translated to it.

The translation of the poem sample ‘Usay apne watan ki mitti se ishq tha’ is given as “He was in love with the soil of his watan, homeland. The usage of foreignisation with explanation in this translation. The word “watan” is kept since it is culturally and emotionally richer than the term “country” or “homeland. In Urdu literature ‘watan’ is a representation of memory, belonging, sacrifice, childhood, soil, history and collective identity. By introducing the term ‘his homeland’ the global reader can understand the meaning, and by keeping the term ‘watan’ the Urdu identity is maintained.

Us ke dil mein judai ka zakhm tha means “There was a wound of separation in her heart.” This is the partial domestication. Judai translates to mean "separation". It is easy to understand, but the Urdu emotional aspect diminishes. In Urdu poetry and fiction “judai” doesn't mean separation, it means longing, distance, grief, romantic pain, migration and sometimes even spiritual absence. The choice of target phrase “wound of separation” does retain some poetic effect, but not the same emotional connotations as the traditional Urdu “judai.”

The sample "useshi, us ki mohabbat ibadat jaisi thi" means that "Her love, her mohabbat was like worship. Literal-cultural blend. The translator has kept “mohabbat” and explained it as “her love” so as to keep the sound and emotion of the Urdu. The comparison with the Urdu word ‘ibadat’ or worship also demonstrates that love can be spiritualized in the Urdu tradition. The translation keeps both the emotional and religious tone of the original. The term ‘Her love was like worship’ is a more powerful statement than just that, as it is a reference to urdu cultural world due to its ‘mohabbat’ being present.

Cultural identity is also reflected in symbolic expressions. The sample “Sarhad ne rishton ko do tukron mein baant diya” would be translated as “The Border has split relationships into two parts.” This translation is done in the manner of domestication and symbolic preservation. The literal meaning of sarhad is "border" but in literary terms, particularly in the context of Partition, sarhad also has an emotional and historical burden. The image of the Partition is preserved successfully, but as the cultural memory of Partition is deep, it may need more context depending on the text.

The sample reads: “Haveli ab bhi guzray waqt ki gawah thi” which translates to “The haveli was still a witness to the past.” This is a partial foreignization as “haveli” is preserved. The term “haveli” means more than a big house. It implies old family structure, class identity, social status, memory of the ancestors, architecture and feudal culture. If translated as “mansion”, then it would be easier for the readers in English-speaking countries, but it would lose its South Asian cultural image. So, maintaining “haveli” is one of the effective measures to preserve cultural identity.

The sample "Chulhay ki aanch mein ghar ki khushboo thi" means "Home's fragrance pervaded the warmth of the clay stove. This translation is an adaptation of the culture. The word “chulha” is translated as “clay stove.” This way, meaning is clear, but there is a little cultural context. A “chulha” is not just a stove, it conveys a sense of rural domestic life, women's work, family warmth, traditional food and household memory. Note that the translation is effective as it does not use a contemporary term such as “kitchen stove” to replace “chulha.” Rather it is the cultural image of "clay stove" that remains present.

Qualitative Table of Gender, Family, Class, and Global Identity

Label	Source Text	Sample Text	Strategy	Target Text
Gender Identity	Female modesty	“Us ne apni chadar sambhali.”	Foreignization with context	“She adjusted her chadar, the cloth of modest covering.”
Gender Identity	Domestic boundary	“Larki ki duniya chaar dewari tak mehdood thi.”	Foreignization with explanation	“The girl’s world was limited to chaar dewari, the four walls of domestic life.”
Gender	Social pressure	“Usay har waqt log	Domestication	“She always feared what people

Identity		kya kahenge ka darr tha.”		would say.”
Gender Identity	Respectability	“Uski khamoshi ko sharafat samjha gaya.”	Partial domestication	“Her silence was understood as respectability.”
Gender Identity	Honor culture	“Beti ghar ki izzat hoti hai.”	Foreignization with explanation	“A daughter is the izzat of the household — its honor and social dignity.”
Family Identity	Kinship	“Ammi ne usey gale laga liya.”	Retention / foreignization	“Ammi embraced her.”
Family Identity	Kinship	“Abba chup chap baithay rahe.”	Retention / foreignization	“Abba sat silently.”
Family Identity	Elder respect	“Dadi ki baat sab ke liye hukm thi.”	Partial domestication	“Grandmother’s words were an order for everyone.”
Family Identity	Collective decision	“Rishta poore khandan ne pasand kiya.”	Foreignization with explanation	“The match was approved by the whole khandan, the extended family.”
Family Identity	Marriage culture	“Us ka rishta Lahore se aya.”	Foreignization with explanation	“Her rishta, a marriage proposal, came from Lahore.”
Class Identity	Feudal identity	“Woh ilaqay ka wadera tha.”	Foreignization with explanation	“He was the local wadera, a feudal landlord.”
Class Identity	Servitude	“Nokar ne sahib ke jootay saaf kiye.”	Foreignization with partial translation	“The servant cleaned sahib’s shoes.”
Class Identity	Urban prestige	“Angrezi bolna us ke liye rutbay ki nishani thi.”	Domestication	“Speaking English was a sign of status for him.”
Global Identity	Language hierarchy	“Urdu us ki rooh thi, magar English us ki zaroorat.”	Literal-cultural blend	“Urdu was his soul, but English was his necessity.”
Global Identity	Cultural hybridity	“Woh ghar mein Urdu, daftar mein English bolta tha.”	Domestication	“He spoke Urdu at home and English at the office.”

Analysis of Gender Identity

In Urdu literary translation, gender identity is clearly manifested, as Urdu cultural expressions frequently embody social values attached to women, modesty, respectability and family honor. The sample 'Us ne apni chadar sambhali' means “She straightened her modest covering, chadar.” This translation is context foreignized. The word “chadar” is kept as it is not just “shawl” or “cloth” but has deeper cultural significance. “chadar” in Urdu culture can mean modesty, femininity, respectability and social protection. The translation maintains “chadar” which helps to retain the original's cultural and gender identity.

The title “Larki ki duniya chaar dewari tak mehdood thi” means that the girl's world was confined only to four walls of domestic life. Good model of foreignization + explanation. The cultural connotations of the term “chaar dewari” are related to domestic boundary, patriarchal control, family honor, and limited mobility of women. To translate it merely as “the house” would remove the social critique that was in the original. The Urdu phrase is retained in the target text, along with an explanation, enabling English readers to grasp the literal and symbolic meaning.

“Log kya kahenge” in “Usay har waqt log kya kahenge ka darr tha” means she was always afraid of what people would say. This is domestication. While the meaning is clear, the translation does not capture the cultural power of “log kya kahenge.” This phrase in Urdu society denotes social monitoring, community evaluation, family

pressure and moral control. It is particularly linked to the behavior of women and the reputation of their families. The English translation is easy to understand, but less culturally resonant.

The meaning of the sample quote "Uski khamoshi ko sharafat samjha gaya" is "Her silence was interpreted as respectability. Partial domestication is used in this translation. The term "sharafat" is hard to translate, as it contains elements of nobility, decency, respectability, moral discipline and social class. From a gendered perspective, the term "sharafat" may imply that a "good" woman is silent, subservient, and modest. The best approximation for the translation is the phrase "respectability," but that does not adequately capture the cultural relationship between silence and ideal femininity.

The phrase "Beti ghar ki izzat hoti hai" means "A daughter is the izzat of the household — the honor and social dignity of the household". Foreignization with explanation is used in this translation. It is effective because it maintains the concept of Urdu "izzat" and elucidates it to the global reader. The sentence reflects the correlation of the identity of the woman with family honour in Urdu literature. The translation is able to make visible the cultural system in which women are frequently treated as symbols of collective 'izzat' because they are able to retain 'izzat'.

Analysis of Family and Kinship Identity

Urdu literature is deeply rooted in the concept of family identity as Urdu-speaking societies place a strong emphasis on notions of family, respect for the older generation, family hierarchy, and family honor. In the first sample "Ammi ne usey gale laga liya", Ammi means "embrace" and in the second sample, "Abba chup chap baithay rahe", chup means "silent" and chap means "sitting." These are examples of retention or foreignization. The translator leaves out "Ammi" and "Abba" and chooses not to translate them as "mother" and "father." These Urdu kinship terms are important, as they involve intimacy, emotional closeness, respect and culture.

The literal meaning of "Ammi" is "mother," and the meaning changes when it is translated into emotion. "Ammi" is more culturally and personally grounded. Likewise, the song Abba signifies intimacy and traditional respect of the family. With the help of these words the English reader can enter into the environment of the Urdu family. Also, it maintains the feel of the original dialogue.

The meaning of this sample 'Dadi ki baat sab ke liye hukm thi' is 'The words of the grandmother were an order for everyone. This is the partial domestication. What is meant by the word "Dadi" is "Grandmother", and the word "hukm" is translated as "Order". Understandable meaning, but some level of cultural hierarchy is diminished. In Urdu households, "Dadi" is more than just a grandmother; she can symbolize discipline, tradition, memory, and authority within the family. The same word "hukm" also has a lot of meaning of obedience. The English sentence conveys the overall meaning but the cultural family environment is lost.

The sentence "Rishta poore khandan ne pasand kiya" is translated as "The match was approved by the whole khandan, the extended family." This translation employs foreignisation with explanation. It is used as 'rishta' (relationship, marriage proposal, match) depending on the context. The term 'rishta' in Urdu marriage culture has social, family, economic and emotional connotations. It is a private romantic issue; it can also include family negotiation and social approving. The use of the word khandan (meaning "the people" in English) also helps to maintain the idea of collective decision making.

The sentence, "Us ka rishta Lahore se aya" means "Here ka rishta Lahore se aya" which translates to "Her rishta came from Lahore". This translation is effective, because it preserves the word "rishta" and clarifies its meaning. There is no exact equivalent of the word 'rishta' in the English language in this context. While marriage proposal provides the definition, it does not completely capture the social dynamics of arranged marriages, family dynamics, status assessment and cultural norms. The "rishta" helps maintain the source culture in the target culture.

Analysis of Class and Social Power

Another significant aspect of Urdu literature is class identity. The Urdu literary texts are frequently a reflection of feudal power, colonial influence, urban identity, English education and social hierarchy. The sample "Woh ilaqay ka wadera tha" is translated as "He was the local wadera, a feudal landlord." Foreignisation with

explanation. Wadera is a term used for a particular type of feudalist from South Asia, particularly Sindhi and Pakistani use. The use of only the translation “landlord” would not convey the local power structure, political influence, rural authority, and social control that are associated with the term “wadera.”

The meaning of the sample “Nokar ne sahib ke jootay saaf kiye” is to say that the servant cleaned the shoes of sahib. This translation has maintained the word “sahib”, which plays an important role because of the colonial nature of the word and its class-based identity. Sahib can mean master, sir, boss or high-ranking male authority. It also has remnants of colonial language and social stratification. The English translation of "sahib" maintains the unequal power dynamics between the servant and the elite.

The translated sentence is: Angrezi bolna us ke liye rutbay ki nishani thi, which means that it was a sign of status for him to speak English. Translations in the domestic style are translated but still mean what they say. The term “rutba” refers to “status”, “rank”, “prestige” and “social position”. In this context, English may be a symbol of class mobility and social power in the process of globalization. As a result of globalization, English has the potential to become symbolic of class mobility and social power. The translation demonstrates that English is not just a language but also a symbol of privilege. This makes the analysis more linked to the research topic since globalization is increasing the symbolic power of English.

Analysis of Globalized and Hybrid Identity

Globalization generates hybrid identities particularly in postcolonial societies where English and local languages co-exist. The sentence “Urdu us ki rooh thi, magar English us ki zaroorat” means “Urdu was his soul, but English was his necessity.” Translation is literal-cultural mix. Reflects an emotional and social tension between cultural identity and world need. Urdu is linked to identity, to memory, to family and emotion, and English is linked to education, employment, prestige and access to the world.

This sample is representative of the theme of the study. Literary translation is not in a neutral setting. It is being observed in a world where English is the dominant language and Urdu is the language of identity of the local culture. The translated text then becomes a place where the emotional is rooted and the global is communicated. This tension is well maintained in translation, with the contrast between “soul” and “necessity” maintained.

Transliteration: Woh ghar mein Urdu, daftar mein English bolta tha. This is a straightforward domesticated translation but it shows an important cultural problem. English is associated with work, professionalism, class and globalization, while Urdu is associated with home, intimacy, family and personal identity. This demonstrates how language choice is an identity marker. Such sentences aid readers who speak other languages to comprehend the lives of bilingual subjects in between two worlds in translated literature.

Findings

The results of this study reveal that Urdu-English literary translation is very complex process of cultural negotiation. The analysis shows that the Urdu expressions cannot be translated into English directly as many words have emotional, religious, historical and social meanings. The words “izzat,” “adab,” “watan,” “hijrat,” “purdah,” “rishta,” “khandan,” “sabr,” and “mamta” are not just definitions of words but are a reflection of their meaning. They embody values, family norms, religious beliefs, gender roles and collective memory of the Urdu speaking society.

The first important finding is that foreignization with explanation is the best approach to maintain the Urdu cultural identity. Words like “izzat,” “Bismillah,” “InshaAllah,” “watan”, “chadar”, “chaar dewari”, “rishta”, and “sahib” are kept in English translation, while providing brief explanations, which helps to make the source text's cultural identity visible. This approach will make it possible for a global audience to grasp the Urdu literature without losing its cultural essence.

The second is that domestication makes things easier to read but generally results in lost culture. For instance, the Urdu words, like “mamta” (mother's love), “sabr” (patience), “taqdeer” (fate), and so on, used in their local contexts become easily understood in English, but lose much from their cultural and religious context. Likewise, the expression “dil par pathar rakhna” and “kaleja munh ko aa jana” are emotionally translatable into English but the picture in Urdu has been lost.

The third discovery is that religion and spirituality play an important role in the Urdu cultural identity. Religion is naturally infused in Urdu literary discourse through the use of expressions like “dua,” “Bismillah,” “Ya Allah,” “InshaAllah” and “sabr”. Keeping these words is important to maintain the Islamic background of the text and changing them with general English words makes them not spiritually strong.

The fourth finding is that Urdu-English translation is an expression of gender identity, family identity and class identity. The terms used like “chadar”, “purdah”, “chaar dewari”, “Ammi”, “Abba”, “wadera”, “sahib” demonstrate the social relationships, power structures and cultural role that is found in Urdu literature. These can only be understood with care as being translated expressions, closely connected to identity.

Lastly, the study concludes that Urdu literature becomes visible in English in the era of globalization, but at the same time, it puts pressure on its writers to make cultural meanings accessible to the readers around the world. Hence, the importance of the role of the translator. A foreignization, explanation, and selective domestication can assist in maintaining Urdu cultural identity while ensuring the translated text is comprehensible for international audiences.

Conclusion

Based on this study it is found that, Urdu-English literary translation is not a plain language activity; rather it is a cultural, ideological and identity based process. In the world of globalization, translation has increasingly served as a link between the literature of the region and the international audience. The religious expressions, family terms, emotional vocabulary, idioms, gendered concepts, historical memories and social values are the other deep cultural meanings of Urdu literature. These expressions, when translated to English, are not merely the exchange of words, but the exchange of culture as well.

The analysis reveals that there are some words in Urdu language which do not have any exact equivalent in English. Words like ‘izzat’, ‘adab’, ‘watan’, ‘hijrat’, ‘purdah’, ‘rishta’, ‘khandan’, ‘sabr’, ‘dua’, ‘Bismillah’, ‘mamta’ or ‘chaar dewari’ have meanings that have been defined by the history, religion, family structure, gender expectations, and collective memory. The challenge is to render these words into English that retains their cultural depth if it can only be done by using the direct equivalent. For instance, when translated as “sabr” (patience), “mamta” (mother's love) and “taqdeer” (fate), they are essentially communicating basic meaning rather than having a strong emotional and spiritual impact on the Urdu source text.

The study also finds that a foreignisation method that includes explanation, is the most appropriate method of maintaining Urdu cultural identity in English translation. The retention of culturally important words in the Urdu language with short explanation will allow the intended reader to grasp the meaning of the source while maintaining the cultural distinctiveness of the language. This approach is particularly helpful for religious terms and expressions, kinship terms, gendered cultural concepts, and historically charged terms. It helps the Urdu literature to stay alive in English-speaking world in a cultural context.

But there is a positive aspect to domestication too. It can render phrases and idioms, expressions of emotion and sophisticated cultural phrases more accessible to foreigners. However, over-domestication can result in the loss of the text's cultural identity. Thus, translators need to be careful and use the concept of domestication judiciously, only when it does not impair the meaning of the source text from the cultural perspective.

In conclusion, it can be stated that the overall result of the study indicates the opportunities and challenges globalization has brought to Urdu-English literary translation. However, English translation also brings Urdu literature to the attention of the international readers. Conversely, English might exert pressure to simplify Urdu culture for globally considered consumption. As a cultural intermediary, the translator's role is very important. A balanced translation strategy can ensure the Urdu identity is maintained and translated text is understood by the world.

Recommendations

1. First, the translators should use foreignise Urdu words with explanation instead of replacing them with English equivalents completely.
2. Second, too much domestication must be avoided by translators as it can reduce Urdu cultural identity and detract local meanings.

3. Third, words from Urdu associated with religion, family, gender and history should be kept where possible and a brief explanation should be given.
4. Fourth, instead of merely linguistic approaches, Urdu-English literary translation should be studied from cultural and post-colonial perspectives by the translation students and the researchers.
5. Lastly, publishers shall provide glossary, footnotes or smaller explanation in the Urdu translation of literary works, which will help readers from other countries to comprehend the meaning of such words in their cultural context without altering the original identity of the work.

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