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**Negotiating Meaning across Languages: Foreignization Retaining
Cultural Translation within an English Text**

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Abstract

The present study aims at investigating foreignization as a deliberate translational strategy operative in the preservation of cultural identity in the selected novel with special reference to the negotiation of cultural elements across the linguistic boundaries. The study adopts a qualitative research design and undertakes close reading of selected passages on the basis of purpose which are rich in cultural references and Urdu lexical items. The approach takes into consideration how translation choices that run counter to domestication and foreground linguistic and cultural differences preserve and transfer cultural elements from the source language to the target language. The analytical basis for the analysis of such choices is the theoretical framework of foreignization proposed by Lawrence Venuti (2018). The process of removing data gathered from the initial passages of the novel enables a detailed study of the foreignizing techniques employed to preserve cultural identity, particularly concerning Urdu phrases rich in socio-cultural meanings. As the research results suggest, these tactics encourage an improved socially relevant reading engagement that takes into account cultural alterity but interrogates fluent, target-oriented standards of translation. This study adds to the continuing discussions in translation studies concerning the tension between readability and cultural fidelity, and it highlights the utility of Venuti's framework in the analysis of literary texts marked by language-power imbalances. In general, the research suggests that foreignization may be a deliberate and successful technique of cultural translation.

Keywords: *Negotiating Meaning, Foreignization, Retaining Culture, Translation, Youth Literature, Literary Analysis*

Introduction

Negotiation of cultural meaning across a linguistic boundary has become a critical point of study in the modern scene of postcolonial and diasporic literary works. With the process of globalization increasing the interaction between the prevalent Western discourses and the native cultural practices, the literary works composed in English are becoming more and more hybrid spaces where the non-English elements, both linguistic, social, and ideological, do not allow assimilation. **This paper challenges these dynamics by means of foreignization**, a translational policy that puts an emphasis on retaining source-culture specificity rather than on fluent domestication. **Revolving around the seminal works of Lawrence Venuti, who developed the Theory of Foreignization (2018), the study analyzes the maintenance of cultural idioms and values in an English-language story**, thus making the readers face the alterity instead of overriding it (Ramzan & Khan, 2024a).

The key piece of writing to be examined in this research is the brilliant novel **How It Happened (2012) by Shazaf Fatima Haider, a contemporary Pakistani fiction novel** that skillfully addresses the issues of arranged marriages and deeply rooted family traditions. The story is set against the background of a **traditional South Asian Muslim family**, and it is the fight of the great-grandchildren, the young people of the current generation, against the orthodox cultural principles (Nawaz et al., 2022).. Being strongly impacted by the contemporary Western principles of individualism and romantic freedom, these younger characters value love marriages, thus revealing the generational faults and the slow erosion of communal background. **The use of humor to conceal underlying socio-cultural commentaries is cleverly employed by Haider through his use of witty expressions, code-switched expressions in Urdu, and ironic understatement in his prose.** What is being perceived as **light-hearted satire hides the heart wrenching dark truths of the real-life patriarchal limitations, identity negotiation, and psychological costs of cultural hybridity.** The readers are therefore encouraged to conduct a stratified reading of the novel where they can find the commentary it makes on the conflict between tradition and modernity (Ramzan & Khan, 2024b).

The present investigation follows a qualitative hermeneutic approach, implemented by means of purposeful close reading of text passages with heavy cultural embedding, such as the Urdu language lexical elements, ritual terminologies, and code-switched discourse. Based on Venuti's (2018) theoretical tool, foreignization is considered not solely as a translation-based procedure but as a conscious aesthetic and ethical orientation: instead of domestication, the source-culture signifiers are systematically maintained in their linguistic and cultural modification, requiring the intended-language audiences to negotiate meaning between different linguistic and epistemic borders. This preservationist orientation protects the accuracy of in-textual cultural translation of Pakistani culture, thus countering the standardizing imperatives of global literary production. (Ramzan & Khan, 2024c).

The **current study** can be added to the overlapping disciplines of translation studies, youth literature, and literary analysis in that it can **show how the foreignizing strategies can help preserve the cultural specificity in the context of the intense Westernization**. Finally, it emphasizes the fact that the novel is both a piece of art and a cultural archive that helps to see how modern South Asian authors negotiate identity in the world that is more borderless but culturally battle some.

Literature Review

The cultural meaning negotiation of translation strategies has become one of the most significant issues of the modern postcolonial and translation studies especially in the context of hybrid Anglophone literature that cannot be entirely assimilated into the mainstream Western discourses. Lawrence Venuti and his concept of foreignization, in which foreignness of the source text is preserved to break the fluency and ethnocentrism of the target culture, have been reevaluated and reinvented on non-Western literary culture **since the late 1990s**. **Since 2019**, researchers have been progressively investigating the processes of foreignization in interlingual translations as well as in original English texts that incorporate linguistic and cultural alterity, thus, serving as the location of intra-textual cultural translation.

Akgün (2024) used **Venuti in Arrow of God by Chinua Achebe and the Turkish translation** to show that the use of the conscious language choices maintains the postcolonial opposition by rejecting domestication and making the readers face the cultural difference. On the same note, **Dissanayake (2023)** emphasized the dangers of foreignization when translating Sinhalese literature into the English language and pointed to the fact that, as much as the strategy protects cultural specificity ethically, it poses the risk of alienating target audiences, unless it is accompanied by strategic readability. Empirical research has recently been used to chart the continuum of domestication versus foreignization in South Asian and Pakistani literary translation. The study by **Zahoor et al. (2023)** discussed the English translations of Saadat Hasan Manto short stories and found out that foreignization prevails in the translation of culture-specific objects that do not have direct equivalents, which makes the translator visible and keeps the Urdu cultural idioms intact. **Nasir et al. (2023)** stated that the **domestication rate was 59 percent**, and **foreignization was 41 percent in The Greatest Urdu Stories Ever Told** but mentioned that foreignizing decisions were used selectively in the case of religiously or ritually charged words. This was expanded by **Akhter (recent analyses, circa 2024)** to poetic translations between Bengali and English and discovered that foreignization would successfully transfer the culturally based imagery of Kazi Nazrul Islam. **Another recent study on the Raja Gidh by Bano Qudsia (2025)** extended negotiation of English translation of Urdu cultural referents using hybrid strategies, and the necessity of preserving authenticities of source cultures in the face of globalization, which is ethically imperative (Javaid & Ramzan, 2024).

Implicit forms of foreignization, code-switching and linguistic hybridity in South Asian English fiction have not been neglected either. **Fasiullah and Aslam (2025)** studied Urdu terms in English novels with locations in Hyderabad and found that authors of novels do not gloss or domesticate lexical items; nouns used to identify rituals, cuisine and kinship. The Pakistani English fiction has been subject to cultural, feminist, and postmodern criticism, but has been analyzed in infrequent cases on explicit translation theory, such as in **How It Happened (2012) by Shazaf Fatima Haider**. **Tabassum (2021)** examined socio-cultural trauma and gender objectification, which describes the matriarchal enactment of arranged marriages as a location of patriarchal oppression in the novel. **Mushtaq (2024)** has used the cultural theory as presented by Stuart Hall to the negotiation of tradition versus modernity in the text, where there were issues of generational conflicts that were aggravated by Western individualism. **Batool (2022)** provided a multidimensional reading that reaches

identity construction and bilingualism but does not go further to examining the systematic foreignization (Nawaz et al., 2022).

All these studies together prove that foreignization is used as an aesthetic and moral means of opposition to the homogenization of cultures in postcolonial and diasporic literature. Nevertheless, **there** remains a discernible gap: a lack of use of the Venuti framework on the original English novels that, in turn, internally translate the Urdu cultural values to the Anglophone audience, especially those that prefigure the resistance to the customs of arranged marriages among the youth. This gap is bridged by the current study which considers the text by Haider as a case of embedded cultural translation where the foreignized Urdu idioms and rituals serve as a negotiating tool to cross the generational and linguistic barriers in meaning.

Data Collection and Research Context Sources

The data in this paper was merely received in the form of primary textual extracts of the novel, *How It Happened* (2012), a contemporary Pakistani novel written in English and set in a traditional Shia Muslim family in the village of Bhakuraj. The selection criteria were focused on the selection of passages with a high level of cultural embedding: Urdu lexical items (e.g., terms of kinship, descriptions of rituals), passages of code-switching, ironic humor that conceals socio-cultural commentary, and a scene where the negotiation of an arranged marriage has to be described. Close textual analysis was done on some words. The secondary sources were academic sources on the theory of Venuti (2018 edition), postcolonial translation studies, and previous reviews on the works of Haider. No interviews or external survey was used; the background of the research is entirely literary as the novel is put in the context of the overall South Asian diasporic and youth literature challenging the Western cultural encroachment on the indigenous practice.

Limitations to the Study

The research has been restricted to one main text; *How It Happened* to allow analytical depth rather than breadth of corpus coverage. The emphasis of analysis is on the strategies of foreignization since it can be noticed in the English prose of the novel rather than in the translation or adaptation of the published translations. Regarding time, the focus is made on the 2012 novel publication and how it has been related to the Pakistani youth culture after 2010; no attention is given to the previous or subsequent works of Haider. The work is geographically and thematically centered on the urban-rural Muslim Pakistani family life without any comparative literature analysis with other South Asian diasporic literature (e.g. Indian or Bangladeshi). The qualitative close reading methodology is the only one applicable; quantitative corpus analysis or reader-response survey cannot be used. These restrictions guarantee close questioning of cultural retention in a single hybrid text and the nature of phenomena of world translation as impossible to cover in a comprehensive manner.

Operational Definitions of Keywords

Negotiating Meaning is a dynamic process of reconciliation whereby the readers and the text itself overcome the linguistic and epistemological disparities between the Urdu cultural referents and the English narrative discourse to hybrid meanings.

Foreignization: This is the method of translation or authorship that deliberately maintains markers of origin-culture; lexical, syntactic or ritualistic to predetermine the presence of alterity and a non-seamless assimilation to target-cultural norms.

Retaining Culture makes the process of the idle preservation of Pakistani socio-religious idioms (e.g., **Shia marital practices, kinship structures**) in the absence of explanatory glossing, thus storing cultural particulars of the English prose text.

Translation: this is extended, to intra-textual cultural mediation, where it is the novel that does the translational work.

Youth Literature: includes fiction which foreshadows the attitudes of teenagers and young adults towards intergenerational disputes, especially opposition to arranged marriage in favor of romantic individualism. The overall purpose of engaging this category is to examine how the novel mobilizes the generational contestation of arranged marriage as an ideological site wherein foreignized Urdu cultural signifiers function as instruments of identity negotiation and resistance to Western epistemic assimilation.

Literary Analysis: Refers to the qualitative hermeneutic analysis of textual techniques; humor, irony, code-switching due to their socio-cultural and translational connotations.

Theoretical Framework

This study is informed by the **Theory of Foreignization (2018)** by Lawrence Venuti according to which, translators and writers ought to avoid the invisible and fluent domestication of cultures and instead adopt visible strategies that emphasize cultural difference. Venuti claims that **foreignization** is a response to Anglo-American cultural hegemony whereby the target readers are forced to interact with the other on its terms, which makes cultural transfer ethical. In this case, the framework will consider the novel by Haider as an original English text that internally foreignizes the aspects of the Urdu culture: the kinship terms, ritual phrases and ironic descriptions of the patriarchal authority have not been translated or even glossed, and the readers are forced to make language and epistemological concessions, balancing between the linguistic and epistemic cultures. This theoretical perspective helps to understand that the text serves as fiction and cultural repository at the same time, maintaining the traditions of Pakistani families and ridiculing their conflicts with the values of young people with Western influences.

Difference of this Research to the Previous Studies

Although the previous literature has fruitfully explored *How It Happened* using the prism of feminist, cultural-studies, and postmodern concepts (Tabassum, 2021; Mushtaq, 2024; Batool, 2022), it has not done so systematically via the prism of foreignization offered by Venuti. The current body of translation focused research (Zahoor et al., 2023; Nasir et al., 2023) is on the interlingual translation of short fiction into Urdu, but this study is the first to analyze an original Anglophone Pakistani novel as a form of self-translation. In contrast to comparative translation studies where domestication/foreignization ratios are measured in the published versions, the present work preempts youth agency and generational rupture specifically, the dismissal of arranged marriages by the great-grandchildren as the location where the foreignized cultural signifiers gain an increased ideological weight. The combination of literary analysis and translation theory suggests that this study fills the gap between previously separate areas of knowledge (youth literature and cultural translation studies) and provides a novel contribution: it will be shown how the foreignization in English prose can entertain and archive at the same time some dark secrets of cultural hybridity, thus opposing the homogenizing spirit of global Anglophone publishing.

Overall, this literature review defines the theoretical, contextual, and methodological framework of analyzing foreignization as an intentional authorial approach in the text by Haider. The study, therefore, builds upon the recent research and establishes a clear niche in the meeting point of translation ethics, postcolonial youth discourses, and close textual reading.

Research Gap

Lawrence Venuti's theory of foreignization has been utilized productively in postcolonial translation studies. However, to date, the application of Venuti's theory has been largely limited to interlingual translation settings. Existing scholars have studied the dynamics of domestication and foreignization in translations of South Asian and African literature. Studies on Pakistani English fiction have revealed examples of implicit hybridity in the form of code-shifting and informal cultural references (Fasiullah and Aslam, 2025). Moreover, feminist, cultural-studies and postmodern paradigms have been used productively to interrogate patriarchal structures, gender objectification and intergenerational breakdown in previous critically examining discussions in *How It Happened* (2012) by Shazaf Fatima Haider (Tabassum, 2021; Mushtaq, 2024; Batool, 2022). In this study, therefore, a significant gap is filled by implementing Venuti's concept of foreignization based approach to an authentic Pakistani novel, reconsidering it as a medium of independent intra-textual cultural translation, where unpolished Urdu idioms, kinship terms and ritual vocabulary are not symbolic devices but ethically and aesthetically purposive tools for the preservation of Pakistani social and religious particularity against the standardized linguistic expectations of the global literary marketplace.

There remains, however, an obvious gap. There has been no systematic effort to read an original Pakistani novel as an example of intra-textual cultural translation, in which the strategies of foreignization; the retention of Urdu kinship terms, ritual vocabulary, code-switched idioms serve not only as style embellishments but also as ethical and aesthetic interventions. Specifically, the literature has not discussed how such foreignized features bargain meaning across generational and linguistic lines particularly when the great-grandchildren rejection of the arranged marriage in favor of Western-style romantic individualism is enacted. This research thus fills the gap between translation theory, youth literature and literary analysis by

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locating the text by Haider as a multi-faced cultural archive, which avoids the homogenization pressures of the global publishing without sacrificing the alterity of Pakistani socio-religious practice.

Research Questions

1. How can strategic linguistic non-translation and deliberate retention of lexical elements from the source culture be used to negotiate cultural meaning in linguistic asymmetrical discursive contexts, especially when English is unavailable as a domesticating or standardizing translational intermediary?
2. How does a modern Pakistani literary work discuss the dominant challenges of English-speaking supremacy and cultural acceptance to maintain and convey culture-specific value systems, especially those related to a system of conventional marriage and intergenerational disputes over marital agency, in a worldwide literature marketplace that structurally promotes epistemological frameworks?

Research Objectives

1. To explore the foreignizing discursive strategies used in *How It Happened* (2012), including the retention of Urdu kinship terms, ritualistic vocabulary, code-switched idioms, and ironic humor as strategies that aid in the cross-linguistic negotiation of cultural meaning, while avoiding the comparative logical framework of English as a translational facilitator.
2. To demonstrate how the novel achieves within-textual translation of culture and persistent foreignizing strategies for the preservation of Pakistani socio-cultural values especially the controversial institutions of marriage arrangements and Westernized/traditional binary in marital preference and thus contest English-centric epistemic hegemony in the literary landscape.

Research Methodology

The given study is supported by the Theory of Foreignization by Lawrence Venuti (2018), which is based on the theoretical point of view and the methodological framework. Venuti believes that foreignization is an ethical and aesthetic opposition to the Anglo-American practice of domestication, in which translators or writers make things of the source culture disappear so that they can create communication-friendly target texts. Instead, foreignization intentionally preserves lexical, syntactic, ritualistic, and cultural signs of the original text and thus renders the process of cultural transfer visible and forces target readers to address the otherness instead of absorbing the difference into the domestic standards of familiarity. Under the analysis process by Venuti, the analyst recognizes and decodes the strategies which preempt linguistic hybridity; words which are not translated or translated insignificantly, code switching, ironic understatement to disrupt ethnocentric reading practices and maintain epistemological integrity of source culture. In this case applied to an original Anglophone Pakistani novel but not interlingual translation, the framework considers the text itself as a locus of intra-textual cultural translation. Close hermeneutic reading is then the methodology that functions: the chosen passages are read not in terms of the surface narrative but in terms of the calculated retention of the Pakistani socio-religious idioms, which allow negotiating the meaning across the generational, linguistic, and cultural borders of the English-dominated literary world.

Research Design

The research design adopted in the study is the qualitative research design based on the hermeneutics of literature and close reading of texts. In line with the interpretive tradition in translation studies and postcolonial literary criticism, the design is depth-oriented, with emphasis on systematic meaning of culturally entrenched language. This methodology is consistent with the research questions as it enables the researcher to follow the process of the meaning negotiation without the interference of English and the ways of preserving cultural values with the help of foreignizing methods. The visibility of textual resistance that Venuti (2018) focuses on informing all levels of analysis and makes close reading an ethical act, which opposes the homogenizing forces of global publishing.

Sampling

The sampling method was purposive to choose textual units rich in data of Shazaf Fatima Haider in *How It Happened* (2012). Words were selected based on a clear standard of high cultural embedding: Urdu kinship terminology, ritual terms, code-switch idioms, ironic humor disguising socio-cultural judgment and scenes dramatizing arranged marriage negotiations. About thirty-six lexical items that were culturally loaded, and their contexts were demarcated and analyzed. This criterion-based and non-probabilistic sampling meant that only the segments depicting foreignization and intra-textual cultural translation were explored, and this way the focus of the research remained cut to the bone on the resistance of the novel to Western assimilation,

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as well as the depiction of the generation gap between the orthodox family traditions and the preference of the great-grandchildren to romantic individualism.

Data Collection Procedure

The collection of data was limited to primary textual excerpts of the novel written in 2012 only with the assistance of secondary theoretical works. The researcher also did repeat close readings of the whole text and extracted and annotated passages manually according to the sampling criteria. The analysis was purely literary and hermeneutic with no external tools, interviews, surveys, or digital corpus involved. Secondary sources were Venuti (2018), major postcolonial translation literature, and previous critical reviews of the works by Haider. Each of the chosen extracts was analyzed in terms of a layered interpretation:

First, the identification of the elements of foreignization

Second, the analysis of their contribution to negotiating the meanings across the Urdu-English epistemes

Third, the discussion of the ability of the elements to perpetuate the Pakistani socio-cultural values and the ability to entertain readers with the help of a satirical understatement.

This operationalization of the procedure made the novel an object of both fictional artefact and a cultural archive, as operationalized by Venuti.

Ethical Consideration

Being purely textual research with no humans involved the research did not present any ethical concerns of informed consent or personal data protection. However, the responsible attitude was demonstrated in devout reflection of the cultural practices of Pakistani Shia Muslims and the prevention of reductive and exoticizing interpretations. The work recognizes its place in the postcolonial translation of ethics by prefiguring the appeal of Venuti to make the cultural difference visible instead of domesticating the text to suit the Western academic needs. Restraints on the single-text focus and lack of comparative data and data on reader-response are clearly disclosed, making intellectual honesty.

Finally, the methodology supports the moral imperative of foreignization as such: to maintain the alterity of South Asian cultural voices in the English-language discourse in the world without being erased or appropriated.

Data Analysis

This qualitative review of Shazaf Fatima Haider *How It Happened* (2012) explores how the use of foreignized Urdu lexical items has been strategically applied, as practices of intra-textual cultural translation. Based on the theory of foreignization developed by Lawrence Venuti (2018), the paper has shown that the novel is an act of resisting the Anglo-American domestication because it still has un-glossed indicators of Pakistani Shia Muslim socio-religious life. These components which I have grouped here as humorous compounds, kinship terms, wedding rituals, religious/cultural terminology, attire descriptors, and culinary reference points, do not serve as stylistic flourishes but operate as an ethical and aesthetic intervention as they force the reader to try to negotiate meaning along linguistic and epistemic lines. The analysis of the close hermeneutic reading of some culturally embedded objects shows how the foreignization is the process, which archives tradition and satirizes the generational break between the orthodox family structures and the Western-influenced individualism of the great-grandchildren.

- **Humorous foreignized compounds include** Love-shove business, Romance-shomance, Books-shooks, Enough-shenuf, Affairs-shaftairs, Macdonalds-shuck Donnels, Mordren, Amreeka, Amreekan, Phoonkification, Gori, Kali, Fundo and Badmash, which **are ironic code-switches to reveal the hybrid consciousness of the young generation**. These playful repetitions and phonemic perversities are a mockery of the shallow appropriation of Western modernity and at the same time they maintain the phonemic and semantic difference of Urdu-inflected English. By denying explanatory glosses, Haider performs Venuti ethical imperative: the reader must face the otherness of postcolonial subjectivity that ridicules its own cultural displacement instead of integrating into the global English without any disturbances.

- **The use of kinship terms**, Ammi, Abbu, dada, Dadi, Apa, Baji, Bhai, Khala, Phuppo, Mummy, puts the story in the **matriarchal-patriarchal context of the Bhakuraj Shia family**. These words are **used without translation** or footnote, hinting, as they do, at the hierarchical but loving web of family duty on which the negotiations surrounding arranged marriages are conducted. Their preservation interferes with the fluency of English prose compelling readers to live in the relational epistemology of South Asian extended families

thus bringing out the emotional price of the younger generation abandoning these forms in favor of romantic individualism.

- **Wedding ceremonies are also another example of how foreignization is preservative.** Words such as Nikah, Dholki, Dhol-wallah, Ar-see-masaf, Chalo create the sound and action of the traditional ceremonies without being tamed. These unassimilated signifiers maintain the ritualistic particularity of Shia marriage practices, which makes the English text a cultural archive and not subject to the homogenizing demands of the world publishing. The comic plays on dholki tunes, and the dhol-wallah tricks set against the disbelieving scorn of the great-grandchildren parodies the traditions which the novel itself rejects.

- **The communal and spiritual continuity and identity is strengthened by religious and cultural terms** (Mash Allah, Majali's, Moharram, Maulana, Shia, Syed, Salawat, Jeetay raho). Their tactical intrusion emphasizes the fact that the novel criticizes Western secular individualism: the youth are more inclined to love-shove business, and appeals to Mash Allah and Salawat, which generates a textual conflict and is reflected in the actual socio-cultural ambivalence.

- Similarly, **clothes like** Kurta, Shalwar, Palloo and Dupatta,

- **Words for food** (for example Biryani, Kabab, Kalayjee, Mithai, Kulfi, Gulab-jamun, Laddoo) is tactile or taste signals that imports the experience from Pakistani house into English stories.

The intentional language-based interpretation of foreign-language Urdu lexical items functions as an inter-textual mode that upholds Pakistani Shia social and religious modification, implementing Venuti's fundamental ethical standards of foreignization and opposing Anglo-American domestication, as demonstrated by a qualitative study of **Shazaf Fatima Haider's How It Happened (2012)**. By classifying these elements into humorous elements, kin expressions, matrimonial rituals, religious language, clothing descriptors, and culinary references, the discussion effectively identifies important sites of linguistic and intellectual opposition. However, the novel's intricate hybridity could be oversimplified into a sharp contrast between cultural erasure and ethical foreignization due to its overwhelmingly joyful narrative.

The treatment of humorous code-switches such as "Love-shove business" and "Macdonalds-shuck Donnels" persuasively shows how they satirize the younger generation's superficial appropriation of Western modernity. At the same time, this reading may understate the extent to which such playful forms are already normalized within South Asian English's, rather than operating solely as deliberate resistance. Likewise, the discussion of kinship terms and wedding rituals as preservative archives of relational and intergenerational values offers a useful link between foreignization and family conflict, but it pays insufficient attention to how the novel's irony and comedy may also domesticate cultural otherness for global readers. Similarly, while the analysis of religious and material culture lexemes highlights tensions between orthodox collectivism and Western individualism, the claim that these elements allow Pakistani socio-cultural values to "win" over Western influence appears overstated, since the novel more often presents hybridity as ambivalent than triumphant.

Conclusion

As has been shown in this research, the example of *How It Happened* (2012) by Shazaf Fatima Haider can be viewed as a highly advanced intra-textual cultural translation because of conscious foreignization. The novel finds a way to fight the homogenizing impulse of global fiction by preserving Urdu lexical elements, humorously combining love-shove business and romance-shomance, kinship, wedding traditions, religious, clothing, and food (biryani, gulab-jamun, ras-malai). Using the theory of foreignization (Lawrence Venuti, 2018) to analyze the excerpt, one may conclude that the un-glossed cultural signifiers require the readers to mediate between linguistic and epistemic borders and not to subject an individual to a smooth process of domestication (Nawaz et al., 2021).

The novel is therefore a kind of a sophisticated cultural archive in which hybridity is rendered ambivalent rather than triumphant and also a monument of culture. In ironic humor and code-switching, Haider reveals the conflict between the old values of the Shia family, like arranged marriage, and the Western values of romantic individualism of the great-grandchildren. However, the text ethically protects the cultural specificity in an English dominated literary scene by maintaining the alterity of the Pakistani socio-religious idioms without explanatory glosses.

After all, as seen in *How It Happened*, foreignization in original postcolonial writing is both aesthetical and ethical intervention. It critiques the hegemony and demonstrates the psychological and social cost of cultural hybridity. This study addresses a significant gap in translation studies since it demonstrates that

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indigenous values may be upheld in the Pakistani English fiction and the generational conflicts may be resolved without giving in to the western assimilation. Further research can widen this framework to other texts in South Asian literature to further explain the purpose of foreignization in maintaining cultural authenticity during the process of globalization.

Recommendations

- **Encourage foreignization as a major tactic of postcolonial writers:** South Asian English novelists ought to consciously keep Urdu lexical elements (e.g. kinship terms such as Ammi, Dadi, ritual terms such as Nikah, Dholki and compound terms like love-shove business), code-switching, and un-glossed culture. This saves Pakistani socio-religious authenticity, opposes domestication, and ethically negotiates meaning across linguistic boundaries which is shown in **How It Happened (2012)**.
- **Incorporate the novel into the school curriculum:** Pakistan Literature syllabuses must incorporate *How It Happened* to allow classroom debates on the issue of generational conflict; arranged marriages vs. love marriages and the psychological price of cultural hybridity. Educators can emphasize the idea of foreignization as a way of developing critical consciousness among the young readers of the effects of Western individualism on the traditional Shia family values.
- **Invite translators and publishers to embrace visible foreignizing strategies:** Global publishing houses ought to reduce explanatory glosses and footnotes in the context of dealing with hybrid texts, enabling English readers to face cultural alterity. This strategy opposes homogenization, and the Pakistani fiction is seen as a good satire and cultural archive.
- **Deepen the cross-national comparative research of South Asian literatures:** Future research ought to use the **Theory of Foreignization by Venuti (2018)** to other original English novels in Pakistan, India, and Bangladesh and compare intra-textual cultural translation strategies. The measures of the effectiveness of foreignization in preserving the socio-cultural specificity could be quantitative corpus analyses and reader-response surveys.
- **Contribute to interdisciplinary uses of translation studies and cultural policy:** Academics and policymakers can apply these results to create programs that protect indigenous practices in Anglophone writing. This involves financing projects that record how humor and foreignized factors achieve patriarchal traditions and criticizing their dissolution in the contemporary age.
- **Prescribe to young readers and writers that they should appreciate hybrid negotiation:** The work calls on the current generation to see foreignization not as a means of stylistic decoration but as a mode of negotiating a sense of identity and balancing Pakistani origins and global forces without erasing the dark truths of cultural displacement.

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