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TRANSLATING SHADOWS ACROSS THE TEMPORAL DIVIDE: A TRAJECTORY BETWEEN ZAHEER'S ANDHERA AND MAHMOOD'S DARKNESS

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Abstract
Literary translation conveys texts not only between language and culture, but also between different time periods. This study explores the effects of the temporal distance in the translation of "Andhera", a short story from Urdu to English by Razia Sajjad Zaheer. The story was originally written in Urdu in 1961 and first printed in Biswin Sadi in 1966 and subsequently, in Zaheer's collection of short stories Allah de Banda Le (in 1984) published by Sima Publications, New Delhi. The tale was translated into English by Dr. Saba Mahmood Bashir in 2023 from the 1984 collection. The layered publication history, producing a significant temporal trajectory, allows the story to be viewed as a text that shifts between historical and cultural contexts. The study explores the grounds, in which the temporal distance affects the translation of culturally, religiously, emotionally and historically situated meanings through comparative qualitative analysis. In this temporal dive, the translator handles the cultural details and the inner thoughts of the main protagonists. According to Bashir they are the greatest challenges in translating the story. The study proposes that temporal distance must not be interpreted as a mere chronological distance between the source text and target text. Rather, it constitutes an interpretive clause that is used to re-construct the meaning with reference to the socio-cultural context. The study then goes on to suggest a reading of literary translation as an act of linguistic, cultural, historical and interpretive approach to time as an active dimension of the translation process. Thereby extending the ways in which literary translation has been understood so far.

1. INTRODUCTION
Literal translation is not just about being codded from one language into another, as this would be merely translation. Literal translation involves a complex form of meaning construction involving interplay of language, culture, context, ideology, and readership. Hatim and Mason (1997) explains it as "an act of communication which attempts to relay, across cultural and linguistic boundaries, another act of communication" p.1. This knowledge is particularly relevant in relation to literary works, where the context of cultural and historical conditions of production are especially crucial to the meaning. A translator of a literary work performed a linguistic negotiation between two different historical moments, in addition to doing a negotiation between two linguistic systems. The source text is of one social and cultural context, and target text is of another. Here,

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translator has to determine the context and horizons of the future readers, into which the target text has to be transferred. Translation is therefore a process of transferring, languages and cultures as well as time.

The field of Translation Studies has been embedded with cultural aspects of translation. Bassnett (2002) argues that 'No language can exist unless it is steeped in the context of culture '(p. 22). According to him, language and culture are inseparable entities. So, despite their close relationship there is something that is delicately hidden in the intersection of the two. This connection is particularly evident in literary translation, where literature works frequently contain culture, theme and history-bound meanings of expression and emotion. Therefore, when a translator confronts a text like that, he/she encounters various quantities of negotiation of meanings, which cannot be directly transmitted by means of lexical equivalences. Also, in this sense, "translator" is not mere a code explainer, but does play the role of a cultural interpreter. This becomes more intricate, when the source and the target texts are old ones, and further, translated for people that live in a very different culture and time frame.

Lefevere's notion of rewriting is also reflective of the view that translation is a phenomenon of reconstruction and not only a phenomenon of reproduction. Lefevere (1992) therefore, sees the translation process as the "rewriting of an original text" (p. vii). His formulation has the merit of moving the debate from the point of view that a translation is a mere reproduction of a given meaning to the value of translator's decision and of moving the sense of the original text into a new linguistic and cultural context. These options relate to recipient culture, its literary norms, ideologies and audience. Such considerations are particularly pertinent in the case of a late translation of a text since the translator is working on a text that has already been produced in a moment of culture and history that has now passed.

The connection between translation, culture and time is illustrated by reading Urdu short story Andhera, by the writer Razia Sajjad Zaheer. Zaheer (1918-1979) was an influential Urdu novelist who frequently depicted common life of women and common scene of the middle class. According to Dr. Saba Mahmood Bashir, Razia's works were on ordinary women's lives and that all had a Marxist-socialist viewpoint. Bashir states that Zaheer had witnessed freedom movement and the partition thus providing a worthwhile perspective on her writings. Andhera was written in Urdu in 1961 and in 1966 for the first time it got published in Biswin Sadi (Urdu Magazine). Later Andhera was included in her collection of short-stories, Allah de Banda Le published by Sima Publications, at New Delhi in 1984. In 2023, Dr. Saba Mahmood Bashir introduced and translated the story into English titled "Darkness". Bashir claims that she translated the story from the collection of 1984. So, the readscape of Andhera can be represented as a transformation from the original written text, encountered by readers in 1961, to its English translation for the readers in 2023. This 60 years interval is therefore, an excellent opportunity to investigate earlier socio-cultural contexts to the later ones. Andhera is a story which is a well-entrenched part of the Indian subcontinent's historical consciousness. It revolves around a "Muslim" woman in a first class railway compartment on her solo journey to Amritsar. The fear gradually sows in during her journey, because of her vulnerability towards her religious identity, as well as the violence that her community had experienced. "Bashir says the protagonist is 'conscious of her religious identity', she is scared of being caught up in the communal churning that had traumatized the whole nation".

Thus, the story is embedded with Communal ties, Partition, displacement and violence to the individual psychological experience of a woman. The language-religion link is an important part of the story. The women carries an Urdu novel in her bag that makes her uneasy, due to the fear of being caught as Muslim. At this moment, Bashir claimed that, Andhera is a tale that makes people think of how close language was to religion back then. For people within Andhera's world the Urdu language might be a symbol of a communal identity, but for a modern day English speaker, the Urdu novel may be recognized simply as literature. This implies to spread out the significance related to Urdu in a particular time period and context. Her gender has also been conditioned with the expression of fear and submission in the past. Since she is female and all alone, the protagonist is more vulnerable. This feeling of fear is not abstract rather, it is something that she had endured physically and psychologically throughout her trip. From door to window of compartment, she has been concealing herself and preparing herself up for all sorts of attacks. The psychological dynamics of the original text remain intact in the

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translation, when the protagonist imagines this attack upon herself, only to realize that she has imagined it - she is the one doing it to herself.

These internal states have to be "translated" into another world of emotions and another idiom of emotions. This internal translation is also a crucial place in which negotiations between the emotional attitude of the original and the readers' expectation can take place. Interestingly, Bashir herself recognizes two of the major challenges to be overcome while translating Andhera which are 'cultural meaning' and 'psychological expression'. According to her the story is from a previous era, but the words are familiar. In terms of vocabulary of language, there is not much change. Bashir had to communicate the cultural part of a story and the "inmost feelings" of the main character in another language. In Andhera, the problem seems to be the cultural connotations of the familiar words, identities, practices, and emotional experiences. This point of view also validates Lefevere's view on translation as rewriting. So, if we conceptualize translation as re-writing, then 2023 Darkness is a new engagement with a cultural landscape and topography. Thus, for the present study the temporal distance in literary translation is a best combination to explore. The close reading of the Urdu ST and translation in English by Bashir highlights the study of where meanings of the former socio-cultural context are followed or adapted and where they are clarified or built for the reader in the present context. What's significant about this is that it views time as more than just a backstory. The chronology of Andhera suggests several stages of molding and crafting the original text, before it was translated into English in 2023. It was composed in 1961, published in 1966 and included in a collection in 1984. The process of this movement may be interpreted as a multitude of temporal trajectories, as well as a temporal break. It is not "just" a translation from a language into English, rather it is a form of continuation of the life of a literature in different historical and cultural contexts.

Thus, this study argues that temporal distance is and can be used as an acceptable analytical perspective on literary translation. Among the possible factors that can be affected over time are cultural assumptions linked to the target text, reader's expectations and the translator's solutions as to how to reconstruct the historical contextualized meanings. The concerns of the story, on issues of religious identity/communal fear/gendered vulnerability and memory of violence, are utterly linked with the historical world in which the story is lived in the case of Andhera. The English language version could therefore, present an opportunity where to discover the early literary culture from a perspective of readers later in time. The study at last proposes that, with this kind of literary translation from one time to another, the transfer of composition can no longer be perceived as the transfer, but should be perceived as the reconstructing of history and culture.

2. Literature Review

The study of literary translation has been shifted from purely linguistic notion of translation towards cultural, historical, ideological and social aspects of the translation. From the first emergence of the theory and philosophy of Translation Studies, the concept of translation was not only viewed as a comparative linguistic discipline, but also as an interdisciplinary tool. Holmes (1988) provided a framework that led to the establishment of Translation Studies as a discipline of its own. This disciplinary transformation opened the door towards the study of translation. It transcends the realm of equivalence in language and encompasses all that history, literature, society, and culture have to offer. In the study of Andhera, this wider idea is crucial as the subject matter is directly linked to the historical and cultural context. One of the important milestones in the field of Translation Studies (TS) is the understanding of the nature of translation, within the scope of culture-active communication. Hatim and Mason (1997) considered the translator's task as communication between two languages and two cultures. From this point of view, translation is a kind of meaning negotiation in particular contexts. The translator can be successful in reproducing the propositional meaning of an expression, but at the same time changes the cultural connotation of the expression. Whereas, in studies like Andhera, language is not only a mean of communication, but also has religious and social implications. Bashir also mentions 'cultural nuances' as one of the difficulties in translating a text.

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Bassnett (2002) also seconds the claim of cultural bias in the field of Translation Studies. She also emphasizes on the connection between language, culture and concept of 'translation'. Her work further led towards a research perspective of translation as a cultural practice, rather than merely an individual language transition. In 1988, Bassnett and Lefevere introduced a collection called “Constructing Cultures” which has a clear focus on the dialogue between ‘translation and culture’. It intersects the migration of literary productions between cultural systems. This view of culture is important to bear in mind, as it encourages “equivalence”. While, analyzing Andhera after decades, different associations for readers, in terms of religion, communal relations, gender and social behavior are evident. This perspective also threw light on significance of ideology, rules of literature, institutions and expectations of target culture. Lefevere (1992) views the re-writing of the translated texts as sheer piece of 'translation'. This translated text mirrors the shape of its culture and the ideology of its production process. Thus, translation is a reconstruction of text and the translator too will be involved in the process of creating meaning. With regard to this 2023, English translation of Andhera, it is particularly an act of original cultural encounter by the late readers. It can be regarded then, as a rewritten text.

Toury's (1995) methodology of description had the same effect of diverting attention from the notion of correct translation. Descriptive Translation Studies explores the translation as a product of specific target-cultural systems. This perspective is relevant to the ongoing studies because of its insights into the choices of translation and how they came to be. The change of lexical, cultural or stylistic use in the English Darkness need not be seen as error and/or disappearance on a higher level. Instead, it can be considered as a potentially dependent because of the expectations and social setup of the projected audience. Venuti (1995) claims that the question of translator agency is considered more, when it comes to talk about translator visibility. It shouldn't be taken for granted that a good translation is virtually invisible. His disassociation of domestication with foreignization is very relevant in the debate on cultural translation. From Andhera's perspective, these concepts are very important because culturally specific appearances and words have to be erased from the English translation. The choice of the translator on retaining, explaining, replacing and contextualizing such expressions can be seen as habitual translatorial decisions or displays of translatorial agency. But with the present study, it is not assumed that every foreignizing or domesticating move is due to temporal distance and choices of foreignization.

Another fruitful branch of activity is retranslation. With the contributions of Antoine Berman (1990) and Paul Bensimon (1990), the idea of retranslation studies developed into what was known as the Retranslation Hypothesis (Chesterman 2000). It has been hypothesized that the earlier translation is target-oriented, while the latter translation might be closer to the source text, language and culture of the source. The value of this scholarship for the current study is that it confirms that time might play a role in the translation process in creating as well as in receiving the translation. It gives proof that time can make a difference during the translation process, both in the process of creating and receiving. But in the trajectory of Andhera Vs Darkness, it may be appearing as a retranslation problem, and not a conventional retranslation. It is critical in another way, because it is about the discovery of the first English translation of a way an older Urdu story. Later studies by Mir Saeed Mousavi Razavi and Syed Tahmasbi Boveiri (2018), based on Meta-analysis have tested the universality of the Retranslation Hypothesis. The results of the empirical studies in this area are not consistent with the hypothesis. Based on their findings, they argue that factors apart from ageing of older translations could impact retranslation: literary norms, translational norms, ideology, socio-political relations, translators' attitudes as well as their experience. This criticism is specifically helpful for the focus of this study as it states the dangers of using time as an explanation. Zaheer's Andhera and Bashir's Darkness then, should not be considered as the cause of all translation differences but a condition among other conditions.

An explicit connection with translation and time has been taken up in the literature that challenges, or even doubts, the historicity of translation. While Uhl (2012) believes the historically boundedness of the translation event is more important and translation is connected to social and cultural change. A translation can be created at a specific moment in history and this should influence the ways a translation of culture can be understood and conveyed. The theme of temporal distance is more evident in Piletić's (1999) study on the temporal distance in

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the translation of literary works. Time is a factor which Piletić finds to be one of the significant issues having so far only been given relatively little space in translation theory. She emphasizes there is a primary temporal perspective in the historical world in which the original text exists. In this way she understands not only temporal features, but also idioms, semantic archaisms, and other jargon that have their own shades of meaning, as well as aspects related to the genre. It is especially fruitful for the present study. The description of communal relations, religious identity, fear of gender and social behavior are set within a historical perspective. All these factors are quite different from the modern English reader of Andhera. Piletić, therefore, defines temporal distance neither as a discrepancy in dates of publication but as a discrepancy "between the cultural knowledge that would make it possible for a reader to understand a text".

However, this issue of 'historical distance' also ties the study into other more recent research on the retranslation/reception of texts. Peeters and Van Poucke (2023) relook at Berman's retranslation theory and show the need to take history and aging into consideration in translation studies. They also argue that such a universal model as the old Retranslation Hypothesis is challenged if viewed as the universal model. This is particularly relevant in the present study as it points to the significance of translation in relation to the particular historical context and culture and not only based on chronological distance leading to certain translation strategies.

In a similar way, Chen (2022) compares the intertextuality of the retranslation strategy to an intertextual "space" where the horrors of the old textual forms can be taken in and transformed or contested. The relation between different moments of translation is very important to take into account as her research indicates the importance of considering not only textual elements but Para text also. Therefore, polytextual trajectory may be said to be the trajectory of the translation: it moves away from the trajectory from the source language to the target language. The problems of emotivity and cultural matters have been addressed in regard to Bashir's translation of Andhera, but the systematic comparative study in regard to the distance in time for the story is relatively minor. Moreover, the timeline of the text owns a great value in this study. Andhera was composed in 1961, first published in 1966, re-published in the collection in 1984, and now translated into English in 2023. The current study hence draws on the aspects of cultural translation, cultural rewriting, translator agency, rewriting scholarship and reconstruction of meanings from a previous socio-cultural environment for the readers of the present English. The literature, therefore, urges examination of the binary understanding of equivalence between the English and the Urdu data. The temporal distance thought to be an interpretive condition that in turn relates to Culture, Ideology, translator agency and language option. In this process the study tries to offer a contribution to the field of 'Translation Studies', which demonstrates that time is an actual moment of literary translation that can't be neglected as a bibliographic fact of translation.

3. Research gap

In previous studies linguistic, cultural, ideological, literary and semantic aspects have been widely discussed in South Asian fiction. Whereas, "Time" is an under researched field with regard to translation of literature from South Asia. Furthermore, from the existing literature, Andhera is one of the most complex texts in its textual history. It was written in 1961 and first published in Biswin Sadi in 1966 and later in Allah de Banda Le (1984), published in a collection by Sima Publications (New Delhi) and translated into English by Dr. Saba Mahmood Bashir in 2023. Therefore, the change of the story to English is not only a simple change of the chronological differences in the original and translated. This is an ongoing multi-lingual, multi-temporal process of the text and its exposure to various publication events, ending in its publication and reception in English. The specific gap is thus one that is related to translation, temporality, cultural and historical memory. The present study tries to fill this gap by considering the question of temporal distance as an analytical perspective and not an only chronological fact. It does not assume that all the differences between source and target texts are the result of the passages of the years. It rather explores negotiations with the temporal distance, the cultural context, translatorial agency, readership and linguistic decisions. This study does not only seek to contribute to the study of Andhera and to the translation of Urdu literary works into the English language. It also contributes the translation of

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historically located experiences of a reader in South Asian space-time to an English language reader in the present world.

3.1 Research Questions

1. How does temporal distance between Zaheer's Andhera and Bashir's English translation Darkness manifest itself in the translation of culturally and historically situated meanings?
2. What translatorial strategies are employed in Darkness to reconstruct cultural, religious, gendered, and emotional meanings rooted in the socio-historical context of the Urdu original?
3. How are culturally specific expressions, religious identity markers, character voices, and representations of fear negotiated between the Urdu source text and the English translation?
4. In what ways does the temporal distance between the source text and its 2023 English translation influence the accessibility and interpretation of the story for contemporary English-language readers?

3.2 Research Objectives

- To examine the role of temporal distance in the English translation of Zaheer's Andhera.
- To identify and analyze the translatorial strategies used to reconstruct culturally and historically situated meanings in Saba Mahmood Bashir's Darkness.
- To investigate the translation of culturally specific expressions, religious identity markers, character voices, gendered experiences, and emotional representations in the source and target texts.
- To explore how the historical distance between the Urdu original and the contemporary English translation affects the representation and accessibility of the story for contemporary readers

4. Theoretical Framework

4.1 Temporal Distance as the Central Analytical Concept

Temporal distance is the basic theoretical idea of this research in literary translation. Milana Piletic (1999) explicitly names temporal distance as a big issue in the translation of literary works, which is more or less ignored in translation theory. She mentioned nine manifestations of temporal distance including archaisms, reminiscences, idioms, jargons, cultural interferences, genre conventions, semantic archaisms, and elements of myth and fairy tales. Her framework of temporal distance serves two types. One created by the original text and one formed between the original text and its recreation for readers at a later point in time. This provides a useful base-line for the present study. Andhera was composed in 1961 and published in 1966, entered in Allah de Banda Le in 1984 and translated into English in 2023. In this work, temporal distance is thus not defined as number of years, but as a concept, that contains culture, identity and history. Temporal distance, instead, is considered as the historical, cultural, social and interpretative distance, that can arise when an old text of literature is reconstructed and portrayed for a "modern" audience.
Piletic (1999) also illustrates how the phenomenon of temporal distance can be manifested in the area of archaisms, idioms, cultural interference, differentiation of semantics, genres and historically marked linguistic devices. Although her work is focused on older literary texts, the present study thinks of the concept extended to a 20th century text belongs to the South Asian region. Yet, the cultural and historical understandings in this study are still intricately tied to its time of composition. This extension is significant as Andhera does not necessarily convey temporal distance using outdated vocabulary. Indeed, Bashir documents that the vocabulary of the story is still quite common, even though it is so old. Therefore, in this study, temporal distance is not examined mainly on the basis of lexical archaism, but also via cultural meanings, the religiousness of the characters, their gendered experiences, the expression of feelings and thoughts, and references to historical contexts.

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4.2 Translation and Historicity

The second theoretical dimension is based on Christian Uhl's (2012) discussion about translation and time. Often the historical context has not been properly taken into consideration in which translation occurs. He has focused on understanding the social and cultural changes in the context of the conditions of time. He believes that the study of translation should be comprehended in a larger context. Andhera owns a commendable space here, especially when compared to the context in which Bashir's English translation was written. The original text comes from a cultural space defined by Partition, relations among communal groups and religious tensions, while the translation of the text in English is for a modern audience several decades later. Thus “time” becomes one of the elements of the context in which meaning is "recognized. The study therefore does not simply pose a question about what has been altered from the Urdu text to the English text; rather it looks into how the historical distancing associated with their respective cultural contexts may have influenced translation.

4.3 Translation as Rewriting

The third supporting idea is taken from Andre Lefevere's (1992). He proposed the idea that rewriting is a form of ideology, poetics, and patronage within the target culture. From this point of view, translation is not considered as a see-through process of representation, but rather reconstruction of the text of another literary and cultural system. Rewriting approach helps the choice made by the translator in the process to be ruthlessly analyzed as an intervention instead of mere deviation from an ideal equivalence. If a culturally specific expression is selected for retention, modification, explanation or replacement, the translator is involved in a reconstruction of the cultural world of the source text and the reconstruction of its cultural space or environment for the target readers. Hence the following study considers Bashir's translation a historically-inflected rewriting. Where temporal distance offers the historical frame of reference, at the same time, rewriting offers the frame of reference to look at how that earlier text has been rewritten into English.

4.4 Translatorial Agency

The fourth aspect of the framework is translatorial agency. A translation inevitably requires decisions to be made on lexical choices, representation of culture, voice of characters, expression of emotion, and other aspects that are accessible to the target reader. This is especially significant with regard to Andhera, where Bashir refers to a number of translation problems. As she relates, religious subtexts and the character's deepest emotions were challenging. There were significant differences in language and tone of Muslim and Sikh characters. These observations make an immediate link for the theoretical frame and the textual analysis. This study sees such translation shifts as translatorial decisions in a specific context of history and culture. Instead of mechanical replacement of the source language by the target language, these differences work well.

4.5 Domestication and Foreignization

An additional analytical lens provided by Lawrence Venuti (1995) is domestication and foreignization. These notions highlight the translation as a product of the target cultures or reflection of the source cultures. Venuti's distinction has had a significant impact in the debates concerning cultural translation and visibility of translators. This framework is applicable to Andhera since culturally-laden terms and references are apparent within the English translation of the narration. For instance, 'apa', 'mata ji', 'bhaiyya', 'kirpan', 'shalwar', 'paan' and 'sari'. Such expressions indicate a negotiation about cultural distance. In the present study however, mechanical labelling is rendered as domestication, will not be attempted. Rather, these ideas will serve as a lens to analyze the negotiation of difference over time and shift of culture. This distinction is significant in translation, as the cultural marker might be preserved and accessible to the contemporary reader.

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4.6 Temporal Distance Vs Retranslation Hypothesis

The subject of the study is a text translated decades after its creation, but the difference between temporal translations from retranslation needs to be made. The term "Retranslation" is a translation of a text into a target. In the present case, the case is not necessarily a conventional retranslation situation. However, studies on retranslation have relevance in the present context as they have generated important issues of historicity, ageing, chronological distance and changing translation norms. Berman's (1990) study sparked a discussion which holds an impact on retranslation, and has been linked to Chesterman's (2000) Retranslation Hypothesis. Subsequent research has found that it is not possible to explain translation decisions solely by chronological order. On the other hand, Klaarika Peeters and Piet Van Poucke (2023), argue that the dominant retranslation paradigm is problematic.

5. Methodology

This study uses qualitative comparative textual analysis of the Urdu Andhera and its English translation Darkness. Passages are deliberately selected for cultural, religious, gender, historical and emotional purposes. These passages are compared to expose translation shifts which are then analyzed with the notion of 'temporal distance' as the main analytical concept. It is supported with rewriting, translatorial agency and domestication/foreignization. Qualitative approach is used as it addresses meaning, cultural context, history, translatorial choices, and shifts in text and does not measure in numbers. Its aim is to explore how meanings in the historical context have been rendered into another historical context for contemporary English language viewers.

6. Analysis

6.1 Translation Vs Cultural Identity

A key location for looking at time and distance in Andhera is the one of religious identity, which is depicted by culture bearing objects and language practices. The fact that the main character is Muslim is not made clear in an outright manner. Rather, her identity is readable through the other passengers and the book that she carries, her name and language, and through her dress. It is this aspect that Bashir herself recognizes as being a core part to the translation challenge. She notices that the main character is aware of her religious status and tries to remain hidden. Bashir links this point with the past of "language and religion". This connection is maintained in both the translated narrative and original text. The passengers realize that the woman is reading an Urdu novel and thus they can come to the conclusion that she is Muslim. In the English version there is a clear statement that they observe that she “reads Urdu” which they infer means that she is a Muslim. This means that, in the process of writing and rewriting (in another language), the important link between language and religious or communal identity remains quasi-salutary. This is important from temporal distance because the social meaning of Urdu, which is presented in the story, pertains to a specific historical context. The translator is engaging with an original work written with cultural norms, ideas and values from decades before English publication. Translating Urdu therefore, not only entails the need to translate what Urdu is, but also what Urdu means in the fictional world of the story. This is the reason, it is almost inappropriate to reduce temporal distance to 'lexical ageing'. Bashir, in particular, highlights that the vocabulary of Andhera, is basically familiar even after the passage of years. The temporal challenge then only comes at the level of cultural interpretation. For the translator, this is a task of cultural reconstruction then. This may be understood in Lefevere's sense of rewriting, as the translation that recreates an earlier culture relationship within a later culture linguistic environment.

6.2 Addressing Codes: “Apa,” “Bhaiyya,” and “Mata Ji”

The second set of key words are addresses. The English translation means to retain expressions like “Apa,” “bhaiyya” and “Mata ji” which are marked by culture. For instance, the young man tells the main character that the door to the compartments are tight and calls her 'Apa'. Later, there is a railway worker, who calls her Mata ji and she replied, bhaiyya. These choices are interesting as the translator does not consistently substitute culturally-

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specific forms with equivalent English forms. These expressions are retained, thus a certain difference in culture is maintained in the English text. Venuti explains such preservation of vocabulary as a foreignizing tendency. These terms of address are a part of a social and linguistic landscape that will be more familiar for readers, who are at ease with South Asian language and culture than for readers who are not. The translator therefore prevails the historical-cultural shape of the text, instead of totally domesticating it. Even the temporal distance does not automatically lead to modernization and cultural marked language. It can, however, promote the forms that are not easily substituted with a direct translation. Therefore, Bashir's decision to keep "Apa", "bhaiyya" and "Mata ji" in today's English text are understandable as a means of cultural preservation.

6.3 Religious Symbols and Cultural Objects

The treatment of objects from culturally distinct traditions is another major focus for analysis. Another example is that the English language version keeps some terms like 'kirpan', 'shalwar', 'paan' and 'sari'. Kirpan plays a crucial role in the story. Not to be just an article of clothing or religious importance. It's correlated from the character's view point with potential violence. Later the kirpan of imagination walks its way into her nightmare, showing how external cultural symbol is effected by fear. The use of the term in English in its cultural specificity is retained. If the meaning is more generalized, such as "sword" or "knife", the physical entity may be more or less changed but the culturally specific message is distorted. Here the temporal distance interacts with the 'foreignization' and the 'translator agency'. The Mark of Culture is retained but also in the English story. This is one of cultural negotiation, but not complete cultural domestication or a complete linguistic transfer.

6.4 Psychological Experience of Gender

The protagonist's existence of fear as a woman travelling alone, is the most psychologically important dimension of the translation. According to Bashir the expression of the protagonist's "innermost feelings" is one of the big challenges of translation. The story constantly alternates between what is happening and how the character interprets what happened. For instance, the protagonist repeatedly secures the doors, looks underneath the berths, checks out the bathroom and assumes that someone might be hiding in there. Later, she dreams of an attack that would feature a kirpan, and on waking finds that it was one of her keys that was causing the sensation. This is because the material involved in temporal-distance work will make sure that the translator must recapture an emotional event created in a specific historical context. The fear would be at both the individual and communal level. The protagonist is aware of her religious identity and thus, worried by memories of violence, adding to her anxiety.

6.5 History, Memory and Communal Violence

Temporal distance is especially evident in the protagonist's remembrances of communal violence. The word Nawakhali is used in the English text and the protagonist recollects the failure of the common people to stop the mob action in Ahmedabad, Wagah and Jabalpur. The significance of these events is that they are active in the consciousness of a protagonist's memory. They can't just be geographical names. They remind of a wider history of community violence and displacement. In the midst of this chronological difference lies an "historical distance" between the knowledge that underlies the original text and an English reader's knowledge of that history today. A translator does not use any generic terms to replace these places names. This maintains geographical and historical particularity of the story. The role of the translator is to take the textual marker through the time, and the role of the reader is to engage his context to determine the significance of that marker.

6.6 From "Enemies" to Readers

The last section of the story best explains the way in which communal identity is treated in the text. The protagonist considers the majority of the passengers to be Sikh and as a threat for her. She thinks that they will attack her as she is a Muslim girl travelling alone. But in the end it is revealed that her fearsome men are actually

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her readers and admirers. They were hesitant to approach her as they believed that the lady was not the writer that they knew, who had come from Delhi. Subsequently, the protagonist comes to learn that whom she thought to be her potential murderers, were in fact her protectors, readers and supporters. The uncertainties of this turnaround make it essential for the interpretation of the story's portrayal of communal identity. In Andhera it is not a binary opposition between Muslims and Sikhs. It reveals how fear can turn the air of uncertainty into a sense of threat. This ending in particular is important for our argument in terms of temporal distance, as it shows that the ethical and psychological dilemmas of the story.

7. Discussion

As shown in the comparative analysis of darkness in Andhera and Darkness, the time span between the source and target language cannot be viewed mere as linguistic ageing. The vocabulary in the story is mostly familiar even decades later. The more difficult things for her to transmit are the cultural contexts, protagonist's emotions and discrepancies in dialogue or attitudes. This observation also backs the main claim of the present study, that in cases where a translator is asked to involve historically located cultural meanings in an altogether different culture/times today, temporal distance gains a new critical role.

7.1 Temporal Distance as Cultural Rather Than Merely Linguistic

Bashir explicitly notes that the language has not changed much in vocabulary. This is therefore not a conventional translation that is used for chronological distance. Rather, this temporal distance manifests socially charged connotations of familiar aspects of language and culture. For instance, Urdu is integrated in the narration as more than just a language. When other passengers find out the protagonist is reading an Urdu novel, she becomes anxious as her identity is revealed. Thus, the argument of time distance in the discussion is at the level of cultural interpretation. Translation is therefore a process not only of transporting words from one language to another, but also of transporting the social meanings given to words during a certain historical period.

7.2 Responses of Cultural Difference in Preservation

These culturally particular items of language, like “Apa”, “bhaiyya” and “Mata ji”, show that a translator does not always need to translate expressions across the spectrum of temporal distance by using equivalent terms in English. The young man calls the protagonist 'Apa' and she calls him 'bhaiyya' in the English text and the railway worker calls her 'Mata ji'. These options maintain items of the source culture in the English translation. Emphasized thus, they can be seen as taking on a foreignizing tendency, because the translation does not entirely remove culturally marked forms. In the journey of Andhera towards darkness, contemporary accessibility is achieved without completely removing the cultural texture of the source text.

7.3 Translating Fear across Historical Contexts

Another key aspect is the display of fear and anxiety. The fear of the protagonist is not depicted as a psychological state. It grows out of her consciousness of religious identity, her recollections of communal violence and her status as a female traveling alone. She keeps constantly looking in the compartment, suspects that anyone might be hiding in the bathroom. Her imagination begins to create a violent nightmare scenario involving the kirpan, but then realizes that it was due to a key. So translation must be an endeavor of rebuilding a psychological experience with all of its implications in its historic context. The difficulty is to maintain the balance between the emotion and the historical context. Bashir has maintained both the narrative's accessibility in English and the character's intense experience.

7.4 Effects of Violence in the Translation of Communal Experience

The narrative's protagonist’s fear is treated oftentimes as a bodily element, acutely recalled from experiences of communal violence. The references to Nawakhali, Ahmedabad, Wagah, and Jabalpur locate her anxiety in the

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larger landscape of violence. The references are not just geographical, but rather, give historical sense to the consciousness of the protagonist. In the English translation their preservation allows the historical geographical aspect of the narration to be seen. But because of the timeframe, some of the chronicles cited above may be perceived from a different perspective by contemporary readers. The translator is thus part of the reconstruction of historical meaning even if the lexical units don't change.

7.5 Going from Communal Suspicion to Human Connection

The most important interpretive element of the story is its twist at the end. Much of the story follows the main character's thoughts on the Sikh passengers as possible enemies. Thus with their presence, her fears are elevating. These assumptions are all challenged in the conclusion. It turns out that the men she has feared are actually her readers and admirers. She meets a friend from Punjab and he tells her that they had come from Delhi to meet her. Eventually the protagonist comes to understand that her former enemies were her guardians, readers and benefactors. Thus, the fear-based impression of hostility is incorrect, fueled by the inadequacy of a lack of human interaction.

8. Conclusion

For the present research, the view of 'temporal distance' in the process of literacy translation was adopted and the translation of 'Andhera' in English by 'Razia Sajjad Zaheer' was analyzed. The story was written in 1961 and first published in Biswin Sadi in 1966 and later on in Zaheer's collection Allah de Banda Le in 1984 published by Sima Publications, New Delhi. It was translated into English from its original collection in 1984 by Saba Mahmood Bashir, in 2023. It has moved through these forms of textual travels to and from one historical context and one form of publication to the next and to the English language readers of the present day. This time-lag does not have to be seen as a chronological gap or a linguistic ageing operator. The vocabulary of the story is more or less familiar. Analysis of the two versions (from one language to another) shows that elements that are culturally relevant cannot be abandoned in the English version. Similarly, the association of Urdu and religion also has relevance in the translated narrative. The study also includes gender and psychological experience and they are exposed. Fear is an intrinsic part of the protagonist as a woman on the road alone and is preconditioned by the traumatic events and history of collective violence. The translation should capture an emotional reaction towards an event in the past and still be understandable to a reader several decades later. A noteworthy other finding is something about the representation of the sense of community. The protagonist believes that these Sikh passengers are her enemy, but at the end they prove out to be her admirers. This is a reversal does not re-enact a binary opposition between religious communities. Instead, it shows the paradoxes of historical memory and fear as issues of perception and at the same time the human connection and solidarity. The study therefore contributes to the field of Translation Studies particularly in the context of 'time' in Urdu to English literary translation. Darkness can be seen as a translation, as well as, re-visiting of the pre-lapsarian world from where Andhera comes.

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