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Translation and Memory: Recovery of the Past in "Face in the Mirror"

Purabi Goswami

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Abstract

Memory and translation always have something preceding them. Their existence depends on a prior happening. A past occurrence is recounted in memory and a text is rewritten in its translation. The paper draws on many similarities between translation and memories and illustrates it in the context of a story entitled "Face in the Mirror" written by an Assamese writer Arupa Patangia Kalita.

Keywords: Memory, Translation, Collective Memory, Historical Memory, Mediation.

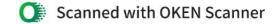relationship with memory since the

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Margins and Beyond

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Cultural Practices in Translation

Translating *The Bronze Sword of Thengphakri Tehsildar*

Purabi Goswami

Translation has been variously interpreted as toying with the 'other' as it is always to and from a foreign language or in other words, a foreign culture. Translation is a process where the dichotomy between the self and other no longer remains; incidentally, the self could behold itself in the other's eyes and be assured of its similarity to and difference from the other. Schleiermacher is one of the first theorists of translation to suggest that a translator cannot merely find an equivalent in the target language because texts are the products of subjectivities within a linguistic environment. Language is not a code of communication alone but an integral part of the living world. This linguistic environment is not separate from the cultural environment. Language reflects, expresses and reveals an individual's group membership, also the socio-political contexts that we cannot deride. Every act of translation, therefore, leans on a negotiation and interaction within society and even if the translator is not aware of the conventions prevalent in the time schemes s/he can translate by his/her literary judgment, for, as Appiah puts it:

> But for literary translation our object is not to produce a text that reproduces the literal intentions of the author not even the ones she is canceling – but to produce something that shares the central literary properties of the object- text; and as is obvious, these are very much under-determined by its literal meaning, even in the cases where it has one. A literary translation, so it seems to me, aims at producing a text whose relation both to the literary and to the linguistic conventions of the culture of the translation is relevantly like the relations of the object-text to its culture's conventions. A precise set of parallels is likely to be impossible, just because the chances that metrical and other formal features of a work can be