

ISSN: 2348-4772

# LITERARY ORACLE

Vol.7, Issue 1, May 2023

A Journal of the Department of English,  
Berhampur University, Odisha, India

EDITOR-IN-CHIEF

**Dr. Shruti Das**

Professor and Head, Department of English,  
Berhampur University, Odisha, India.

ASSOCIATE EDITORS

**Dr. Sharbani Banerjee**

Associate Professor, Department of English,  
TDB College, Raniganj, West Bengal

**Dr. Deepshikha Routray**

Associate Professor, P.G. Department of English,  
Maharishi College of Natural Law, Bhubaneswar, Odisha



**AUTHORS P R E S S**



*Literary Oracle is an indexed peer reviewed Journal of the Post Graduate Department of English, Berhampur university, published from New Delhi by Authorspress, India. It is indexed in MLA International Bibliography, Directory of Periodicals, UGC CARE Group II, ERIH Plus, EBSCO Host, Google Scholar, J-Gate among others. It publishes original articles on Literature, Language, Culture and issues related to environment, indigenous people and related fields. Interdisciplinary papers with relation to humanities and social sciences are welcome.*

*LO is published twice a year, once in May and once in December each year. The last date for submission for the May issue is 31st March and the last date for submission for the December issue is 31st October, respectively.*

*Literary Oracle publishes Research articles, Book Reviews and Interviews.*

*The Journal does not charge for publishing. The pdf version of the journal will be available on the journal website. However, a meagre Article Processing Fee is charged.*

*Subscription: Individual: \$50; 1500 INR (For two Issues Annually); Institutions: \$100, 3000 INR (For two Issues Annually)*

*For Subscription Contact: [editor.litoracle@gmail.com](mailto:editor.litoracle@gmail.com)*

# CONTENTS

## ARTICLES

1. Mutual Dependency: The Relationship between William and Dorothy Wordsworth  
Rebecca Haque 7
2. Exploring the Burmese Socio-political Scenario through Wendy Law-Yonne's *A Daughter's Memoir of Burma*  
Irona Bhaduri 18
3. Structural Violence in Aravind Adiga's *The White Tiger*  
Uttam Poudel 28
4. Translation and Memory: Recovery of the Past in "Face in the Mirror"  
Purabi Goswami 41
5. Use of Literature in Learning English and its Effectiveness: A Case Study on the Department of English Students at Shahjalal University of Science and Technology (SUST)  
Hossain Al Mamun 48
6. Great Expectations in Hard Times: A Reading of John Updike's *Terrorist*  
Pradipta Sengupta 67
7. To Be or Not to Be: Cultural Crisis and Politics of Caste in U.R. Anantha Murthy's *Samskara: A Rite for a Dead Man*  
Shruti Das and Deepshikha Routray 86
8. Interrogating Memory in Robin S. Ngangom's *The Desire of Roots*  
Aditi Jana 96
9. Religious and Cultural Significance of the Monasteries in the Rituals and Festivals of Shree Jagannath Temple, Puri  
Chinmayee Satpathy 104

## 4

# Translation and Memory: Recovery of the Past in “Face in the Mirror”

Purabi Goswami

Handique Girls College, Guwahati, Assam, India

### 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



Indira Goswami

Margins and Beyond

*Edited by Namrata Pathak and  
Dibyajyoti Sarma*

 **Routledge**  
Taylor & Francis Group  
LONDON AND NEW YORK



34	<b>Stitching Peace Together: An Interview of Indira Goswami</b>	250
	SANJOY HAZARIKA AND GEETI SEN	
35	<b>'From the creative point of view, I differ completely from others'</b>	259
	INDIRA GOSWAMI IN CONVERSATION WITH KUSHAL DUTTA	
	TRANSLATED BY SUDIPTA PHUKAN	
	<b>SECTION VII</b>	
	<b>Writing as Translation: On Language and Craft</b>	263
36	<b>The Story behind My Writing</b>	265
	INDIRA GOSWAMI	
37	<b>Translating an Axamiya Saga: Towards a New Translationese</b>	271
	UDDIPANA GOSWAMI	
38	<b>Finding What May Be Lost: Translating Indira Goswami</b>	278
	DIBYAJYOTI SARMA	
39	<b>Cultural Practices in Translation: Translating <i>The Bronze Sword of Thengphakri Tehsildar</i></b>	283
	PURABI GOSWAMI	
	<b>SECTION VIII</b>	
	<b>From the Archives of Indira Goswami: Letters and Reminiscences</b>	291
40	<b>A Sister's Confession</b>	293
	SABITA SARMA	
	TRANSLATED BY LAKHIPRIYA GOGOI	
41	<b>Letters of Indira Goswami</b>	299
	TRANSLATED BY DIBYAJYOTI SARMA	
	<b>SECTION IX</b>	
	<b>Gathering the Pieces: Chronology and Bibliography</b>	305
	<i>Indira Goswami: A Biographical Chronology</i>	307
	<i>A Life in Pictures</i>	316
	<i>Biographical Notes</i>	334
	<i>Indira Goswami: Select Bibliography</i>	340
	<i>Index</i>	342

## 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