RESEARCH ARTICLE

"TRANSLATION FOR CULTURAL EXPERIENCE: A COGNITIVE APPROACH TO CULTURAL TRANSLATION"

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ABSTRACT

This article will take a fresh look into cultural translation through a Cognitive approach. There is a lot of scope in substantiating theories of Cognitive studies in Translation and Cultural translation in particular. This article will explore the possibilities of analyzing complex Cultural symbols that have been found difficult for translation from Telugu to English by many Translators. One of the major problems and a challenge in Translation studies is the translation of cultural symbols. Every culture has some peculiarities as well as rigid complexity based on its Geographic, historical and Anthropological and Sociological conditions that have been embedded deep into the perceptive models of that particular civilization or language.

INTRODUCTION

'Culture' commonly means 'civilization' or 'refinement of the mind' and in particular the results of such refinement, like education, art, and literature. This is 'culture in the narrow sense.'" (Hofstede 1991: 5). Certain culturally rigid, complex linguistic, cultural symbols, cliché terms, cultural stereotypes and textual images need to be studied closely by adopting Cognitive methods of analysis. Though Cognitive science is a new area of study and approach in Translation and Cultural studies, a general theory of using Cognitive approaches to the study of literary texts has been emphasized by modern scholars. It helps one to know the theories underneath the practical relations that synthesize the cultural

equivalence. To discuss the possible application of Cognitive Science in both theory and practice of Cultural translation, we take the translation of Telugu cultural symbols into English. As English language is the Lingua franca of the world to share a common dais and discourse, it is necessary to do research in this area where interdisciplinary study of Cultural studies, Translation studies and Cognitive studies take place.

Translation of cultural symbols from Telugu fiction into English: Telugu, the Italian of the East is also considered and revered as sweet language by most Linguists and Philologists. Though the first "Telugu to English" Lexicon was compiled by Charles Philip Brown, a British Linguist who contributed a lot of

culturally rigid and complex terminology from Telugu by his Lexicographic talent, there has been a dearth in the study and analysis of linguistic and cultural symbols of Telugu language in translation. There is a necessity to study closely the level of understanding of cultural symbols by the target readers when target language is English. This complexity of Telugu cultural symbols in translation will be open to the larger readership across the nations. The success of any text in translation from an Indian language into English depends upon its success in creating a cultural space for source language text in the target language. Telugu fiction can be used as a perfect genre in order to explain what exactly takes place in the readers' minds while reading a Telugu novel in English?

Newmark (1987: 94) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". If we see culture as an intellectual activity, "Culture is here not understood in the narrower sense of man's advanced intellectual development as reflected in the arts, but in the broader anthropological sense to refer to all socially conditioned aspects of human life" (cf. Hymes 1964, quoted in Snell-Hornby 1988/1995: 39). Finding apt equivalency of Telugu cultural symbols in English is a defying task for any Translator. In fact there is no scope to find such culturally complex terminologies or symbols in any dictionary or reference book. This could be a major problem for all Telugu fiction translators, as they may not take advanced steps to create neologism in the target language without conforming to the principles of literary authenticity acceptance from larger sections of readership across the nations.

Creating a cultural space for the source language:

It is one of the main objectives of the translator to create a cultural space when required cultural equivalents are failed to be constructed either linguistically or culturally in translation. To discuss it we can see the following examples:

1.   Gongura rotipachchadi thalimpu ghumaghuma noroorinchindi– the mouth watering smell of seasoning of Rosella chutney prepared on a grinder stone.

2.   Nee daddojanamengadu – it is your curd rice

3.   Dummethi posindi – hurling dust on others

4.   Nee paadi pachibaddalu – your coffin will be made of tender wood.

5.   Manmadhudi rasaleelalu - seduction plays of Lord Manmadha , god of seduction and sexual thoughts

6.   Mungitlo muthyala muggu – a drawing on the floor in front of a house

7.   Dasara bullodu – a lad in a Dussurah clad

8.   Vakitlo kallabu - cow dung water sprinkled in front of the house

9.   Punyam purushardham – gains out of good deeds and attaining purity.

10.   Anna prasana odugu – ritual of first time eating of hard food for a kid.

Despite the fact that there are a lot of similarities among languages, nobody can ignore the role of main and significant differences across languages. Hence, there are always some parts or elements that exist in one language however they cannot be seen in other languages. As a matter of fact, all differences across languages can be covered by some kinds of equivalents; however, there are many situations in which there are no one to one corresponding equivalents between languages. This phenomenon shall be referred to as untranslatability. The above mentioned examples are a few but there are many such cultural symbols that could not find space in the European languages and English in particular. A kind of cultural expression that is very imperative in the source language context may not or can't be translated and where a free trans-creation process is what most of the Translators prefer to do. It is not only a problem of finding apt cultural equivalence but also a linguistic equivalent.

Linguists say that there is a strong necessity to create new words in every Indian language for the technological and scientific words that have been emerging time to time. But it is very important to create a database for the culturally difficult words and expressions in English as well at least. Before we invite neologism into a vernacular functional language it is equally important to create a cultural space in the target language, English for instance, by providing

linguistic structures agreed upon well translation. This process requires a constructive research into translation of Source language texts such as Telugu, Tamil, Malayalam, Kannada, etc into English. How does cultural diversity in language use affect the translation process? And is it possible to achieve translatability in cultural diversity in terms of equivalence such as –Vocabulary or lexical equivalence, idiomatic and slang equivalence, grammatical and syntactical equivalence and cultural equivalence? This paper also seeks to answer these questions.

Cultural orientation can render a direct translation nonsensical. A culture may not have the background and understanding to translate experiences specific to another culture. Another problem with translation according to Nida (1958) is that there is no one- to-one correspondence between a lexical item and its meaning thus making verbatim translation impossible.

The cultural variations that have been common among Indian languages are not as complex as that of the variations that we observe among the European languages. For example, the importance of wine in European culture where the roots and popularity of the drink can be traced to Greek mythology and to the German '*Bacchus'*. The common cultural aspects related to wine have been spread across almost all the European nations. Hence any reference to wine in any novel or story can be easily understood by the readership without any difficulty in a translated text. It is truly visible in the translated texts of European literature. But when you explain it in an Indian language where similar cultural significance is difficult to be attributed due to lack of cultural equivalence, as the readers' ideation about wine is less important. In his extensive research and work, Hofstede (Ibid.) treats culture as "the collective programming of the mind that distinguishes the members of one group or category of people from another". In fact, for some sects of the society referring to wine is a taboo act of talk and meanest in cultural manners.

During the British era in India, where the highly respected sects or castes of the society believed that it is against the cultural ideals of Indian society to follow Western cultural ideals which had been undergoing a

persistent modernization and mechanization process. These changes and historical observations could not find their role in the process of formation of cultural translation.

Sechrest et al (1972) indicate that experiential equivalence refers to the fact that in order to make translation successful from one culture to another, they must utilize terms referring to real things and real experiences which are similar in both cultures if not exactly familiar. Experiential equivalence is also known as cultural translation i.e. an item being translated must have the same cultural meaning in two languages. Shared experience is crucial for effective cultural translation because the meanings cultures have for words or signs are based on shared experiences.

Cultural untranslatability is comparative, too. As the development of the translation theory, people's recognition towards translation becomes more practical and tolerant. Meanwhile, the standard of translation has changed from equivalent in patterns to equivalent in functions. In addition, the history of the translation shows that some formerly believed untranslatable things now become translatable. Translators build bridges not only between languages but between differences of two cultures. Each language is a way of seeing and reflecting the delicate nuances of cultural perceptions, and it is the translator who not only reconstructs the equivalence of the words across linguistic boundaries but also reflects and transplants the emotional vibration of another culture. Schulte (1995) says, "The emotions, sense of humor, family ethics, ideals of relations and sensibilities need to be reviewed before transplanting certain cultural traits. "Cow" for instance, cannot be easily explained as it is connoted by its mythological symbolism deeply rooted into the cultural arena of dominant commonalities in India. The cow in European or in any western scenario cannot easily create its significant space among its readers of translated text. The above examples: "wine" "cow" are not only cultural complexities for Cultural Translators but often confuse the readers who look for cultural equivalence from the Translator and expect

him/her to create a new cultural space for such lapses in the target text.

Explaining three problems of translation - Gopinathan (1993) discusses about Socio- cultural meanings such as culturally specific lexical items, idioms and folk images. Cultural symbols like "Cow" and "Wine" have a specific appeal for the readers of a specific culture where these symbols play surreptitious cognitive function so that the readers of the vernacular text can grasp it without any difficulty.

Certain cognitive functions that underneath the unexpected cultural idiosyncrasy. It may directly influence the readers of the target language text. It helps the Translators to identify the feasibility of creating cultural experience in the target language. There is a necessity to study the emotional functions of the cultural symbols from linguistic point of view. As Samovar points out "it is important to note that language symbols are culturally diverse – a diversity that is reflected both in the nature of symbols themselves e.g. words or signs but also in the rules of their use".(Samovar et al 2007). For every cultural symbol it is not easy to neither identify with a symbol nor create a space in the target language, but it can be made possible through Cognitive models. This paper will unravel the feasibility of creating cultural experiences in the target language text by formulating Cognitive models of translation.

Cognitive models for cultural experience: Cognitive science is one of the most promising fields of study to analyze the working models of human brain and perception. Knowledge levels in any human being may vary in terms of memory, speed, pre-figuration, imagination, identifying or relating objects with certain symbols, etc. Mind can perform different actions which may fall under two categories: Direct relativity and indirect relativity. Direct relativity is identifying any visual aspect with a particular symbol. For instance number seven (7) is purely a visual symbol which has no other relative meanings at the first sight.   It is defined later as a Mathematical symbol with a meaning denoted by the number itself, because our mind has no programme to attribute any meanings to the symbol "7". Indirect relativity is

conceptualizing the symbol and attributing many meanings connoting or underlying it.

Number "7" can be easily attributed meanings like it is a special number in Mathematics; it denotes seven week days; Sabbath in Bible; Seven continents in the world, like so on. Now, we see these meanings have been ascribed to the symbol and made as a programmed symbol. The cognitive function of brain is to identify a visual aspect, identify it with a symbol and prepare some layers of meaning(s). When we come across the same symbol slowly one by one all meanings that have been associated with that particular symbol will create a visual image. It may happen when we read some novels, stories, biographies, Magazines, etc.

We have discussed one of the Cognitive functions of our mind but there are many functions it can seldom do before we analyze the reality. Nature itself has some symbols that strongly influence our mind since our childhood. The stories, proverbs, riddles, puzzling questions, anecdotes, jokes, sentiments, frightening flashbacks, some threatening or warning sentences that work underneath our imagination and perception. The poetic imagination is an exception here because Poets imagine beyond nature's phenomenon and normality of human experience.

British scholar J.C.Catford proposed binary oppositions: linguistic untranslatability and cultural untranslatability. This dichotomy is part of Catford's linguistic theory of translation. He defined cultural untranslatability as a situational feature which is functionally relevant for the SL text and it is completely absent from the culture of which the TL is a part.

Our discussion is about creating cultural experience in the target language with the help of Cognitive models of visualization which can help the readers of a target text to experience the cultural viability of the source language text. As we have seen earlier how the symbol "7" is remembered and meanings are derived successively, there is a necessity to identify the feasibility of creating symbols that create a connotation for the source language text in cultural translation.

What a reader thinks before he or she starts reading a text? It is difficult to answer this question easily. But there some regular readers who really love the hobby of reading and they have interest and expectation. This is just like watching a film. In a film there are certain visual representations and categorizations conceived for a specific impact on the viewer. The visual symbols that have specific color, shape and design configuration create an impression or provoke an expected response from the audience. The visual representations have certain categories of representation of knowledge that works on the ideals and emotional quotient of the audience. The graphics like 3D effects virtually take on the emotional response of the viewer. But in case of reader of a text particularly novels and short stories, the impact of visuals is almost less and cannot impress or grab the attention of the readers. Then what grabs the reader's attention and enthusiasm? We can categorize each specific aspect of the text: anecdotes, memoirs, historically less informed beliefs, proverbs, stereotypes, and characters with some featured attribution, unnatural ethics, socially strange relations, unexpected circumstances and the situations which are strange to the readers, etc.

While translating culturally complex ideas that have been expressed by the author in the text, the translator finds it difficult to explain the cultural aspect very specific to the source language text. He/she cannot take it for granted to interpret cultural symbols that have a special role to play in the whole structure of the idea construed in the text. The paragraphs that hold an idea which can try to do many functions as mentioned below:

a. To instruct the reader about such ideas stricken off by the characters
b. To inform the condition of a character or surrounding characters
c. To divert the current emotion according to a sudden change going to take place in the next paragraph
d. To impress the readers (Particularly native readers) with the help of a cultural technique being used as a literary technique.
e. To place the reader in a myriad of situations that cannot be easily expected by him.
f. To make the reader understand the idea behind an action
g. To sooth a reader who has been in high spirits, through a cultural technique, unknowingly used by the narrator.
h. To use a specific cultural aspect as a root cause of the actions those arise out of situations.

There are many texts breathe culture of the local provincial life as its main objective of reality. It is mostly seen in almost all major literatures: Russian novels, Chinese stories, German gothic fiction, Japanese culture specific food habits in their fiction, English rustic fiction, American campus fiction and Indian culturally rigid regional fiction, etc.

Since the 4th century BC, there has been a great emphasis on the usage of ancient heroic models, cultural traditions, riddles, proverbs, rituals and festivals like "*jatara*" (Telugu) by regional Indian vernacular writers. The cultural under currents have been influencing the authors to write within the cultural context. It is sometimes what the target language readers try to judge the situations that arise out of the characters and situations without knowing the cultural background of both good and bad in the context.

Now the question is how do members of different cultures express their worldviews? And how do speakers express their way of being in the world through a particular use of their languages? Elements of vocabulary influence speakers' perceptions. Language influences people's perception of the world. What is more an expressive word in a language may not be effective in other language in translation due to lack of completeness. Different cultures have nearly the same meaning, which is the basis of cross-cultural communication while different culture systems represent totally different patterns, which constitutes the barrier in the cultural communication¡±. That is the cultural difference. For instance, *"Mohamatam"* in Telugu has no exact or comprehensive word in English. *"Mohamatam"* is generally translated in English as

"Hesitation" but actually "Hesitation" means only doubtfulness. What exactly ""*Mohamatam"* means in Telugu is a functional and common expression of a kind of doubtfulness. It is more functional and morphologically connotative in function. Etymologists find its roots only in the functionality of usage of the word by most of the common Telugu folk in Andhra Pradesh. While translating such words a translator may not find its way into the target language. Why words like *"Mohamatam"* are not there in English or in other languages? It is due to lack of such equivalent expressive words in other languages. "For cultural untranslatability (Ibid: 99), "What appears to be a quite different problem arises, however, when a situational feature, functionally relevant for the SL text, is completely absent in the culture of which the TL is a part." Hence it is difficult to get a complete cultural equivalence between SL and TL.

The words that have some specific cultural connotation couldn't be carried as it is into the target language. The equivalence culturally creates confusion to the Translator. Consequently, we can see that the different categories in language are always the reflections of a nation's interest, custom and utility. The different processing of words may cause the lack of corresponding words and phrases across languages; hence the problem of untranslatability appears. Hence there is a necessity to use a culture extraction model through a cognitive approach. The human perception of a text from a cultural point had its origin in Translation studies. Before we peep into the reader's perception it is also important to know from textual point of view what is consciousness? What makes something a culture representation? Most of the creative writers are not judged from cultural point of view when it comes to their narrative talents. Whether it is a first person or third person narration, every writer adopts certain cultural elements that have been deeply embedded in the language of the community that speaks. No writer can adopt a non-aligned narrative style while producing the text in original. A natural text, i.e. the first hand writing of an author needs to be studied closely before it is chosen for translation.

Language is the key for transmitting cultural models- Proverbs, stories, riddles, puzzling questions, etc. What exactly they are conveying is a way of being in the world. These cultural models guide human thought and action in a given situation. The cultural implications that embrace the characters of the text in a mosaic of situations will lead to a complete involvement in the source language culture and provide moral lessons for the source as well as target language readers.

Benjamin Whorf says "Grammatical structures of language influence thought and behavior". The Cognitive analysis of a source language text takes its view from two angles: a) The neurological/Psychological function b) The syntactic/ Linguistic function. The neurological function analyzes the source language text b observing certain physiological processes like the simple retinal processing to parallel processing of form, color, motion to object recognition and the preoccupation or memory of the textual culture. This textual culture of a translated text can be divided into familiar textual culture and unfamiliar textual culture.

Most of the readers who do not have a preoccupation about the uniqueness of Telugu culture, cannot know it easily by reading a translated Telugu text in English. They either need to be familiar with the cultural aspects embedded in the translated text or gain experience of it (source language culture) after reading it as an unfamiliar textual culture.

The translator could identify the feasibility of his creation of cultural experience through the following cognitive model:

Translator as Narrator: A translator has to identify himself as a narrator before translating a text. Translator's creativity works on the narrator's creativity. Hence the translator should realize and visualize certain significant aspect as mentioned below:

1. The geographical conditions of the Narrator who produced the text in original
2. The geo-cultural expressions and words that have been used as cultural words of the local folks.

3. Identifying the Narrator's meandering thought process that takes cultural elements such as symbols, tastes, interests, festivities, values, moral implications, customs, traditions, conventions, beliefs, motifs, historical importance, hereditary aspects, etc in order to tailor the Narrator's craft of creative narration.

The fact is that a translator cannot translate or convey, by any means, the dialect of the source language text. In fact, there are no translations as such in any language. Now, we have seen above the things to be taken seriously while adopting a cognitive model, it is important to analyze two factors:

1. Narrative ideas – selection of cultural element – selection of words – expression in syntax – impression order – creating a thought in the reader – inter-relating the preceding and the following ideas – adopting a style – familiarizing the situations – representing a serious cause.

2. The different stages in which the translator has to travel while adopting the Narrator's narrative style (that has culture specific symbols).

According to Samovar —words, like nature, half reveal and half conceal the soul within. Samovar adds that what is —half concealed may often be more important than what is concealed. Before we tread further into the proposed cognitive model of cultural translation we need to accept certain characteristics of translation process. Every author of a source language text belongs to a specific culture. The language in which he produces the text must be intact with the culture he adopts. Nobody can write a text in isolation from his /her culture. In fact culture is the centre of any narration that embeds the creative writing. In most of the novels and stories that we read, the cultural element is the core centre of the environment, characterization, semantic structure and narrative style.

A source language text is a creative product of the source language writer who writes the text mainly for source language readers. The world he creates in his text has motifs, themes, symbols, spaces, experiences and cultural symbols exclusively meant for his source language readers. Hence both the writer and readers who use same cognates of the same culture and explore the pleasure of creativity. It is not only the writer but also the reader enjoys the creativity of the work of art. It may be a novel, short story, epic, drama, etc. Here we need to know comparison o f translations of Edward Fitzgerald and Adibhatla Narayana Das. We cannot get a complete insight into what is the philosophy and cultural background of Omar Khayyam if we read Fitzgerald's translation. Adibhatla Narayana Das, a Telugu scholar felt that Edward Fitzgerald's English translations did not do justice to the Persian poet Omar Khayyam's poetry. In order to demonstrate his viewpoint he translated both the original quatrains of Omar Khaiyam and Edward Fitzgerald's English translation into two languages - Sanskrit and Atcha Telugu (Original Telugu) in different metres. The work entitled The Rubaiyat of Omar Khayyam (1932) was acclaimed as a rare literary feat by the literati of his time.

The translator who is well versed both in the target and source languages must know two things: a) transfer of writer's intention from SL into TL b) transfer of emphatic cultural symbols from source language into target language. Explaining a cultural symbol in foot notes or in end notes is not an effective way to transfer the cultural meanings of the writers' intention.

There is a necessity to scrutinize the following assumptions before a translator translates a literary text:

1. Translating a text from any language into English has no specific cultural value. Because English has become a lingua franca of the whole world.

2. Translation of a text into English will only lead to cultural representation but not creating cultural space.

3. As English is a universal language, the readers would consider the translated text as a cultural representation.

4. The international readers consider any translated text in English as a mere cultural representation and analyze it from their own cultural experience. As we

know a literary text in English is not meant for any target readers but to the whole world of readership.

5. All writers, readers and translators belong to a particular culture. Hence a translator has to digest both SL and T cultures.

6. Every text is not only a creative product but also a cultural product. Its literary value depends on the cultural content of the text.

7. Translation of a source language text into a specific target language other than English leads to the transfer of source language cultural elements into target language culture.

8. Readers judge the translated literary texts only from their cultural point of view.

The ability of the translator is not simply seen in finding apt cultural equivalents alone but the cultural spaces he creates in the target language for the betterment of target readers' insight into the source language culture.

Creating cultural spaces in the target language depends on two aspects: To find an apt or nearby cultural equivalent in the target language and secondly to transport or create a cultural symbol in order to occupy a space in the readers' culture. Since every target language reader has some sort of cultural background, the translator has to convince the reader to comprehend a non-existing cultural element.

Translator's knowledge of the linguistic aspects of the cultures of both source language and target language can help him/her to find the cultural equivalents easily. Although, a creative process involves in translator's creation of non existing cultural symbols while translating a text into its target language certain gaps do exist in target readers' perception of the translated text.

Untranslatability of cultural symbols is mainly due to lack of cultural equivalence. What we have in Telugu culture may not be there in European cultures. It makes translation more and more difficult. Most of the translators adopt only linguistic equivalence, i.e. dynamic and formal equivalents but it doesn't promise the target readers the cultural experience and the narrator's induction of cultural symbols which play a vital role in reader's response to the text. The readers' response can be attributed to the translator who

interpreted the source language text in a culturally varying target language text.

The author of the SLT uses a series of cultural elements like symbols, proverbs, riddles, puzzling questions, etc in his writing. The text as we assume to be SLT has two functions: At micro level the text is a creative genius of the author who takes his story line or raw material either from previous genres or from his own creative history; at macro level the author uses a craft of writing that is culturally complex and rich with arbitrary meaning.

Proposing a cognitive model of translation:

People read stories from another culture not only to appreciate the intellectual perceptions prevalent in that country but also to draw parallels from everyday lives and comprehend how the problems in question were dealt with in the other cultures. Cultural translation helps introducing the fundamental philosophy underlying our mode of thinking, lifestyles and customs. The narrator initially picks ideas for his creative writing from a culture where his motifs and themes can work upon. He writes for a reader who hails not only from the same culture but also from outside the concerned culture.

Ideas basically hail from culture because every writer is under the influence of a particular culture where his initial linguistic competence and knowledge developed. When his idea is formed at psychological level, he then tries to garner a variety of cultural elements that form and elaborate the depth of the idea and its effectiveness. The cultural elements such as cultural symbols, proverbs, beliefs, sentiments, riddles, superstitions, etc, can ascribe to the idea. After garnering all these ideas a situation is created, i.e. an incident either normal or extraordinary in nature. Such a situation tests the abilities of the characters and stereotypes. Sometimes characters hatch from their stereotypical roles and become extraordinary characters.

In Amitav Gosh's " Sea of Poppies" where …………..character is more than a typical character and born outside a stereotype that has been expected by the Indian readers. In most of the Indian literary writings fiction in particular spin around a cultural

consanguinity which means characters represent the culture they belong to and at the same time the culture represent the characters as icons. Aurobindo's 'Savitri, Shakespeare's 'Cleopatra'; 'Paul Morel' from D.H. Lawrence's 'sons and lovers' 'Ananda' from RajaRao's 'Big heart'; 'Sales man.......' from Arthur Miller's ' Death of a salesman'; 'Srikanth' from Sarath Chandra Chatterjee's 'Srikanth'; 'Dhrma Rao' from Viswanatha Satyanarayana's 'Veyipadagalu', etc are some example characters that hail and represent their respective cultural elements and cultural background at large.
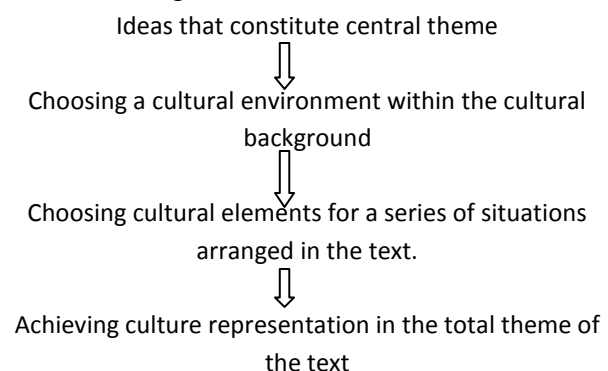
After ideas turn into situations by collecting essential cultural elements an organic unity of each idea with another idea takes place in original narration. The linguistic and cultural elements coincide and intermingle while adoring (decorating) and celebrating the series of ideas, generally we read in each page of the novel.

The narrator's voice sometimes echoes certain ideals or beliefs through his characters. When the Translator reads the text for the first time, he comes to know narrator's interest to write the text through his selection of dialect, vocabulary, syntactic structure, punctuation, literary forms like puns, conceits, etc. but in Cognitive approach, author's intention in the text is not understood from his selection of literary and linguistic materials put by contrasting and conjoining three basic aspects:

a) Series of or order of ideas in the given cultural background.
b) Order of cultural elements within the description of a single idea.
c) Interpretation of cultural and linguistic elements that enrich an idea in a syntactic structure chosen by the author.

Naturally any author chooses material for presenting his ideas from a cultural angle without overlooking grammatical and syntactic structures that correspond to the intention of presenting an idea as part of the chain of incidents and situations in an order.
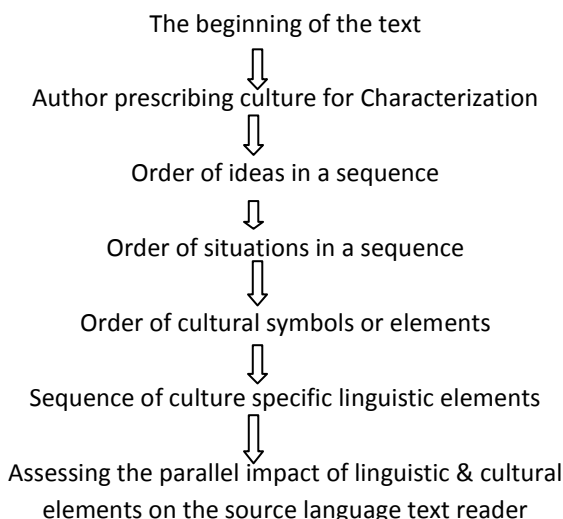
Let us see the following cognitive modeling of culture oriented writings:

Ideas that constitute central theme

⇩

Choosing a cultural environment within the cultural background

⇩

Choosing cultural elements for a series of situations arranged in the text.

⇩

Achieving culture representation in the total theme of the text

A translator has to identify the sequence of ideas initially the source language author uses in the text in order to construct the central theme of narration. In fact, no author produces a text without any goal or purpose. The translator has to identify the cultural environment concealed at the backdrop of the characterization and plot construction. Some texts may not have a concrete plot. The translator has to visualize the cultural environment linked with the cultural background because cultural background is valid only in broad sense. Indian culture, for instance, has many sub cultures and many unique cultural elements. The situation and the actions that have been arranged in an order must have been blended with naturally chosen cultural elements and symbols. Thus a cultural representation gets shape in the source language text, carved by the author. The translator has to draw a visualization plan before translating the text and he should bear in mind the significance of giving cultural experience or cultural comprehension in his translation for the target language readers. Translator should maintain a balance between the source text culture and target text culture. Sometimes there may be texts which fall into a time, much different from present culture and fail to convince the target language readers comprehend the mythological importance of the source language motifs and themes. African people or Polish people may not understand the significance of references to "*Ramayana*" and "*Mahabharata*" in the present Indian fiction translations that have been translated into African and Polish languages. Hence it is quiet a difficult task for

the translator to give foot notes and end notes whenever references to such mythologies take place in the source language text. Translator's creative faculties must work at the cognitive level so that the entire process of translation meets the goal of creating cultural experience to the target language readers.

Translator's cognitive model of cultural translation:
The beginning of the text
⇩
Author prescribing culture for Characterization
⇩
Order of ideas in a sequence
⇩
Order of situations in a sequence
⇩
Order of cultural symbols or elements
⇩
Sequence of culture specific linguistic elements
⇩
Assessing the parallel impact of linguistic & cultural elements on the source language text reader

After studying a source language text in the aforementioned model the translator has to check the feasibility of trans-creating pr translating the source language text into target language in the same model, wherefore cultural elements create an impact on the target language reader by giving then a cultural experience of source language. It will also fulfill the aim and intention of the source language author.

Grammatical structure and conceptualization of time, number and duration play a significant role in translation. Members of different cultures express different worldviews through a particular use of their languages (language frames). Cultural models are expressed and reflected primarily through language.

The translator has to translate the ideas without changing the intention behind syntax. Here the main difficulty lies in creation of dynamic cultural equivalence in the target language text. Though it is knotty to achieve completeness in target language culture for target language readers, the sequence followed by the author in the source language text must not be disturbed and it could help the translator

to way and a better cultural equivalence in the target language text. A mere mechanical translation won't help the translator to achieve the target readers a better cultural comprehensibility.

CONCLUSION

Every possible step should be taken to provide a cultural experience to the readers of the target language and it is possible only when it is done through a cognitive function of translation. In fact, there is a lot of scope in studying texts from cognitive point of view before set for translation into another culture. A Translator needs to study the original text and analyze it from Cognitive point of view and prepare a list of cultural elements where juxtaposition of two completely different cultural texts is set for translation. Though it is a less discussed in it, this article explores the feasibility of producing cultural experience in a translated text.

We have, so far, discussed the possibilities of study of a narration only in fiction and creative writing but there is a necessity to analyze fiction and non- fiction texts that have some common nuances of cultural translation. The concept cultural translation itself has a cognitive function in any translation. The Translator has to adopt the theories of Cognitive science and Neurological functions of reader's brain while reading a translated text. It is high time that a range of researchers working on cultural translations through a cognitive model.

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