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## Conceptual Metaphor Theory and Blending Theory in the Cultural Equivalence Evaluation of Rabindranath Tagore's Transcreation of *Gītāñjali* into *Song Offerings*.

Keywords: conceptual metaphor, blending, transcreation, equivalence

Transcreation is one of the most challenging fields of translation studies, requiring complex and exhaustive tools for the evaluation of the achieved level of equivalence in terms of emotionality, aesthetics and message of the target text. The fundamental question of transcreation research endeavors to resolve the problem of the borderline between the concept of a creatively translated text and a new version of the original idea. To assess transcreation, the components of its conceptual structure must be dissected and examined under scrutiny. In this process, the relationship between language and culture must be reconstructed and the whole organism of the text must be semantically diagnosed in terms of its component functions.

Conceptual Metaphor Theory (Lakoff and Johnson 1982) and Conceptual Blending Theory (Fauconnier and Turner 2002) are complementary methods that offer a comprehensive analysis of cultural equivalence in the self-transcreation of Rabindranath Tagore's Bengali poems, *Gītāñjali* into English *Song Offerings*. With CMT, it is possible to reconstruct the conceptual interrelations of the source text that motivated the metaphorical schemes of the English version. The BT framework is essential when conceptual deconstruction is necessary to understand the thought process behind transcreation. Two crucial questions arise regarding the methodologies: How does CBT complement CMT in the analysis of the transcreation process when mappings between domains do not exhaust the semantic field of poetry? What are the preconditions for the application of CBT to ensure a reliable result in transcreation equivalence assessment?

To illustrate the complementary roles of CMT and CBT in the analysis of the transcreation process, the example of Bengali *yāōyā āsā* (going-coming) and hide-and-see, its English equivalent in the target text, can be given. *Yāōyā āsā* builds a complex semantic context integrating conceptual metaphors such as LOVE IS A JOURNEY and LIFE IS A GAME to convey the concepts of *viraha* (separation) and *māyā* (illusion). The conceptual context of the source text is projected onto the hide-and-see game to create a culture-specific amalgam, in which the *yāōyā āsā* conceptual context is integrated into the game rules of the target text's metaphor. The metaphorical concept of hide-and-see acquires conceptual context of a journey, a love relationship, the cycle of life, *saṃsāra*, *viraha* (separation) and consequently *māyā* (illusion), thus, creating a complex blend.

The above example reveals how cultural discrepancies were overcome in a process in which the conceptual context of the source text was integrated with a conventional metaphor to create a culture-specific blend in the target text. Both CMT and CBT can be successfully applied to a detailed and holistic examination of the transcreation process of Tagore's Bengali poems into English, provided that metaphorical mappings and conceptual integration networks are organized intertextually, thus considering the conceptual context of the analyzed poem against the background of the whole chain of semantic relations within the entire poetical collection of *Gītāñjali*.