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Conceptual Metaphor and Metonymy in Rabindranath Tagore's *Gītāñjali*: Cultural and Linguistic Equivalence in the Process of Transcreation.

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The proposed doctoral project results from the awareness of a huge gap in the field of Tagore studies related to linguistic research on the self-transcreation of his poetry. The project was inspired by the research works of S. Dasgupta and M. Ray, who highlight Tagore's role in pioneering an open discussion in India on the process of translating poetry, in which the poet addressed many aspects of creative translation long before they found their place in theoretical studies. The authors confront Tagore's observations with current translation theories and relate the notion of dynamic equivalence to his concept of creative self-translation of poetry.

The main goal of the above doctoral research is to evaluate the level of linguistic and cultural equivalence in Rabindranath Tagore's English version of *Gītāñjali*, which is the poet's transcreation of his Bengali poems. With Conceptual Metaphor Theory as a research methodology, conceptual domains and cultural experiences, from which particular conceptual metaphors and metonymies derive, will be reconstructed. The transcreation process in terms of decoding metaphorical images from the original language and re-encoding them into the target language will be analyzed on the basis of dynamic equivalence. Additionally, with Conceptual Blending Theory as a complementary methodology, the process of conceptual integration of different philosophical and metaphorical concepts will be recreated to understand the schemes that the poet followed in transcreation, achieving equivalent messages and evoking equivalent sentiments.

The preliminary objective of the equivalence evaluation is to identify and distinguish universal or near-universal metaphorical concepts from culture-specific ones, and then to analyze and compare their conceptual context in the source and target texts. LIFE IS A JOURNEY is an example of a universal conceptual metaphor that constitutes the core of intratextual interpretation and builds a thread intertextually connecting all *Gītāñjali* poems. It creates a network of complex conceptual interrelations that constitute a semantic context for culture-specific concepts such as *līlā* (play), *viraha* (separation) or *māyā* (illusion). These metaphorically expressed concepts were decoded from the Bengali metaphorical images through a process of transcreation by the poet, and then re-encoded into metaphors and metaphorical expressions recognizable in English language culture, such as HIDE-AND-SEEK or LOVE IS A JOURNEY. The process of transcreation was thus based on transformation, re-evaluation and reconstruction of the source conceptual context in a foreign culture. It was also shaped by the blending of concepts from different philosophical systems, such as Hinduism, Buddhism or Christianity, within a source text as well as between the source and the target text.

Owing to the application of CMT and CBT, the above doctoral project allows for a comprehensive cognitive analysis of the transcreation process of Tagore's Bengali poems into English in the context of cultural and linguistic equivalence, and thus a new reading of conceptual interrelations in *Gītāñjali*.