

Transcreation in Assamese Literature

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Abstract:

Translation plays a vital role in promoting national and international unity. It paves the way for sharing knowledge and insights by overcoming language barriers and bridging cultural gaps across the globe. 'Transcreation' is one of the most popular and thriving genres of translation. Splendid works of Transcreation are prevalent in different parts of the world and Assamese literature is no exception.

Keywords: Translation, Transcreation, Poetry, Assamese Literature.

Introduction:

Translation has become one of the most important and essential topics in recent times. Translation plays a pivotal role in transmission of the human mind's feelings, thoughts, ideals, problems, etc from one language to another. As a result of burgeoning evolution of translation, the concept of 'Comparative Literature' and 'World Literature' has recently been able to expand as a whole. Translation has played a significant role in the development of world literature in the context of the post-modern era. It would not be an exaggeration to say that translation is the root of popular sentiment in the world of art or thought. Translation has recently played an important role in promoting national and international unity as one of the means of communication. 'Transcreation' is one of the most notable and popular genres extrapolated by translators. Transcreation is the process of expressing the original creations in a completely new form by blending them with the original tastes, styles, and local backgrounds and cultures while retaining the original creation in its unaltered form. This category of translation is found in the field of creative literature, especially in the field of translation of poetry. Within the various branches of literature, poetry is an innovative process that has evolved into a fusion of musical rhythms, sound imitations, symbols, imagery, etc. The language of a poem is symbolic and connotative. Therefore, translation of poetry is a complex subject. There are some morphological and thematic complexities in the field of poetry which can be difficult to maintain in translation. Therefore, in the case of poetry, translation inevitably transforms into Transcreation. There have been some top-notch work in the field of Assamese transcreations which have added a new dimension to the world of Assamese poetry. Jatindranath Duwara's "Kotha Kabita", Anandachandra Agarwala's "Jibon Sangeet",

Lakshminath Bezbaruah's "Priyotomar Xoundarjyo", Padmadhar Chaliha's "Swadekh prem", Binanda Chandra Baruah's "Nojona Biror mur" etc are excellent examples of thriving transcreations in Assamese literature.

Method of Discussion:

Our discussion paper deals with different works of 'Transcreation' in Assamese literature. Analytical and descriptive methods will be adopted in the discussion of content.

Discussion:

One of the most popular genres of recent translations is Transcreation. The innovative process of re-expressing the original by incorporating the original style of expression into the heart is called Transcreation. The success of the Transcreation depends on the skill of the translator in the field of creation. Through the translator's creativity and mindfulness, the original text is illuminated with an exceedingly beautiful and aesthetic light. Poetry translation is a complex subject. Poetry is a metaphorical expression of feelings and experiences. The language of poetry is dualistic. Translators must have great sensitivity while translating poetry, keeping the imageries, metaphors, similes, the satirical minute expressions etc. In a poem intact. Translators come across certain linguistic, phonetic as well as social-cultural barriers while translating poetry. The cultural gap between the target language and the source language makes it difficult to present the structure, style and cultural context of the literary work as identical as the original. Poetry translation is also a daunting task due to the ambiguity of meaning. For example, Ajit Baruah's poem 'Jengrai 1963' is based on a very popular verse of the poem-

"Doka Futa Gundh, Tora Phula Gundh; Doka Phula Gundh, Toka Futa Gundh! Naor tinot xui Tora aru Buka ekeloge dekhi; Baghor guzor Mohor ghonta Jolkunworir Geet ekeloge baje bexura xuriyako!" (Baruah, p.250)- The accurate translation will be possible only if the translator understands the context of the poem. According to aestheticians, the translation of poetry is an incredibly complex matter. This is because the style and the meaning of the poem are so inextricably intertwined that it becomes difficult to disentangle the two for translation. Therefore, in the case of poetry, translation inevitably becomes 'Transcreation'. There are certain distinguished instances of transcreations in Assamese literature which transcend the beauty of the original while retaining the original essence. Certain excerpts from 'Namghoxa', the indelible work of the saint Madhavadeva are some excellent examples of Transcreation. The 'Kotha Kabita' written by Jatindranath Duwara in imitation of the famous Russian poet and novelist Turgenev's "Poems in Prose" is also an exemplary addition to the world of Transcreation.

Some of the most notable examples of Transcreation in Assamese literature are the 'Jibon xongee' by Ananda Chandra Agarwala is a translation of Longfellow's 'Poems in life', Jatindranath Duwara's poem 'Naoriya' is a translation of Lord Tennyson's 'Crossing the Bar'; Padmadhar Chaliha's 'Swadesh prem' is a translation of Walter Scott's 'Patriotism'; Lakshminath Bezbaruah's 'Priyotomar Xondorjya' is a translation of George Darley's 'It is not beauty I demand'; Dimbeshwar Neog's 'Bihuwoti' is a translation of 'May Queen' by Tennyson, Binondo Chandra Baruah's 'Nojona Biror Mur' is a translation of 'After Blenheim' by Robert Southey. Durgeshwar Sharma has translated Wordsworth's 'Lucy Poems' under the name 'Sadori' instead of the word 'Luchi'.

Western influence is evident in different genres of Assamese literature, including poetry. It is no exaggeration to say that the poetic style of Lakshminath Bezbaruah was nurtured by Western influences. The influence of the West is evident in his poetry. Bezbaruah's poem 'Priyotomar Xondourjya' is an excellent example of Transcreation. Born in Dublin, Ireland, George Darley's (1895-1847) popular poem "It is not beauty I demand" is the origin of the poem. The subject matter is that the external beauty of the beloved is meaningless to the poet. He was born thirsty for the unconditional love emanating from the pure heart of his beloved. Lakshminath Bezbarua enriched the Assamese poetic world with a meaningful poem titled 'Priyotomar xondorjyo', keeping the essence of the poem in complete harmony with the original.-

"These are but gauds; hey what are lips? Coral beneath the ocean stream". 'Kuwabhatoria uthor tolot pheti haap thake hui'. (Bezbaruah, p.9) This metaphor is accurate and very heartwarming. It is said that the fruit of Kowavaturi is beautiful on the outside but the inside is gross like a crow's wings. 'Fetixap' (Cobra) is a symbol of death. The deception concealed behind the beloved's physical beauty as a whole is embodied through this metaphor. Such beautiful examples of transcreation are undoubtedly rare.

Conclusion:

Transcreation dismantles the popular accusation that translation of a poem ruins its real beauty. Rather, Transcreation adds a new dimension to its original beauty. The recent translation works of Chinese, Japanese poetry etc. by renowned Assamese poet Nilmoni Phukan are one of the most commendable examples in the field of Transcreation. It's a herculean task to keep the rhythm, allusions, metaphors, similes etc. intact while translating a poem. Nevertheless, the process of translation of poetry prevails promisingly in the world literature. The translated poems that touch the souls of the readers, despite the fact that they are not familiar with the original verses, inevitably transform into thriving transcreations 'Abhigyanam Shakuntalam', the immortal creation of the great poet Kaildas, was not translated into English, German, it would not have been considered as one of the best epics in the world. Some unfavourable comments are discerned in the case of transcreation. According to Ajit Baruah, a renowned Assamese poet and writer, Transcreation is incompetent translation. He opines that transcreation is attempted by those who lack the ability to translate. He is of the opinion that a novice writer has no right to recreate the works of a great writer. So, it's apparent that opinions of the experts are sharply divided on translation or transcreation of poetry. However, myriad works of translation prevail in different parts of the world that stand out as stellar examples of 'Transcreation'.

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