The Rendering of Creative English Commercial Texts into Arabic: An Insight into the Realm of Transcreation

Ahmed Mohamed Mohamed Yousef [(*)]

Abstract

This study endeavors to investigates the rendering of creative texts between English and Arabic within the realm of transcreation. The term transcreation is a novel discipline in translation studies; it is a merger of two words – translation and creation. The corpus is obtained from official online sources and authentic print materials. The study addresses two questions: How can the translation approaches and strategies be applied to the transcreation of commercial texts? How do transcreators optimize the use of the translation theories in rendering creative texts? The methodology adopted in the study is a qualitative analytical method. The study finds out that transcreation accepts any strategy, even if it is a literal translation or any direct approach, as long as it fulfills the same function, in case it appears natural, acceptable and satisfactory to the target audience and bridges the gaps of linguistic and cultural specificity.

Keywords: transcreation, creative texts, commercial advertisements

---

Introduction

"In translating advertisements, a translator may find it useful to frustrate domestic expectations of a foreign culture" (Venuti, 1998, p. 24). When an advertisement is being translated, there are certain elements involved and certain skills needed by a translator, in order to duplicate the impact an advertisement has on the domestic market in the foreign market. transcreation has been overlooked by scholars for years. However, this is the time to unveil its potential and give insight on its technicalities, because with globalization the world is getting smaller and people growing closer.

Transcreation should no longer be disregarded by TS. It is a hugely growing genre of translation that affects millions of people worldwide on a daily basis. Therefore, transcreation and globalization are considered two sides of the same coin.

Globalization has brought many aspects of life closer together; it has influenced economies and businesses. With the emergence of the media revolution transcreators all over the world have become decoders, mediators and at times even negotiators. International exchange is an everyday matter and with that, advertising has quickly become an extremely lucrative business. Advertising in this globalized world means reaching out to foreign markets; this in turn has created the need for the transcreator's services. One need only flip through television channels to witness the thousands of advertising campaigns flooding our screens in different languages via satellites every day. Moreover, is a new and ever-growing channel for advertisements nowadays (the World Wide Web).

The internet has erased boundaries between countries and posed a challenge to advertisers that only transcreators can overcome.

Without transcreators, an advertising campaign that costs staggering amounts of money can have absolutely no impact on a foreign market. Therefore, the transcreator needs to have certain technical and semiotic skills designed for commercial translation. The linguistic characteristics of advertising give new insights to such transcreators on issues of translational theory such as Reiss and Vermeer's *skopos* theory. In addition, Lawrence Venuti's foreignization and domestication approaches also play a large role in advertising translation. Many scholars have touched upon the Newmark's communicative approach in translation, and in the advertising world this approach is important, because whether or not a campaign can effectively communicate its message to the target audience is vital.

Emergence of Transcreation

The term "transcreation" is a merger of two words – translation and creation. Usually transcreation is perceived as "the creative adaptation of marketing, sales and advertising copy in the target language. It involves changing both words and meaning of the original copy perceived as transformative recreation of the ST, "referred it to practices of transfer which involve the constitution of new texts and new realities" (di Giovanni, 2008, p. 34).

Transcreation is a relatively new phenomenon, although its importance in the language services market has grown

considerably over the last few years. Due to the recent nature of this practice, its definition is an ongoing process, which is nourished by the contributions of the different agents involved. At its simplest, transcreation could be defined as the combination of translation and copywriting (Sattler-Hovdar, 2019). It is not a mere form of translation, as it involves the creation of new content.

Sattler-Hovdar (2019, p. 23) expands on this concept:

> …a translation that is enhanced by creativity and focus on style, register, and emotive impact, and modified to suit a new audience, which can be a group of users, a country, a region, etc. Typically, it covers advertising, banners, slogans, word logos. […] transcreated content is by nature more subjective. Trust from the stakeholder in the transcreator is important. Building trust comes from the right preparation, a detailed brief, some rounds of suggestions and idea exchange. Transcreation is found most often in advertising content, or brand orientated content, where the principal aim is to sell to customers, and where taglines or straplines often require intensive reworking.

Since the beginning of the current transcreation boom, which could be traced back to the year 2000, when the term was registered as a trademark (Phillips, 2014), the vision of transcreation as a synonym for advertising translation has been the most prevalent. This is the one we found in professional publications, such as Ray and Kelly's report (2010, p. 7), states that:

> The term transcreation is now more commonly applied to marketing and advertising content that must resonate in local markets in order to deliver the same impact as the original. The term may be applied when either a direct translation is adapted, or when content is completely rewritten in the local language to reflect the original message. Most often, transcreation includes a hybrid of new content, adapted content and imagery, and straightforward translation.

In the academic field, authors like Pedersen (2016) agree with this line and propose the following characteristics for transcreation:

- It implies the creative adaptation of marketing, sales and advertising content.
- The process implies a change in the original terms and meanings, giving priority to the effect and impact caused.
- The brand concept plays an important role, even if adapted to the audience.
- This is a value-added service; it goes beyond mere translation.

The previous definitions consider transcreation as a service offered at the language services market. However, this is not the only view on the phenomenon. For example, Malenova (2017) considers that transcreation is a strategy, a way to do things in different areas of the translation domain. The scope for this idea is audiovisual translation:

As the result of the case study, transcreation in AVT can be defined as a strategy of creative rethinking of a source text segment with subsequent generation of a totally new target text segment in conformity with the given AV context as a polysemiotic complex, taking into consideration characteristics of the communicative situation, technical constraints and an anticipated response of the spectators. (Malenova, 2017, p. 11)

The results show that "professionals share the current view of transcreation, although they highlight a second perception of the phenomenon as a multidisciplinary strategy that would overlap with other modalities of a creative nature" (Carreira, 2020, p. 1).

Translation versus Transcreation

Effectively translating creative texts such as marketing material and advertising trademarks is a tricky business. It is about much more than converting words from one language to another – it is about ensuring that all the different elements that make up a text (the style, tone, idioms, and analogies to name just a few) are accurately tailored to the target audience. In short, the finished text (the product) should read as if it were originally written in the reader's own mother tongue and give them the exact same experience and semantic result as the source text gave to readers in the original language. Thus, this process is far more complex than translation; it is transcreation.

Someone who can render a creative text must have a sound knowledge of the source language and be a mother

tongue speaker of the target language. They must have an in-depth understanding of the two cultures involved and be accomplished writers. This gives them the confidence to move away from the original text, when necessary, without changing words and ideas simply for the sake of change. Hence, differences in writing styles often go well beyond words in different languages.

Transcreation takes into account the difference in contexts between the source and target versions. This often means making linguistic and cultural adjustments. Often, companies who go for the cheap option of translating something poorly without showing any cultural sensitivity end up having to redo the work. Concisely, translation is about the ability to understand someone else's language; however, transcreation is about the ability to write in your own.

The term transcreation has been used in academia for almost sixty years and it has mainly been associated with literary texts. In 1957, Lal, an Indian poet and scholar, used this word to refer to his Sanskrit to English translation of classical Indian drama, explaining that "the thing to do is to attempt to preserve not the Sanskrit language but the Hindu tradition which it enshrines" (Lal, 1996, p. 43). The purpose of transcreation as intended by Lal was to capture the spirit of the text and recreate it in a different language to engage the reader. Only in recent times have scholars started to include commercial translation in the scope of transcreation. The marketing and advertising industry, however, exclusively applies the notion of transcreation to marketing and advertising

copy. In addition, most of us seem to use adaptation as a synonym for transcreation, which adds to the confusion. Since adaptation is primarily used in audiovisual translation to refer to the adjustment of a translated script for dubbing and the term transcreation is within the field of persuasive texts. It should also be noted that the English-speaking tend to use the term copywriting to include both origination (the creation of marketing and advertising copy from scratch) and transcreation (the interlinguistic adaptation of marketing and advertising copy).

Advertising and marketing copy serves two of Jakobson's (1960) functions of language, namely, the conative function and the poetic function. Consequently, the transcreation of advertising and marketing copy aims to produce a target text that both persuades the reader and appeals in its wording. Most definitions of transcreation seem to place a great emphasis on cultural relevance and fitness for purpose (Humphrey et al., 2011) rather than on the creative element of writing, which makes transcreation a hybrid practice/service halfway between translation and copywriting. Yet creativity is not the only element defining transcreation, and distinguishing translation from transcreation on these grounds is wrong. Translation is never and has never been a word-for-word rendition of a text from one language to another, it is a creative act indeed (Gaballo, 2012). It follows that creative translation as a synonym for transcreation is not suitable, because it implies that translation per se is not creative. There is no doubt that different types of texts allow the translator to unleash

different levels of creativity (a technical manual is very different from a billboard in this respect), but transcreation should be regarded as a different practice altogether.

Transcreation versus Creative Translation

Creativity and translation (or better translating) are inseparable, especially in literary rendition. A translator should always be resourceful in terms of vocabulary and syntactic structures in order to handle repetitions in the ST. Literary translators in particular need to be also creative in translating the 'formalities' of the ST (Grassilli, 2014).

Creativity in translation can be defined as coming up with novel strategies for dealing with familiar or common problems, whether on the lexical, syntactic or formal levels. The translator is, however, torn between the form and the content of the ST and the limits of freedom and idiomaticity in the TL. Thus, s/he is bound to be creative in terms of his/her knowledge of the TL and what TL-receivers would not baulk at. Moreover, Knittlova (2000, pp. 72-73) says that "a translator's creativity must have its limits. She (2000, p. 74) maintains that:

> which approaches the translation from the holistic point of view, and which can with advantage use the principles of text linguistics. These might be of some use just because translation should keep all the text parameters or textuality standards unchanged as far as possible (with adequate adaptation to the conventions of the target language).

Creativity is also reviewed by several scholars. Gui (1995) considers translation itself a creative process for a number of reasons:

- Translation is not merely a transformation of an original text into a literal equivalent, but must successfully convey the overall meaning of the original, including that text's surrounding cultural significance;
- The process of searching out a target-language counterpart to a difficult source-language word or phrase is often creative.

Neubert (1997) further maintains that:

A translation is not created from nothing; it is woven from a semantic pattern taken from another text, but the threads - the TL [target language] linguistic forms, structures, syntactic sequences… In the course of achieving something new, mediators [translators and interpreters] have to resort to novel ways of encoding an old message. They are forced to creativity because the means of the TL are not identical with those of the SL [source language]. ... To arrive at an adequate TL version, new resources have to be tapped. In these efforts, creativity plays a prominent role. Creative uses of the target language are the result of the various problem-solving strategies applied to any piece of SL text. (pp. 17-19)

Moreover, Niska (1998) quotes Wallas' model of creativity in translation, which comprises four steps:

- Preparation: the first stage in the process, where the problem is investigated, i.e., accumulating knowledge about the problem to be solved, from memory and other sources;

- Incubation: a resting phase where the problem is temporarily put aside, if the solution is not found immediately;

- Illumination: a stage where an idea of a solution comes to mind, as a "flash" or "click" as the culmination of a successful train of association;

- Verification: a stage where alternative solutions are tested, and their usability is measured. It is at this stage that the creative product is born.

These steps are considered constraints.

Transcreation of Commercial Texts

Nowadays, the term transcreation seems to be chiefly used to refer to the process of producing inter-cultural marketing material that is adapted to specific markets and audiences by ensuring that the message is meaningful and reflects local cultural values, wherever this is required. Transcreation in this context can be argued to have the same purpose and function as the process of transcreation dating back to ancient times in India, namely, to bring a certain message close to the hearts and minds of its target audience by appealing to culture-specific values.

As more companies have realized that messages tailored for specific target audiences are likely to substantially increase return on investments, the brief overview of the debate on

advertising standardization versus adaptation, language service providers have experienced a remarkable rise in demand for transcreation services. Even though most language service providers have offered the service for years, it often went by a different name; the label transcreation still seems to be fairly new within the industry.

As is for instance argued by Bortoli and Maroto, it is no longer sufficient – if it ever was – to merely translate a marketing campaign to other markets (2004). As they argue, it is necessary to create content that is tailored to each of the relevant markets while trying to keep a level of brand consistency across markets that generate brand value (Bortoli & Maroto, 2004). This process of transcreation is argued to differ from translation by aiming to evoke the same emotions and carry the same implications in the target culture as it does in the source culture. "This is argued to be done by ensuring that style, tone, idioms, analogies and other elements that make up a text are tailored for the target audience" (Humphrey et al., 2011, p. 4). However, it is not only the verbal text – such as copy in print ads and voice-over and/or dialogue in film ads – that should be subjected to transcreation: "the accompanying visuals must also be meaningful to the end user in the target audience" (Munday, 2009, p. 167). Thus, the transcreation process can involve adapting and recreating both words and images.

According to Ray and Kelly, the term transcreation is the amalgamation of the terms translation and creation. They further argue that the process of transcreation most often

includes "a hybrid of new content, adapted content and imagery, and straightforward translation" (2010, pp. 1-3).

Moreover, it is argued that "there are various degrees of transcreation, as the process can involve anything from adapting a direct translation to completely rewriting content in the target language to reflect the meaning or intent of the original" (Ray & Kelly, 2010, p. 2).

"As the transcreation process considers differences in context between the source and target text" (Humphrey et al., 2011, p. 9), it must be assumed that the degree of transcreation depends on the degree of contextual differences.

Another characteristic of transcreation often referred to in relation to the concept is that it helps to avoid pitfalls in cross-cultural communication. McDonald's adaptation of its tagline 'I'm lovin' it' for the Chinese market serves as a good example of how such pitfall was avoided. Instead of opting for a literal translation, the English back-translation of the Mandarin version of the tagline was 'I just like (it)' as the word 'love' is taken very seriously in China and is rarely said aloud (Humphrey et al., 2011).

This brings us to the concept of back-translations, which can be argued to be a vital part of the transcreation process. "Due to the high level of creativity often involved in the transcreation process, back-translations and explanatory comments, which serve as a form of verification of the semantic meaning of the target text, can be relied upon" (Smith, 2006, p. 161).

Translating advertising copy is like painting the tip of an iceberg. What you see are the words, but there is a lot behind the words that must be understood to transfer advertising from one culture to another. This study demonstrates that consumer behavior and the way consumers communicate are heavily dependent on their cultural values. For advertising, one important distinction is between low- and high-context communication, which can help us understand that people categorize the world in different ways. Another important influence of culture is on consumers' needs, motives and emotions. Variations in interpersonal communication styles are reflected in advertising styles. Thus, effective advertising uses a culturally appropriate advertising style. For example, in Europe and Asia these styles are very different from US advertising style, of which rhetoric is an integral part. Another idea which is expanded in the present paper is that the persuasive communication function of advertising is biased toward rational claims. This is the sort of style that can be translated, but translation does not necessarily render such advertising appropriate for other cultures.

With increased global trade and the emergence of the global company the idea was born that it would be cost-effective to develop all advertising in the home country of the company for use in other countries, either in the English language or translated into many different languages. But it is not only languages that vary across the globe; consumers' needs, and the way advertising appeals to these needs, also do. Recent decades saw a heated debate on how to cope with these

differences. In 1983, Harvard professor Ted Levitt published an article entitled 'The Globalization of Markets' in which he argued that consumer wants and needs had homogenized. The assumed causes of homogenization were convergence of national wealth, technology and emerging global media. However, no empirical evidence has yet been presented to support the argument that homogenization of tastes, needs and motives of consumers across the world has occurred. On the contrary, there is recent evidence of increased heterogenization of consumer behavior with increased wealth (de Mooij, 2003). Although several advertising managers at the time doubted the homogenization thesis and thus the effectiveness of global advertising, the global media committee of the International Advertising Association called global advertising a breakthrough marketing tool. According to its members, "no longer will there be a different advertising campaign for each country and each language of the world" (Keegan et al., 1992, p. 20).

At the turn of the century practice had shown that standardized global advertising is not equally effective in all markets. Much of it is wasted in markets where consumer values are different from the values promoted in the advertising message. As a result, the Coca-Cola Company, which had been the prototypical global advertiser, decided in 2000 to get closer to local markets. Coca-Cola's CEO Douglas Daft was quoted as saying: "We kept standardizing our practices, while local sensitivity had become absolutely essential to success" (Daft, 2000). Such sensitivity is essential when adapting or translating

ads developed in one culture for use in others. Anholt states that:

> Translating an advertising copy is like painting the tip of an iceberg and hoping the whole thing will turn red. What makes copy work is not the words themselves, but subtle combinations of those words, and most of all the echoes and repercussions of those words within the mind of the reader. These are precisely the subtleties which translation fails to convey. Advertising is not made of words but made of culture. (2000, p. 5)

Objectives of the Study:

The transcreation of advertising and commercial texts adopting functional theories between English and Arabic is virgin ground that has not yet received due attention. This study aims at exploring the translation tendencies in reproducing the original version of these texts and titles in their transcreated versions or editions.

Problem of the Study:

This study investigates the problem of rendering creative texts with particular reference to advertising and marketing texts between English and Arabic within the realm of transcreation to know the techniques of rendering these texts with exactly the same function.

Research Questions:

The study attempts to answer the following four questions:

1. How can the translation approaches and strategies be applied to the translation of creative texts?

2. How do Arab transcreators optimize the use of the translation theories in translating creative English texts?

Scope of the Study:

The study covers variant translation theories, approaches, and strategies in rendering creative texts vis-à-vis the marketing and commercial texts between English and Arabic**.**

Review of the Literature

This chapter handles the previous studies that have been done within the context of the current study. The chapter covers two different studies which have been made on the transcreation of creative texts between English and Spanish-Italian.

Works Related to Transcreation

Carreira (2020) who is Spanish, argues that the transcreation brief seems to be a key part of the adaptation processes at this kind of projects. Despite the importance that many professionals, companies and researchers give to this document, we do not have a clear definition about the characteristics of this tool. In fact, in many cases it is not even clear if this is a specific document at all. This study offers a quick view about what we know about this key element of the transcreation process. After establishing the differences between the concepts of client brief, creative brief and transcreation brief, a tentative analysis of examples of these documents is carried out in order to determine what are the elements that make the transcreation brief a different document to others that are quite similar in a common workflow.

He concludes that after the analysis of the previous documents, the study has found different categories of information present in all three groups of briefs. For example, those related with audience, brand, message or campaign objectives. We were also able to detect partial coincidences, such as those related to tone and voice (present at the client and transcreation briefs) or budget (mentioned at the client and transcreation briefs). This type of coincidence is somehow logical. After all, we are talking about the kinds of documents that are part of a common workflow. Regrettably, we were unable to clearly identify the information categories that would define the transcreation brief as an independent category of document. There are several possible explanations for this. On the one hand, the type of documents chosen for this study was not the ideal. As we mentioned before, we would need access to real clients, creative and transcreation briefs belonging to different campaigns. On the other hand, there is the possibility that the transcreation brief might not exist at all. We disagree with this last option, since there are several indications that point in the opposite direction. First of all, the number of different categories on the transcreation briefs is higher than the ones found in the client and creative briefs. A tentative explanation for this would be that, at this stage, the volume of information required to carry out the adaptation process is higher than in previous steps. If the client and creative briefs were enough to complete the transcreation stage, we would not find this disparity in the number of categories. Secondly, the types of information found in the transcreation briefs confirm

that the problems that need to be solved at this stage are different than those faced in previous briefs. Here we are specifically talking about sections such as "creative aspects" or "tone/style". These point to a level of specificity that would make essential the presence of the transcreation brief as a work document. Finally, we consider that the functionalist argument is perhaps the strongest argument for the definition of the transcreation brief as a differentiated element. As mentioned before, this document is used in a specific moment of the workflow to develop an international advertising campaign, by a particular group of professionals and with different objectives to the ones considered at the client and creative brief phases. From this point, we consider that it is important to continue this line of research. However, due the confidentiality terms that these documents are subjected to, any further research action must take place within a scope of collaboration between researchers, advertisers, advertising agencies, companies from the language industries and creative adaptation services providers in order to allow productive results.

Gaballo (2012) who is Italian, argues that transcreation has recently become a buzzword in translation studies. Definitions abound, some of them placing it within a functionalist perspective (e.g., Baker, 2011), some interpreting it as a heuristic method to be used in the translation of poetry (e.g., Snell-Hornby, 1994), some others relating it to the translation of computer games (O'Hara, & Mangiron, 2006). Nowadays often used in advertising and the media, transcreation is a portmanteau word made by combining

together translation and creation, in order to emphasize the considerable amount of creativity required in the process. Yet, since a varying degree of creativity is implicit in the translation of any type of text, this study argues that creativity is not the discriminating factor in order to recognize the difference between translation and transcreation; the aim, rather, is to restore the original conception of the term, based on the word 'creation', i.e., the generation of new words or meanings. From this perspective, no single domain (e.g., poetry, computer games or advertising) can be said to have priority in the use of transcreation. In particular, they argue that even a domain which is thought to impose the heaviest semiotic constraints on the translator, i.e., legal translation, is developing in ways that generate 'semantic voids' to be filled; an example is the lack of lexicalization of new concepts.

She concluded that translating is a creative effort that requires interpretation and re-creation of the source text through the filters of the target language, culture and customs. In a way, the process of translation is as creative as creative writing. Creativity, however, is not the only factor to take into account when discussing transcreation. Although this has now become a buzzword in the translation business, it is a not yet regularized neologism that deserves its proper place in translation. After analyzing the diverse contributions by academics, translators and translation service providers to the debate about transcreation, this study examined the two strategies/approaches that have been equated most, i.e., transcreation and adaptation, to discover mutual relationships

and single out the specific characteristics that differentiate one from the other and from other strategies. By reverting to the etymological meaning of the two components of transcreation, i.e., translation and creation (except in its theological meaning), the study has been able to identify the peculiar feature that distinguishes the term from other terms: its productivity, i.e., the capacity of generating new, unheard-of solutions. The study will therefore attempt at formulating a possible definition based on the considerations made. Transcreation is an intra-/interlingual re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones. It can be looked at as a strategy to overcome the limits of 'untranslatability', but in fact it is a holistic approach in which all possible strategies, methods and techniques can be used. It requires fluency (the ability to generate ideas and meaningful responses), flexibility (the ability to repurpose ideas), originality (the capacity to produce rare and novel ideas) and elaboration (the capacity to develop ideas). It requires the translator not only to conceive new words, but also to imagine new worlds.

Significance of the Study

This study argues that transcreation of marketing texts nowadays is a must, because of the world orientation toward digital transformation in today's life. Whoever works in the field of business advertising spends much more money on campaigning to market a certain product of a company through

innovating a brand tagline of the company and an advertising slogan for the product to be well-known, appealing to consumers in order to get it sold all over the world. Consequently, these taglines and slogans need to be transcreated following the cultural and linguistic norms and patterns of the recipient audience to be familiar with them.

Through an insightful review of the present chapter, we can come up with a fact that there are almost no studies have been done in this issue, especially between English and Arabic to my knowledge.

Theoretical Framework

The functional translation theory or functionalism did not appear overnight. It has also experienced a long period of evolution as any other theories, so here we will first make a brief introduction of its background to understand under what situation it emerged.

Functional approaches to translation were not invented until the twentieth century. The theory of dynamic equivalence was put forward by Nida based on linguistics, informatics and semiotics in 1960s, and he gave the definition like this, "translation consists in reproducing in receptor language the closest natural equivalent of the source-language message" (Nida and Taber, 1969, p.12).

Throughout history, translators usually observed that different situations called for different renderings, texts with different purposes and functions demand respective translating standards and principles which cannot easily resolved by

"faithfulness" or "spirit alike". Consequently, the translator is expected to make adaptation and modification to take care of the acceptance of target receivers. So many translators found that the process of translating should involve both procedures: a faithful reproduction of formal source-text qualities in one situation and an adjustment to meet the needs of the target audience in another. They believed that it was more important to adjust the text to the target audience's needs and expectations.

As a break of the former translation theories, Reiss, Vermeer, Holz-Manttari and Nord as its representatives, had opened up a new perspective to translation studies and bridge the gap between theory and practice, just as Nord (2001) said that "the functionalist view of translation is intended to solve the eternal dilemmas of free vs. literal translation, adaptation vs. alienation, good interpreters vs. slavish translation and so on" (p. 29).

In succinct words, functional theories advocate the function and purpose of translation. These theories suggest that translation is done to reach a goal or a purpose, which might repeat the text function, be it ST or TT. It is based on Buhler's (1934) functional model that introduces the three-way categorization of language. Thereupon, He argues how they relate to the dimension of language and to the text types. The three-category model under which multiple text types are linked is composed of 'informative, expressive, and operative'.

Translation theorists of the functionalist approaches view translating as a form of translational interaction, as intentional

interaction, as interpersonal interaction, as communicative action, as intercultural action, and as text-processing action. With emphasis on the interplay of each relation, such definition broadens the horizon of translation studies and helps to explain the complexity of translation.

Methodology

The methodology adopted in the study is a qualitative analytical method. The study holds an analysis of the data to judge the quality of the translatum (product) and to examine to what extent the transcreators manage to handle the difficulties and problematic issues through reproducing their translations.

Analysis and Discussion

This chapter provides examples of creative texts, which are marketing texts, advertising slogans, brand taglines. The instances here are written, analyzed and discussed between English and Arabic.

Examples of Commercial Texts:

Brand Trademark	Tagline	Translation
Adaptation		
KFC	Finger lickin' good	تاكل صوابعك وراها
Coke	Twist the Cap to Refreshment	دوق اللحظة وعيش الانتعاش
Nestlé	IF IT CLICKS, IT'S SAFE.	صوت "التكة" أمان
Chevrolet	Find New Roads	اكتشف آفاقًا جديدة
Toyota	Leads You Ahead	تولّى الريادة
BMW	Beyond Rational	غيّر الواقع
Mercedes	The Best or Nothing	في السبق وإلا فلا
Hummer	Like Nothing Else	نتّسم بالتفرّد
Volkswagen	Play or Get Played	الألماني مبيهزرش
Samsung	Next is Now	سابق عصره
Apple	Think Different	اختلف
Orange	its all about what matters to you	معاك في اللي يهمك بنقربك للي يهمك

Vodafone	Power to You >rebranded into> Together we can	القوة بين إيديك >حُدِّثت إلى< مع بعض أقوى
Mobil	Energy Lives Here	موبيل بيحرك ملايين
Always	No heat feel	مفيش إحساس بالكتمة
Lipton	Tea Bag	شاي فتلة
US Sale	Black Friday	الجمعة البيضاء
فاين	لا تحتار، فاين أذكى اختيار	THERE'S NEVER AN ISSUE when it's a Fine Tissue!
بيريل	اشرب بيريل، استرجل	Be like a Man!
Literal Translation		
McD	I'm lovin' it	أنا أحبه

The Procedures Used

Adaptation: 18%

Literal translation: 1%

Total percentage: 19%

By way of illustration, the transcreator of Volkswagen's slogan **play or Get Played** has exploited the Arab culture about Germany that is known by being strict and hard workers in their industry, therefore, the transcreator has employed a very common and catchy phrase **الألماني مبيهزرش** which is very expressive and falls within the same semantic field of that of the original. Samsung's slogan **Next is Now** was beautifully

and succinctly transcreated into سابق عصره which gain a huge ground in the Arab market. The transcreation here is called "a challenging ease" where the Arabic edition seems easily transcreated, but also challenging at the same time. Vodafone's slogan **Power to You** was transcreated into القوة بين إيديك here the transcreator has utilized modulation procedure beside adaptation strategy, where he/she moved from general to private, in other words, the word 'you' in English has converted into 'إيديك' in Arabic. This modulation runs according to the Arabic culture system, in order to provide some sort of intimacy and familiarity between the telecommunication company in question and the Arab audience around the world. Lipton Yellow Label's **Tea Bag** brand is a production line of Lipton's, where it is made in the form of a small transparent bag tied to a thin thread that is put in the teacup according to how dark the client wants the tea to be. Consequently, the transcreator has shortcut this description into an amazing Egyptian Arabic short phrase شاي فتلة it is that simple! Moreover, the US sale campaign's **Black Friday**, which is a shopping day full of discounts, was shown in the Arab world market as الجمعة البيضاء for many reasons. First of all, Friday is a holy and sacred day as for Arab Muslims, so, it has some sort of a peculiarity. Second, the color 'black' is a symbol of sadness and an omen of jinx, where they are not acceptable to be described to Friday. Therefore, the transcreator prefers to manipulate the color connotations of the Arab Muslim, which is considered a compromise in

transcreation, in order to achieve the skopos, i.e., the function of the original text.

Conclusion

The study has shown that transcreation of commercial works constitutes a significant aspect of the promotion of a work within a host foreign culture because it speaks for the entire work as it does in its source culture. In addition to linguistic and cultural considerations, advertising and marketing factors usually play an important role in the choice of a transcreated product in the target culture. This is particularly so when it comes to transcreating commercial works, the category under investigation, because several fiction works are likely to be adapted to movies, which are supposed to bear catchy and seductive titles.

Findings

The current scale of world trade and future trends suggest that the significance of commercial and advertisement translation will inevitably increase and become an important factor that any successful business will have to address.

Current definitions identify advertising to be paid mass communication designed to persuade or influence the customer. transcreation thus becomes an important tool in maintaining and adapting the main persuasive function of advertisement in specific foreign target market, and its specific cultural context. It has become obvious that the task of transcreating "message" from one language and culture to another involves considerably more than simple, mechanistic,

technical translation of vocabulary and grammar. The communication of meaning has to involve an even more sophisticated understanding of the receiving culture than previously. In essence, the translators in the modern commercial environment must translate culture rather than words if they are to ensure that the source text has the same impact on the new audience as it originally did.

Answering Research Questions

The study answers the TWO questions that have been raised in the first Chapter.

The first question was:

How can the translation approaches and strategies be applied to the transcreation of commercial texts?

The answer is:

Functional approach is eligible and highly readable in the realm of transcreation, as it is descriptive approach and by no means prescriptive one, in other words, it is applicable and not merely theoretical technique. Functional approaches should be implemented in transcreating creative texts in terms of time and spatial factors. In other words, a transcreator must be aware of both English and Arab cultures, and their both linguistic patterns in order to reproduce an acceptable message to the target audience.

The second question was:

How do transcreators optimize the use of the translation theories in rendering creative texts?

The answer is:

Transcreators manage in their job by following the guidelines of the functionalist theories by heart. Functionalism says that the function of the ST determines the mentality of the translators when handling it into the TT. In the case of creative text, the function of it depends on the acceptance of the audience, therefore, the translation should be oriented toward the target audience as well.

Bibliography

Baker, M. (2018). *In other words: A coursebook on translation* (3rd ed.). London: Routledge.

Baker, M., & Saldanha, G. (2021). *Routledge encyclopedia of translation studies* (3rd ed.). London & New York: Routledge.

Carreira, O. (2020). *Defining transcreation from the practitioner's perspective: An interview-based study*. Granada: Comares.

Carreira, O. (2020). The transcreation brief: A definition proposal. [Unpublished MA thesis]. Pablo de Olavide University.

de Giovanni, E. (2008) Translations, transcreations and transrepresentations of India in the Italian Media. *Meta: Translators' Journal, 53*(1), 26-43.

de Mooij, M. (2003). *Convergence and divergence in consumer behavior: Implications for global advertising* [Unpublished doctoral dissertation]. University of Navarre.

Gaballo, V. (2012). Exploring the boundaries of transcreation in specialized translation. *ESP Across Cultures, 9*(10), 95-113.

Grassilli, C. (2014). A translator's thought. What role does creativity play in translating? *Babel, 65*(2), 68-86.

Humphrey, L., Bradley, J., Somers, A. & Gilpin, G. (2011). *The little book of transcreation.* London: Mother Tongue Ltd.

Jakobson, R. (1960). Linguistics and poetics. In T. A. Sebeok (Ed.). *Style in language,* (pp. 350-377). Cambridge Mass: MIT Press.

Jakobson, R. (1959). On linguistic aspects of translation. In L.Venuti (Ed.). *The translation studies reader* (2nd. ed., 2006). London & New York: Routledge

Jakobson, R.. (1987). *Language in literature*. Cambridge/Massachusetts: Harvard University Press.

Knittlova, D. (2000). On the degree of translators' creativity. *Philologica & PHILOSOPHICA, 3*(2), 145–152.

Lal, P. (1996). *Transcreation: Seven essays on the art of transcreation*. Calcutta: A Writers Workshop Publication.

Lal, P. (1957). *Great Sanskrit plays in modern translation*. New York: ND Publishing.

Malenova, E. D. (2017). Subtitling practice: From translation to transcreation. *Journal of Siberian Federal University, Humanities & Social Sciences, 4*(10), 526-536.

Maroto, J., & de Bortoli, M. (2004). Translating color in web Site localization. Proceedings of the *European*

Languages and the Implementation of Communication and Information Technologies (Elicit) conference. University of Paisley.

Munday, J. (2008). *Introducing translation studies: Theories and applications* (2nd ed.). London & New York: Routledge.

Munday, J. (2009). Issues in translation studies. In J. Munday (Ed.), *The Routledge companion to translation studies* (Rev. ed. Pp. 1-19). London & New York: Routledge.

Munday, J. (2009). Key concepts. In J. Munday (Ed.), *The Routledge companion to translation studies* (Rev. ed. Pp. 166-240). London & New York: Routledge.

Munday, J. (2009). *The Routledge companion to translation studies*. London & New York: Routledge.

Munday, J. (2004) Advertising: Some challenges to translation theory. *The Translator, 10*(2), 119-219.

Neubert, A. (1997). Postulates for a theory of translation. In: Danks et al., pp 1-24.

Neubert, A. (1985). Text and translation. Leipzig: Verlag.

Newmark, P. (2003). No global communication without translation. In G. Anderman, & M. Rogers (Eds.). *Translation today: Trends and perspectives* (pp.55-68). Clevedon, Buffalo, Toronto & Sydney: Multilingual Matters Ltd.

Newmark, P. (1988). *A textbook of translation*. New York: Prentice Hall.

Newmark, P. (1991): *About Translation.* Great Britain, Longdunn Press Ltd.

Newmark, P. (2000). The deficiencies of *skopos* theory: A response to Anna Trosborg. *Current Issues in Language & Society*, 7(3), 259-260.

Newmark, P. (1981). *Approaches to translation*. Oxford: Pergamon.

Niska, H. (1998). Explorations in translational creativity: Strategies for interpreting neologisms. *Workshop paper*. Stockholm University.

Nord, C (1992). Text analysis in translator training. In C. Dollerup & A. Lindegaard (Eds), *Teaching translation and interpreting: Training, talent and experience.* Amsterdam: John Benjamins. Pp. 39-48.

Nord, C (1994). Translation as a process of linguistic and cultural adaptation. In C. Dollerup & A. Lindegaard (Eds.). *Teaching translation and Interpreting: Insights, aims, visions*. Amsterdam-Philadelphia: John Benjamiis. Pp. 59-67.

Nord, C (1995). Text-functions in translation: Titles and headings as a case in point. *Target, 7*(2), 261-284

Nord, C (1997). *A functional typology of translation: Scope and Skopos in translation.* Amsterdam & Philadelphia: Benjamins.

Nord, C (2001). *Translating as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome.

Nord, C (2002). Manipulation and loyalty in functional translation. *Current Writing: Text and Reception in*

*Southern Africa, (14)*2, 32-44. DOI:10.1080/1013929X.2002.9678123

Nord, C (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis.* (2nd rev. ed.). Amsterdam-Philadelphia: Rodopi. (First edition 1991).

Nord, C (2006). Translating as a purposeful activity: A prospective approach. *TEFLIN Journal, (17)*2, 131-143.

Nord, C (2006). Translating for communicative purposes across culture boundaries. *Journal of Translation Studies, 9*(1), 43-60.

Nord, C. (1994). Translation as a process of linguistic and cultural adaptation. In C. Dollerup & A. Lindegaard (Eds.). *Teaching translation and Interpreting: Insights, aims, visions*. Amsterdam-Philadelphia: John Benjamiis. Pp. 59-67.

Nord, C. (1995). Text-functions in translation: Titles and headings as a case in point. *Target, 7*(2), 261-284

Nord, C. (1997). *A functional typology of translation: Scope and Skopos in translation.* Amsterdam & Philadelphia: Benjamins.

Nord, C. (2001). *Translating as a purposeful activity: Functionalist approaches explained*. Manchester: St. Jerome.

Nord, C. (2002). Manipulation and loyalty in functional translation. *Current Writing: Text and Reception in Southern Africa, (14)*2, 32-44. DOI:10.1080/1013929X.2002.9678123

Nord, C. (2005). *Text analysis in translation: Theory, methodology, and didactic application of a model for translation-oriented text analysis.* (2nd rev. ed.). Amsterdam-Philadelphia: Rodopi. (First edition 1991).

Nord, C. (2006). Translating for communicative purposes across culture boundaries. *Journal of Translation Studies, 9*(1), 43-60.

Nord, C. (1991). Scopos, loyalty and translational conventions. *Target*, *3*(1) 91-109.

Nord, C. (1991). Scopos, loyalty and translational conventions. *Target*, *3*(1) 91-109.

Nord, C. (1992). Text analysis in translator training. In C. Dollerup & A. Lindegaard (Eds), *Teaching translation and interpreting: Training, talent and experience.* Amsterdam: John Benjamins. Pp. 39-48.

Nord, C.. (2006). Translating as a purposeful activity: A prospective approach. *TEFLIN Journal, (17)*2, 131-143.

Pedersen, D. (2016). *in marketing and advertising: An ethnographic study.* [Unpublished doctoral dissertation]. Aarhus University.

Pedersen, D. (2016). Managing transcreation projects: An ethnographic study. *Translation Spaces*, *6*(1), 44-61. https://doi.org/10.1075/ts.6.1.03ped

Ray, R., & Kelly, N. (2010). *Reaching new markets through transcreation*. Lowell: Common Sense Advisory, Inc.

Reiss, K. (2000). *Translation criticism - The potentials and limitations: Categories and criteria for translation quality assessment* (Errol F. Rhodes, Trans.).

Manchester: St. Jerome Publishing. (Original work published 1971)

Reiss, K. (1989). *Text types, translation types and translation assessment* (Errol F. Rhodes, Trans.). Helsinki: Oy Finn Lectura Ab. (Original work published 1977)

Reiss, K., & Vermeer, H. J (2014). *Towards a general theory of translational action: Skopos theory explained*. (C. Nord, Trans.) London: Routledge. (Original work published 1984)

Reiss, K., & Vermeer, H. J. (2014). *Towards a general theory of translational action: Skopos theory explained*. (C. Nord, Trans.) London: Routledge. (Original work published 1984)

Reiss, K., & Vermeer, H. J. (1984). *Groundwork for a general theory of translation.* In M. Shuttleworth, & M. Cowie, (1997). Tübingen: Niemeyer.

Reiss, K., & Vermeer, H. J. (1984). *Groundwork for a general theory of translation.* In M. Shuttleworth, & M. Cowie, (1997). Tübingen: Niemeyer.

Sattler-Hovdar, N. (2019). *Get fit for the future of transcreation*. Independently published.

Smith, K. (2006). Rhetorical figures and the translation of advertising headlines. *Language and Literature, 15*(2), 159-182.

Snell-Hornby, M. (1994). *Translation studies: An integrated approach* (Rev. ed.). Amsterdam/Philadelphia: John Benjamins.

Snell-Hornby, M. (1990). Linguistic transcoding or cultural transfer? A critique of translation theory in Germany. In S. Bassnett & A. Lefevere (Eds.), *Translation, history and culture* (pp.79-86). London: Pinter.

Snell-Hornby, M.. (2006). *The turns of translation studies: New paradigms or shifting viewpoints?* Amsterdam/Philadelphia: John Benjamins.

Venuti, L. (1995). *The translator's invisibility: A history of translation*. London & New York: Routledge.

Venuti, L. (1998). *The scandals of translation: Towards an ethics of difference*. London & New York: Routledge.

Venuti, L. (2000). *The translation studies reader*. London & New York: Routledge.

Venuti, L. (2004). *Translation, community, Utopia.* London & New York: Routledge.

Vermeer. H. J. (1996*). A Skopos theory of translation: Some arguments for and against*. Verlag: Heidelberg.

Vermeer. H. J. (1996*). A Skopos theory of translation: Some arguments for and against*. Verlag: Heidelberg.

Vermeer. H. J. (2000). *Skopos and translation commission in translational action*. (A. Chesterman, Trans.). Heidelberg: Universitat. (Original work published 1989)

Vermeer. H. J. (2000). *Skopos and translation commission in translational action*. (A. Chesterman, Trans.). Heidelberg: Universitat. (Original work published 1989)

Vermeer. H. J. (2004). *Skopos* and commission in translational action. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 227-238). London & New York: Routledge.

Vermeer. H. J. (1987). What does it mean to translate? *Indian Journal of Applied Linguistics, 13*(2), 25-33.

Vermeer. H. J. (1987). What does it mean to translate? *Indian Journal of Applied Linguistics, 13*(2), 25-33.

Vermeer. H. J. (2004). *Skopos* and commission in translational action. In L. Venuti (Ed.), *The Translation Studies Reader* (pp. 227-238). London & New York: Routledge.