

Transcreation: Source Content Transition into Another Content Creation via the Source Nucleus and the Target Substitutes

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ABSTRACT: *The study aims to demonstrate the source nucleus as the stable element, the source variables as unstable elements and their target substitutes in the process of the transition and the creation of contents via transcreation. Moreover, this investigation addresses the theoretical and the practical-knowledge gaps in transcreation research area; to clarify the understanding of the transition and the creation features within transcreation technique dimensions in translation field, through its practical implications. The study's methodology attempts to collect existing theoretical records in a coherent layout. It projects them on the two poles of departure and arrival of the content, to connect the dots that draw the bigger picture of the source notion and the target one. Our findings indicate that transcreation application is strongly related to elements of use and/or reference, found in the nucleus from the source and the substitutes from the target that all contribute in the process of the transition and the creation of the content. For practical implications, the research demonstrates transcreation application as another creation of content, built from the change, the creation and the importance of transcreation brief for corporate communication services, in particular. This study is one of the first for its originality. It highlights the combination that builds the transcreated content from the source nucleus and the target substitutes. Moreover, it expands the focus on transcreation theory and practicality that happen to be in line with prior research and applications in the target-focused translations area and beyond.*

KEYWORDS: Content Transition; Content Creation; Source Nucleus; Source Variables; Target Substitutes

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1. Introduction

In the past, abundant academic contributions focused on translation dichotomy, in Translation Studies (TS). The scholarly climate reflected on one of translation tendencies back then. The trend was raising concern on processing a different type of the expression; culture and its fusion with the language as an inter-system expression. The classic academic studies in translation field addressed translation dichotomy by categorising the act of translating into two types: the source-focused and the target-focused translations. This conclusion is not a result of a single research that imposed on translation practices these two different paths of translation. Many scholars over the years introduced binary processes of the translational act, which happen to be opposing ones in nature. Munday (2016: 327) and Panou (2013: 05) made a collection and a further discussion of different scholars' contributions that enriched the academic files of translation dichotomies. All these translation dichotomy scholars named their opposing dualities differently. However, the core concept is always the same. They all acknowledged the fact that translation functions differently, each and every time, with expressions that require either the direct or the indirect conversions. Therefore, explicit translation considers more the source. However, the implicit translation considers more the target. In other words, translation concern is all about the starting point or the destination of the content.

Currently, the reason remains unclear why the source and the target notions are not yet discussed, in a way that shows great attention to the details, and most importantly, to their use or reference when translating or particularly transcreating a content. The 'bigger picture' of these two poles is still blurry, which results theoretical and practical-knowledge gaps in TS and, mainly, insufficient understanding of transcreation term, concept and application. Transcreation is one of the emerging/re-emerging trends in TS. The transcreational process has not yet been fully explored. Identifying the elements of the source and the target notions is very essential, because with transcreation application, they are the most used and/or referred to. Transcreation technique requires potential changes making in the source content and remarkable input from the target destination elements; this is why we pass through the transition and the creation of content with transcreation. Making changes requires and results a content creation. However, the relationship between the source and the target seems ambiguous despite their intertwined nature when transcreating a content.

The purpose of this study was to identify the source nucleus, the source variables and the target substitutes. Furthermore, we aimed to clarify the use of, or the reference to, the nucleus and the substitutes as the main pillars that create the target content via transcreation, in order to justify that transcreation, despite the creation feature that it enjoys, always starts from identified sources: source and target, to conclude that the transcreational act is measurably identifiable and framed.

To contextualise the statement of the problem, we already know that translation dichotomy is a fact, in TS. To describe the exact issue that our research will address, we need to know three kinds of components: A. What is the source nucleus? B. What are the source variables? C. What are the target substitutes? To demonstrate the relevance of the problem, we need to know more about the relationship between the nucleus and the substitutes as elements of use and/or reference when transcreating a content; of course, after excluding the variables. To set the research objectives, we aim to widen the research area of transcreation theory and application, to prove that the change making, in form of transitions and creations, is all starting from an identified source. But it is important to note that this source is not the traditional one that we all know when we translate. Therefore, discussing the source nucleus, the source variables and the target substitutes is very essential to disambiguate the transcreational act as: transition of the source content + creation of the target content; from the source nucleus and the target substitutes.

2. Literature Review

The present study provides an investigation with a series of theoretical records, projected to identify the source and the target elements. The plan is to collect these resources from various academic contributions,

under the context of the source and the target notions. Therefore, the design of our research aims, on purpose, to first, demonstrate ‘the bigger picture’ of the source and the target notions, and second, to discuss in depth how transcreation uses, or refers to, these notions’ elements when crafting the transcreation of a content. To outline the literature review framework, we attempt to demonstrate, first, the analysis prior transcreation application in order to highlight transcreation brief for corporate communication services, in particular, and second, transcreation as a transition and another creation, to address the transcreational process from theoretical and practical standpoints. To anticipate a little, the next section demonstrates, subsequently, our findings when connecting the dots to introduce the bigger picture of the source and the target elements from stable, unstable and the substitutes.

2.1. Analysis Prior Transcreation

The analysis prior transcreation can also be the transcreation brief, if for corporate communication services. On one hand, scholars such as Carreira (2020:26) considers transcreation as an offering service in language industry, where the presence of transcreation brief makes the service provided more formal. The brief phase requires identifying the directives that help executing transcreation task. Carreira (2020:27-28) identifies three kinds of briefs: A. The client brief includes information collection regarding the brand and the product of the company willing to carry an advertising action. B. The creative brief includes a set of instructions, collected from the client brief and the expertise suggestions of the transcreators board. C. Transcreation brief includes the identification of details, instructions and guidelines to follow by the transcreators, in order to design and adapt the campaign to the local market.

On the other hand, practitioners such as Lopes (2021) sees transcreation brief, in her online article, as “*a set of project-specific information that is essential for the transcreator to deliver a high-quality and culturally compliant target text*”. She also suggested 5 ‘things’ to include in transcreation brief: ‘*quality source text, different culture - different copy, be clear about your idea, specify your target audience and provide visuals*’. To elucidate more, these guidelines consist of investigating the source text, providing a different version for a different culture, clarifying the idea, targeting a specific audience and producing visuals. Williams (2024), another practitioner, sees transcreation brief as “*a mind map. It should include signposts for your transcreator to help them put themselves in the target customer’s shoes*”. She (2024) also added in her online article a list of information to include in transcreation brief: setting ‘*the objective, the audience, brand’s tone of voice and deadline - budget - medium*’. These 4 ‘guidelines’ identify transcreation brief as a project that should know more about: the target audience, the target brand and the task turnaround duration and remunerations.

We notice for both scholars and practitioners that transcreation brief is either linked: A. to the source without identifying all its elements from stable and unstable; B. to the target audience without specifying what makes of them special figures in the process of transcreating; C. or maybe to the transcreators creativity without identifying their limits or source of inspiration.

Therefore, we perceive transcreation brief from a different angle that includes various settings. Transcreation brief is the investigation project under transcreators leadership. The board may also include other experts from marketing, technical support, public relations, finance and management departments. Transcreators, in particular, should start with identifying the source elements that created the source content and the target substitutes that may create again the target content. Knowing what to take of reference or use from the source and the target notions is essential to the transcreational act. Therefore, there are some stable elements that should be preserved. Others are unstable and should be changed. These elements are found in both notions: in the source as the start and in the target as the destination of the content.

The source notion elements are every single factor that contributes to the creation of the source version, and they are eight elements, in total. The target notion substitutes are every single factor that will contribute to the creation of the new target version and they are seven. To clarify transcreation brief, the next section identifies the source stable and unstable elements and the target substitutes, one by one in both spectra, in order to conceptualise the bigger picture of the source and the target notions. Therefore, these

notions are considered as the primary source of transcreation task and transcreation brief, under the transcreators' expertise, supervision and execution.

The analysis prior transcreation helps understanding the nature of the source content elements as the first starting point of the transition and the target destination elements as the second source of another creation, to ultimately be the new recipient of the new content. This particular analysis examines both the source and the destination. However, it mainly focuses on what to keep and what to change in the source content and from where to create the new content.

Transcreation is a process that vivifies the old source content again in a new expressional body that keeps and prepares the old essence of the source for its new release. The transcreators as analysers help elucidating the extensive comprehension of the source content to extract the impact; which is the source nucleus, core and essence, and dare to eliminate what does not fit the new target destination. Moreover, they introduce inventive creations that build another content. The analysis prior transcreation is in particular a process that identifies the impact as the source nucleus and searches for how to accomplish the new creation with new elements from the target. Therefore, the *"impact analysis is the activity of identifying what to modify to accomplish a change, or of identifying the potential consequences of a change"* (Arnold and Bohner 1993, 292). However, the impact analysis for transcreation application has not been broadly discussed in TS. The present study shows that the source nucleus, illustrated in the impact, the core and the essence, is the stable element, where changes making excludes the unstable elements of the source, to be then replaced by the target substitutes.

Transcreation acknowledges the fact that it is proceeding changes. The source content is then susceptible to inspection, analysis and change. The objective is to extract the impact and keep it to develop a new content, capable of continuing the validity of the first content in its new situational dimensions and new expressional traits from the target substitutes.

For the record, transcreators do not stop at the level of analysing the source content for comprehensibility and interpretations. They do not even stop at the level of analysing to perform a direct translation. They analyse two sources: the start and the destination, to reach to the level of decrypting another better way to transmit the source content in a new content creation that reflects originality, creativity and effect validity. They reach the highest levels of the analysis phase by thinking and resolving the issue of: how should the source content be created again but with originality and under identified purposes? In other terms, simple receivers analyse the source content to stop at understanding it. Unlike transcreators, they analyse the content, and all its combinations of circumstances, to be able to provide another creation. Therefore, their analytical study aims to constructively criticise, not only the source notion elements, but furthermore, to prepare a suitable expressional body from the target notion substitutes, so that the essence of the source content enlivens again in this new expressional body.

2.2. Transcreation as Another Creation

Transcreation is a transdisciplinary concept from philosophy field. Leibniz the philosopher (1676) coined and introduced the concept in his *Pacidius Philalethes* dialogue draft. Lal (1957/1964) and De Campos (1963), as the first transcreation scholars, critics and transcreators, introduced transcreation to TS in the 20th century. Their transcreation strategy consisted of embracing the world literature, revisiting old works and introducing transtemporal transcreations by applying intersystem between language and culture systems, and intermodal translations between communication modalities, as modern translations. Transcreation implies making changes. To quote, Leibniz (1676:42), in his dialogue draft, said that *"[a]ll change is a kind of transcreation"*. These changes result a content creation; the thing that has expanded the area of input, intervention, visibility, improvisation and creativity in translation via transcreation. Subsequently, the position of translators, namely transcreators, has upgraded and becomes, at a certain degree, equal to the status of the first writers/creators, in terms of the content creation.

Somehow, first writers'/creators' status is equal to transcreators' in terms of the amount of effort invested in the process of creating a content with very new and original elements, built from the target

destination expressions. However, the delivery intentions of the first writers/creators and the transcreators are obviously different. The transcreators create content to transmit other people's work. With translation and all its kinds, including transcreation, the concept of the transmission of others' work is always there. Translation and transcreation are the second-hand job. However, the first writers/creators of the source content introduce their own work, to be known as the owners of the first-hand job. This fine line relationship illustrates the obvious difference between promoting others' works and one's own works. Originality or creativity status is also perceived differently for both parts. The transcreators carry authors'/creators' vision, focus on the target destination expression specificities and enlarge the reception dimensions of others' works. The authors/creators focus on the connectivity of thoughts with their first audience. Without translation and all its kinds, including transcreation, the authors'/creators' work is limited in terms of reachability and delivery to new audiences.

Transcreation is another creation. This new creation is not symmetrical to all the source version elements but parallel in impact. At this point, transcreation becomes categorised as a translation kind, because it acknowledges the fact that it is starting from an identified source and it is, initially, a matter of transmission. In general, "*translation is always of a derivative order and subsidiary status*" (Lee 2020, 246). Translation and transcreation are movements/motions that carry the source content to another destination. Therefore, both translation and transcreation are a matter of transition, explicitly, expressed in their prefix '*trans*'. They open different roads and networks to deliver the source content, widely. Translators and transcreators are serving the authors/creators, but not vice versa. This kind of relationship is not of a reciprocal nature.

The change making is unavoidable when transcreating a content. It is even the reason why we call for transcreation services. The direct transfer does not require changes making to the source expression; however, some kinds of translation require applying changes, including transcreation. Lee (2020:241) sees that authors and translators have asymmetrical relationships in terms of the copyright regime. This asymmetry pictures the differences between the performance of the translators/transcreators and the authors/creators. Translators/transcreators have the right to the delivery as a fundamental objective. The first writers/creators have the right to the authorial ownership, primarily. The delivery may be direct and faithful to the source, or indirect and also faithful, but to the target. The indirect delivery represents the changes making where transcreation is more known for such an act. In simple words, transcreation is the process of change and content creation where faithfulness becomes the target's right. Therefore, transcreation "*can become one of the many tools that TS might have to enrich our understanding*" (Jimenez-Crespo 2024, 319) regarding the reality of modern translations where the change making and content creations are necessary and functional.

Jackson (2013) studied transcreation strategy of two of the most prominent and famous transcreators; the Brazilian brothers, Haroldo and Augusto de Campos, in translation field. He saw that they applied aesthetic and linguistic principles to their selection of the finest works of literature of a worldwide fame for their transcreations. They invented new writings due to their knowledge of several languages and works of artistic merit. They also carried a linguistic analysis which resolved the obstacle of the language definition under the time framing of the past, to be able to revisit many old and modern works that bring all times at one era; their era of transcreation. The transcreators start their mission from the idea of making changes and creating content that suits and fits the new target destination. Their purpose was either to internationalise or brazilianise the world literature. Their approach resembles somehow: to Venuti's (1995) contribution regarding domestication strategy, to the principles of Skopos theory of Vermeer and Reis (1984) and to the adaptation approach of Newmark (1988). However, their transcreation strategy is beyond. Their transcreational act contributed to the content creation, not only to domesticate or adapt it. Their personal input was visible and obvious.

As noticed, the existing theoretical framework does not cover the full understanding of the source notion, the target notion and subsequently transcreation brief. Therefore, this section attempts to connect

the dots to address the theoretical and the practical-knowledge gaps, in order to draw the bigger picture of both notions and, subsequently, of transcreation brief. Moreover, it demonstrates practical implications to analyse and discuss how the source nucleus is stable and should be preserved, and how the unstable elements from the source content can be replaced with the target substitutes when transcreating a content.

3. Results and Analysis

In TS, many scholars invested, abundantly, in introducing the two directions of the translational act, as came in translation dichotomies of (Vinay and Darbelnet, 1995; Newmark, 1988; Venuti, 1995...etc). However, we aim to amplify these two concepts of the source and the target notions, in order to identify all their elements in a bigger picture. We also think that transcreation process is still blurry for not discussing these two notions, in-depth. Moreover, understanding the creation process in transcreation helps clarifying the nature of the transcreational act and, subsequently, transcreation brief.

3.1. The Source Variables and the Nucleus: The Source Notion

Before discussing the source nucleus, it is important to highlight all the source elements. Initially, we find that they are eight and they are illustrated in: 1. the source expression; 2. the source background; 3. the source context; 4. the source authors/creators; 5. the source first audience; 6. the source communicative intention; 7. the source space-time framing; and 8. the source impact. These 8 elements represent the factors that contributed to the creation of the source version. To explain:

- The source expression is not only what has previously been discussed in TS, as ‘the language’ or ‘the text’, in a narrowly vision of the expression. The source expression has the potentials of being introduced in whatever system, for instance: language, semiotics, graphicacy, culture, silence...etc. and in whatever modality of the communicative expression, for instance: “*lingual, visual, aural, spatial, gestural or bi-/multimodal*” (Kress, Ogborn and Martin 1998, 87). The source expression is the coupling of semiotics to semantics to provide units of meaning; except for the silence expression which is of a different nature.
- The source background is considered as the tone of the source content. It could be identified from the cultural background of the content.
- The source context is the layout that helps identifying the units of meaning in their content structure of logical and chronological order.
- The source authors/creators are the first makers and owners of the source content.
- The source first audience are the first receivers of the source content; usually, targeted by the authors/creators.
- The source communicative intention is the vision and the objectives of the authors/creators, which consists of connecting the authors/creators to their first receivers.
- The source space-time framing is the situational dimensions that indicate the location and the timing of the first creation and the release of the source content.
- The source impact is the power of the source content that manages to evoke making sense, to allude to identified references and to connect the addresser to the addressee, through relevance, reference and communication.

The nucleus is the impact and the essence of the source content. The impact is the stable element that should be transmitted to the target, when translating or transcreating. It is the fundamental element to keep in the contract between the authors/creators and the transcreators as mediators. The impact is an invisible element in the source content but it has a very powerful presence. It is then a form of powers that connect the authors/creators to their audience. It captures their attentions and incites their reactions. It is the spirit, the core stone and the essence of the source content. The semiotic or the meta-semiotic expression becomes the body that carries this impact.

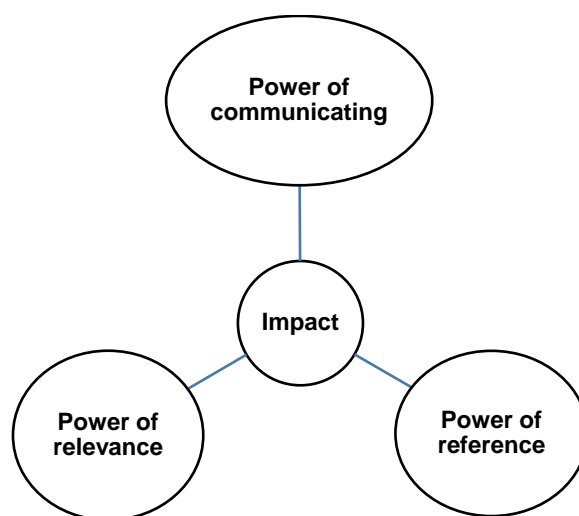


Figure 1. The impact anatomy for content creation and transcreation

The impact is a force of triple powers. It manages to make sense via relevance, highlights a relation via reference and establishes the connection between the addresser and the addressee via communication. The writers/creators attempt to make a remarkable impact on the first receivers. The transcreators' mission is in identifying this impact and using it as the core stone that builds again the new target content. This factor of impact distinguishes the role of the transcreator from of the writer/creator. The latter is building a content for a specific impact. The transcreator is catching this specific impact and re-building the content, by making 'partial or total changes' (Belabdi, 2024) for a new content creation that has an intentional second delivery. The impact keeps the effect and value of the source content but cares less about its former expressional body. Originality and creativity from the target destination come instead. As a fact, the change making comes as a solution when direct translation results errors and untranslatability issues, caused by impossibilities in juxtaposing elements from the source on the target. To maintain the impact valid is to make of the transcreated content able to occur relevance, reference and communication.

3.2. The Target Substitutes: The Target Notion

The target on its own is not a new topic to discuss in TS. Practitioners and scholars are very familiar with it. The target-focused translations use or refer to the target destination, on so many levels, for instance: for the grammatical structure change, for the cultural background exchange, for the expression genre shift, for the register of the language change...etc, respectively via transposition, modulation, adaptation, communicative approach ...etc (Vinay and Darbelnet, 1995; Newmark, 1988).

However, the target substitutes, as a whole concept, are a new topic to discuss in TS. These substitutes are very necessary elements to be known, due to their use and/or reference when applying transcreation. Transcreation uses and/or refers to the target destination elements to create a new content that meets the requirements of another originality. Transcreation is limitless when resolving untranslatability issues through changes making. The changes can even touch the background or the type of the expression of whatever modality or system of the source. Transcreators, where applicable, break all rules of normalities and former expression layouts. Breaking the rules in transcreation is not a rebellious act against the authors/creators' copyrights nor against the fidelity to the source content. It is a form of breaking the obstacles that prevent the delivery of a valid impact with originality and creativity, from the source to the target one more time. The changes making via transcreation is a valid measurement to take in translation. It breaks old rules that do not serve the expression flexibility and motion in its new dimensions, for validity and functionality.

The target substitutes are a series of elements from the new destination of the source content. These elements help crafting a new target content, when applying transcreation. Not to forget mentioning, creations always require changes. Changes are always justifiable; in other terms, purposeful and functional.

One of the target substitutes is the new expressional body that carries the impact, in order to introduce it for its new release. Transcreation uses this substitute to give value and functionality again to the source content. The source elements may be deserted for unfunctional old settings of the former expression in the new destination. However, the use of the target substitutes when transcreating a content revisits the old works without fear of misconception and invalidity in the contemporary era, in order to reinvigorate the old content with a new expressional body from the target. Transcreation is not exclusively creating transtemporal content. It is inclusively creating intersystem, intermodal and inventive translations out of changes making for functionality and effect validity purposes. To identify the target substitutes, we list the following elements:

3.2.1. The Target Expression

The language has always been occupying the centre of attention of translation theorists. However, the game rules have changed since the emergence of the multimodal expression that has been displayed via digital media channels and platforms. Theorists and practitioners must nowadays bear in mind that the language is not the entire form of the expression. Culture, semiotics, graphicacy, phonology, gesture, silence...etc. are all expression systems. Moreover, the fusion of some communication modalities creates multimodal expressions (Kress and Van Leeuwen, 2001) and each modality has its setting and effect on the receiver of the communicative expression. Transcreation, in its wider horizon of practicality, is capable of creating content of whatever system or modality. *“Shifting from translation to transcreation, verbal language has definitely lost its prominence and words have come together with visual references to form broader cultural units”* (Di Giovanni 2008, 40). The modality or the system conversion is not an obstacle with transcreation. The image can simply be changed into an audio and the language system can also be changed into a meta-semiotic expression of a meaningful silence. To illustrate, the communication in the case of high-context culture becomes implicit and concise, but so telling (Hall, 1976). Silence can simply substitute the language system for its powerful effect via transcreation.

3.2.2. The Target Audience

The target audience can be the target receiver and the clients who ask for transcreation services. These two figures become active agents when it comes to the decision making in transcreation brief. To clarify, since the content to transcreate earns its validity from the reaction of the target receiver, considerations are centred on incentivising their interactivity and feedback. Such kinds of considerations happen regularly in the making of advertisement, marketing campaigns, video games, poems or plays, for their interactivity nature. Transcreation *“is a translation that completely tilts the balance towards the target audience but claims to be the same product, despite those differences”* (Bernal 2006, 32). The differences depict the presence of the change making. Transcreation and the change making for content creation are the same concept. Gaballo (2012: 112) has also defined transcreation as *“an intra-/interlingual re-interpretation of the original work suited to the readers/audience”*. The target audience becomes a valid standard to generate the transcreated content. The audience's liking, attention and connectivity are very essential indicators, which accredit the transcreated content more validity and value, unlike their disliking, indifference and disengagement.

The clients who ask for transcreation services are also other important figures. They, represented through the public relations experts of the company, determine the specifications of the transcreated content and help with the decision making when holding transcreation brief alongside with the transcreators. Their vision becomes a source of reference to elaborate and develop the transcreated content. Therefore, the transcreators use their expertise to create another version by taking the target receivers' preferences or clients' suggestions into considerations. Díaz-Millón and Olvera-Lobo (2023: 347) think that the balance

of transcreation relies on: the text's characteristics, clients, transcreation brief instructions, lingo-cultural traits, the target audience, purpose and objectives of the content.

The target audience and clients who ask for transcreation services, among other factors, play a major role in identifying the directives of transcreation brief and the execution of transcreation task. Pedersen (2014) sees that transcreation role provides the target audience with a version that respects the brand's identity for corporate communication services.

As noticed, the literature on advertising and marketing transcreations openly discusses the target audience element as a factor that determines the obvious input in the transcreated versions.

3.2.3. The Target Space-time Framing

The space-time framing outlines the circumstances of the situational dimensions of the content creation and its delivery. The way people use the language or any other expression system changes from time to time and from place to place. The old language is not definitely the modern one, due to neologism and use or disuse phenomena of terms and expressions. The same effect applies to culture, gesture and other systems of the expression. As a result, the expression changes with the change in time and place circumstances. Even the same language takes different paths of evolution and connotations under different cultural norms and space-time framings. For instance, the French language is spoken in France and in other francophone States around the world. The cultural background of this same language, in particular situations, is not the same. To illustrate, we compare the Canadian French to French in France, below.

Canadian French	French in France	English
Blonde	Petite-amie	Girl friend
Cellulaire	Portable	Cell phone
Aweille !	Allez !	Come on!
Le balcon	Fric (Argent)	Dough (Money)
Le dîner	Le déjeuner	Lunch
Une collation	Un goûter	Snack
Le souper	Le dîner	Diner
Le courriel	Le mail	Mail
Bienvenue	De rien	Welcome
Facture	Addition	Check
Char	Voiture	Car

Table 1: Space framing effect on the same language

This table illustrates the reality of differences when the space framing changes. The language is the same but the words carry different meanings and, subsequently, different uses, due to the effect of the space framing that identifies the context and the use of each word, in formal and informal registers of the language.

The new target market is a different place from the first target market. The substitutes become both the new place and time and other factors. The cycle of changes continues, as long as the place and time are different. Not only transcreation services for corporate communication market speaks openly about the time and space framings. Transcreating literary works also requires interventions, because the space-time framing is the new substitute. Diaz-Millón and Olvera-Lobo (2023: 358) saw that transcreation in India worked on making a content that suits the target language audience in an identified time and space. In Brazil too, the de Campos brothers followed the same strategy that produces contemporary literary works from the world old and modern literature. What illustrates perfectly the space-time framing is in the trans-temporal transcreations. Lal and de Campos started their transcreations based on this particular point. They saw that old literature of their native culture or of the world literature should be revisited and read as if it

were written in nowadays settings of the language or the expression poly-system, in general (Jackson, 2013; Di Giovanni, 2008).

Jackson (2013), after reviewing the transcreation strategy of the de Campos brothers, found that there were no literature, no school or no language that could not be translated into the poetry and the musicality of the Brazilian Portuguese. They overcame all barriers to establish a world cultural heritage via transcreation. The de Campos, in particular, attempted to transcreate the world literature in order to integrate and fuse a collection of old works all together to create a new creation of literature that visits the past and connects it to the present time, so that the nowadays generations would not feel any delay, or miss reading and understanding works from the past. Di Giovanni (2008:36) sees that transcreation is able to provide a juxtaposition of references from old to contemporary settings of the expression. This transtemporal transcreation is another creation of content that gives again a new value to the expression by making changes that suit the current space-time framing.

3.2.4. The Target Background

Usually, the target background takes shape from the culture system. It is the type of expression that has meaningful aspects, based on a given background, event, history, religion, belief, values, class, identity, stereotypes, perceptions, ideology, customs, habits, fundament, symbolism, manners of a given society...etc. The cultural backgrounds are usually defining identification of nuances. It clarifies the tone and the style of the authors/creators. The background can express humour, sarcasm, satire, paradox, joke, witticism, puns, absurdity, morality, nonsense, irony...etc. Conveying nuances and tones often contribute to the overall style of the expression or even to carry a profound cultural significance. Bernal (2006:32) notices that transcreation acknowledges, openly and intentionally, the replacements of texts and backgrounds of cultural aspects nature. If the semiotic or the meta-semiotic expression is changed, the background of cultural aspects are also changed. These changes take place to preserve the source essence in a new tone that establishes the impact parallelism from the source to the target.

3.2.5. The Target Context

The target context is the layout and the network that builds the meaning and makes sense of the content. The context builds and gives logical and chronological order to the expressions' units of meaning. The context connects the threads of thoughts between the said to the unsaid, the concrete to the non-concrete and the visible to the invisible elements of the content. The expression is the body that carries the meaning. The sense is what the context builds, from wiring the thinking to the expression systems and modalities. The context has a valid function of identifying the meaning of the used expression. Usually, the meaning of words is retrieved from dictionaries. However, the context is another type of the meaning identifier of the word or the semiotic sign inside the whole setting of the content. The context is also the coherence and the cohesion of the expression. Therefore, it is a setting of thoughts in expressions.

[T]he text must first be referred to the particular situation enveloping it, and for this a way must be found to break down the broad notion of context into manageable parts or 'situational dimensions' [... that capture] social activity and topic, with differentiations of degrees of generality, specificity or granularity in lexical items. (House 2006, 344,346)

Analysing the context is an essential phase for both the translational and the transcreational processes, because it is a matter of identifying situational dimensions. House (2006: 344) finds that the theory of translation, linked to re-contextualisation, becomes valid only when:

(1) it has to explicitly account for the fact that source and translation texts relate to different contexts; (2) it has to be able to capture, describe and explain changes necessitated in the act of re-contextualization with a suitable metalanguage; and (3) it has to explicitly relate

features of the source text and features of the translation to one another and to their different contexts. (House 2006, 344)

The source context is different from the target context, simply because the selection of signs and their logical alignment, the new cultural background and the new space-time framing contribute to the identification of the new context features in the target expression.

A translation can therefore be understood as a text which is doubly contextually bound: on the one hand to its contextually embedded source text and on the other to the (potential) recipient's communicative-contextual conditions. This double-linkage is the basis of the so-called equivalence relation and at the same time the conceptual heart of translation. (House 2006, 344)

Catching and rebuilding the context helps in the process of the sign's selection from the target recipient of the expression and its context. House (2006) introduced these statements under the context of discussing the target-focused translations. Transcreation also falls into this category as far as the target destination is concerned, and changes are applied, eventually.

3.2.6. The Transcreator

The transcreators are the intra-/intersystem and the intra-/inter-modality analysers, interpreters, change makers and creators of the target content. They analyse the source content to understand it on so many levels: source nucleus, expression, context, background, situational dimensions of space-time framing, the first audience, and above all, understanding how to craft another creation via transcreation; relying on the source impact.

[T]he gap in awareness is precisely what the transcreator is there to fill. He acts as an ambassador, an alter ego of the creative leader, who can provide him with the missing perceptive ability for a given language, and the needed insight to produce messages adapted to the relevant culture. (De Bortoli and Maroto 2004, 02-03)

The transcreators capture the first meaning that was built from the first context setting, identify the impact, and think of another possibility of introducing this content in an original and a creative expressional body. They incorporate considerable input from the target destination elements and the exploitation of their creativity. They manage to provide another creation to the Ur-content of the source in a new expression that has a new context and new backgrounds. In other terms, they preserve the old essence of the source content and create again another expressional body for the new release.

For best results, the creative leader and the trans-creator should be capable of working as one, with the trans-creator supplying exactly the information that the creative leader needs, and the creative leader able to guide and trust the trans-creator as if he were his own eyes and ears for that given language. (De Bortoli and Maroto 2004, 03)

The transcreators can collaborate with the creative team, as they can intervene solely through their creative input. They are capable of understanding and creating contents of semiotic/meta-semiotic and mono-/multimodal expressions. As a proof, the pioneers transcreators, such as the de Campos brothers, did not need a support from a separate creative team. They were individually themselves the whole team that executed, created, invented and introduced creative transcreations.

Regarding the negotiations of the transcreators' remuneration, the translation agency's finance department becomes in charge of assessing the budget of transcreation services. Due to the extra service of the content creation, transcreators earn more than translators.

3.2.7. The Target Communicative Intention

The target communicative intention of the transcreators is, obviously, different from of the authors/creators. Transcreators aim to provide a second-hand job to participate in the delivery and the promotion of others' works. They expand the reachability horizon of the source content. They address and know how to address the new target audience. Therefore, translation, transcreation or interpreting are identified as a communicative act for the dimensional extensions. Subsequently, there is no communicative act without a communicative intention. The equation of the communicative intention is very simple. The writers/creators produce a content to intend connecting their thoughts to their first receivers. Unlike, the transcreators, they intend to deliver others' works and enlarge this connectivity to new receivers. They make of the source content being read, heard and seen one more time, despite the obstacles that the language, culture, space-time framing ...etc. may impose. These obstacles become actually the reasons and the tools for a new creation to be made by the transcreators who use or refer to the target destination substitutes, in order to build again another original version.

To summarise, the target substitutes are the destination elements. They are referred to, or used for, generating a content creation via transcreation. The source variables and the target substitutes are illustrated in the following table, in order to introduce the bigger picture of the source and the target notions. It is important to note that the impact element of the source is excluded because it is not a variable. It is the stable element that travels from the source to the target for its triple powers: relevance, reference and communication. These powers should be maintained all along the way from the source to the target, as discussed earlier.

The source variables	The target substitutes
Source expression	Target expression
Source first audience	Target audience
Source space-time framing	Target space-time framing
Source background	Target background
Source author/creator	Transcreator
Source context	Target context
Source communicative intention	Target communicative intention

Table 2: The source variables and their target substitutes for transcreation application

As noticed, the source elements are unstable, except for the impact. The unstable elements become replaced with other substitutes from the target. However, the source notion, as already discussed, constitutes of eight elements. Seven of them are unstable, as illustrated in the table above. One element, which is the impact, is the stable one that should be transmitted to the target destination, simply, because it is the core and the essence that should be preserved. It is the starting point of the creation of the target version. In other words, new elements from the target destination become the recipient of this stable element.

To summarise, the source nucleus is the impact. The source variables are the source expression, source first audience, source space-time framing, source background, source author/creator, source context and the source communicative intention. The target substitutes are the target expression, target audience, target space-time framing, target background, transcreator, target context and target communicative intention.

The source content transition and the creation of the target content via transcreation may exclude the source variables and replace them with the target substitutes. To illustrate, these seven potential study cases may be transcreated as follows:

A. From the source expression to the target expression

Case 01: Transcreating an advertisement of Christmas theme

If the source advertisement for adult people uses the lingual modal, illustrated in: *'Merry Christmas'* in a card, the transcreation of this source expression may be substituted with a different target expression, illustrated in visuals of: *'Santa Clause offering presents'*, if introduced to kids.

Discussion: As noticed, the impact of communication, reference and relevance is maintained. However, the source expression lingual modal is substituted with a different target expression of visual modal, depending on the target audience and other considerations for impact validity.

B. From the source first audience to the target audience

Case 02: Transcreating a book into a cartoon for kids

If the book is written to be delivered to the community of readers, likely adult people, the transcreation of this same book into a cartoon for kids may witness few changes.

Discussion: Obviously, the transcreation of any content requires reaching a different target audience. The first audience was targeted by the authors themselves and the second audience was targeted by the transcreators. Addressing adult people cannot be the same as addressing kids. Changes can be seen in the language used, the visuals ...etc, for their level of consciousness and other considerations.

C. From the source space-time framing to the target space-time framing

Case 03: Transcreating an old English book into English of nowadays

If the English old book is written in old English, the transcreation of this same book may carry changes on the expression used, due to the different space-time framing of the book, so it becomes understood by nowadays audience.

Discussion: Even if the language of the book is the same, the transcreation requires changes making, because the space-time framing may impose obstacles to the nowadays understanding of the language used.

D. From the source background to the target background

Case 04: Transcreating an advertisement of New Year theme

If the source advertisement introduces the New Year theme as a religious event for the Christians community, the transcreated advertisement substitutes the source religious background with a cultural one. The new year theme, in the transcreated advertisement, appears as a cultural event that symbolises the beginning of the new year.

Discussion: The background of the source content can be substituted with a different target background, as long as the impact and the new content originality are valid. In this case, the source background was religious event, and it becomes cultural event in the transcreated version.

E. From the source author/creator to the transcreator

Case 05: Transcreating a video game from Japanese into English

If the source creator of the video game introduced it to the Japanese gamers, the transcreator has the licence to perform changes on the names of the actors, the expression of cultural background...etc, if for maintaining the impact of the video game and its originality again in the target transcreated version.

Discussion: Obviously, the source author/creator of the video game targeted his first audience in Japan. The transcreator has to know how to target his new audience by making changes on the scenes, the language, the sound ...etc, as long as the impact is valid and maintained. Therefore, their roles are different. First creation is different from the transcreation, which is another creation of content. The source creator's creativity and input are limited by his/her vision. The transcreator's creativity and input are limited by the impact validity in the target.

F. From the source context to the target context

Case 06: Transcreating a scene of a film in different contexts

If the source film has a scene, introduced in various expression systems and modalities, where words and explicit expressions take place, the transcreation can simply be a scene of silence for communities of high-context communication, if the supporting modalities in the scene convey the complete meaning, for instance through visuals and gestures. In this case, words are not needed.

Discussion: The change in transcreation is applicable and valid as long as the creation of an original piece is needed. Silence, as an expression system, can simply substitute the language, if it is capable of conveying the meaning. The source explicit expression context may be replaced with the target implicit expression context, as long as the impact is valid.

G. From the source communicative intention to the target communicative intention

Case 07: Transcreating for promoting others' works

If the source communicative intention of the source authors/creators is for promoting their own works, the target communicative intention of the transcreators is for promoting others' work via transcreation application.

Discussion: The source authors/creators of the source content are intentionally promoting their own work. However, transcreators manage to promote others' work. The communicative intention is the separating line that clarifies the role of each one, in the process of creating the content.

However, the source nucleus as the stable element to maintain is the impact. It constitutes of three powers: A. communication: linking the addresser to the addressee. B. relevance: generating meaning of rational and emotional nature. C. reference: establishing relations between the expression systems. The impact is the core stone of the creation of the source and the target content, where the latter is introduced as a transcreated version. If the transcreated version is not able to deliver a communication, a relevance and a reference, it must be mistranscreated. Applying changes is necessary due to preserving the validity of the impact. The latter is enabling the motion of the content from the source to the target without losing its effect.

4. Discussion

In the light of what was already known about the source and the target in TS and what was found when addressing the present research gaps of theoretical and practical-knowledge natures, we see that the present study clearly shows that 7/8 source elements are unstable. The 7 target substitutes become elements of use and reference to replace the source variables when crafting a content creation via transcreation. However, there is only one stable element. It is the nucleus of the source content; the impact. This element is not a variable. It represents the essence and the core of another creation of the content in the target destination. The functional traits of the impact are three forms of powers: A. communication to connect the parties engaged in the content. B. relevance to make sense. C. reference to identify the relation. These forms of powers are invisible but fundamental in building of the new content. These powers dress the visible elements of semiotic or meta-semiotic expressions to become functional and with effect.

The source nucleus and the target substitutes identify the elements used or referred to, in the process of the content creation via transcreation. The nucleus is always kept to start with the new creation. The substitutes provide another creation that serves the new setting and the circumstances of the new target destination. This collection of elements of use or reference are taken into deep consideration, in order to demonstrate and justify the changes making when transcreating. These partial input or radical interventions help introducing an original content from an identified source, which is not the traditional source that we all know. For transcreation, the identified source is the source nucleus which is the impact and the target substitutes which are: the target expression in its poly-system and multi-modality, the target audience, the target background, the target context, the target space-time framing, the transcreator as analyser and content creator and the target communicative intention, for delivering and promoting others' works.

If the source expression is set in motion, it will definitely be hosted in different surrounding circumstances. Therefore, transcreation appears as a target-centred translation. The changes making are

justified and pictured when transcreating the content. Moreover, the target notion is not something to leave behind or disregard. It is a reliable indicator of the success of the transcreational act.

Transcreation brief is a phase of analysis prior transcreation task. This process consists of identifying the directives that manage to guide the transcreation task from the collection of data to the execution of the content creation. Transcreation always starts from an investigation, held on the source as the starting point and the target as the destination. These directives are resourced from conducting a study of these two notions. The elements of these two sources are of three natures: excluded, preserved and included. The unstable elements are excluded and changed with new ones from the target, called the target substitutes. The stable element is preserved and kept from the source to the target. The stable element is the nucleus of the source and of the target content. The new elements are included from the target expression in its poly-system and multi-modality, the target background, the target context, the target space-time framing, the target audience, the transcreator and the target communicative intention.

5. Conclusion

Transcreation is a transition of the source content and another creation of the target content, in translation field. Creations require changes making. The change making takes place only when the receptive destination provides new target elements that help establishing the pragmatic and the functional parallelism from the source to the target. The target notion is a series of substitutes that embody the core of the source and replace the source variables. The core of the source is the impact. The impact is the source nucleus. The nucleus is one of the starting points of the content creation. Transcreation, subsequently, is another creation from the source nucleus and the target substitutes. The target notion is not a simple destination to reach. It is a source of use and reference. This cycle of cause and effect is simply the systematic definition of transcreation nature.

The transcreators' analysis of the source content is exceptional. Their skills exceed the simple decipherment of ordinary receivers of the content. They do not stop at the level of deciphering the visible elements of the source content. They analyse to know how to create content. They take of reference and use two kinds of sources: the source nucleus and the target substitutes. Therefore, their transcreations appear as new creations with originality, creativity and effect, due to the obvious change making on the source content.

The research findings were fulfilling to answer the statement of the problem for identifying the source nucleus, the source variables and the target substitutes, in a bigger picture. They also demonstrated how transcreators used or referred to the source and target notions, when transcreating a content to provide another creation. Furthermore, the research answered an implicit question that addresses the following issue. If transcreation results a creation of originality, creativity and effect, can a transcreated content be transcreated again? The simple and the straightforward answer to this question is YES. To justify, these unstable elements are in constant change due to the nature of the expression evolution over unstable space-time framing circumstances. The background, the context, the target audience, the transcreator and the target communicative intention have no other option but to follow the process of change, because they are unstable elements, too. Subsequently, if the unstable elements change, transcreation changes. Moreover, if the research is flexible enough to answer the main statement of the problem and another implicit question, it is then capable of highlighting other questions for future investigations: 1. if the source nucleus and the target substitutes are both the source of the transcreators' content creation, what are the boundaries that identify or limit their creativity and interventions when transcreating a content? 2. Is transcreation flexible enough to jump from philosophy to TS area and to other disciplines, such as design, architecture or industrial manufacturing, as an essence preserver and a change maker technique?

The research acknowledges its limits. Our findings come from the collection, the projection and the interpretation of theoretical records about the source and the target and also from the analysis and the discussion of seven potential study cases. However, the identification of the bigger picture of the source

and the target notions has been possible, because the study aimed to cover, in particular, the theoretical and the practical-knowledge gaps, in TS literature, related to transcreation area.

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