



Transcreation of Advertisements as Narratives

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Abstract

Transcreation covers emerging strategies, concepts and procedures in translation. It brings together linguistic transfer, cultural appropriation and creative invention. Recent trends in the advertisement sector indicate that translation is blended with creativity and narrativization. Hence, transculturation emerges as a critical component of the advertisement sector, and the cultural items of the source language and culture (SL, SC) are recreated in the target language (TL, TC). The crucial aspects of transcreation combine the subtleties of SL and add creativity to TL and TC. This article examines transcultural strategies and the integration of visual narratives in Turkish advertisements. A phenomenographic approach was used in this study to identify the transcreations from English advertisements into Turkish. In analysing advertisement narratives, Hans Vermeer's "skopos theory" was used, reconsidering the concept of "domestication" from a commercial perspective. This short article shows how advertisement narratives are reproduced in TC and how transcreation strategies and illustrations are used for recontextualisation. The present illustrations can contribute to a better understanding of future transcreational attempts for cutting-edge researchers.

Keywords: Translation, transcreation, advertisements, narrative, culture

Introduction

Transcreation encompasses evolving techniques, ideas, and methodologies in translation. It combines language transfer, cultural appropriation, and creative imagination. Current trends in the advertising field reveal that translation is integrated with reproduction and retelling. Thus, transculturation becomes an essential element of the advertising market, as cultural elements from the source language and source culture (SL, SC) are to be reinterpreted in the target language (TL, TC). The essential elements of transcreation merge the nuances of the source language with inventiveness in the target language and target culture. This study analyses transcultural tactics and the incorporation of visual storytelling in Turkish ads. This research used a phenomenographic technique to examine the transcreations of English narrative

advertising into Turkish. Hans Vermeer's "skopos theory" was used to analyse advertising narratives, considering the notion of 'domestication'. This brief essay demonstrates the reproduction of advertising tales in TC and the use of transcreation methodologies and graphics for recontextualization. The present review article may enhance awareness of transcreative potentials, opportunities, challenges and endeavours.

As transcreation integrates linguistic, cultural, creative/artistic and marketing concerns, creativity has emerged as a complementary and supplementary factor to demand-supply equilibrium. Hence, customer demands and the target society's language and cultural characteristics require critical and insightful handling (Millon & Olvera-Labo, 2023, p. 347). The concept of "transcreation" has increased emphasis on effective advertisements these days. The creative reshaping of the texts and contents should consider the target culture on various levels, from linguistic transfer to cultural appropriation and creative reproduction. The target group and adding creativity to the translated text are crucial aspects of transcreation, as it comprehends the subtleties of the language spoken.

Transcreation is an efficient emerging set of strategies challenging the notion of 'true translation', which has been put into question since the classical ages. Recently, there have been moments when it has been leveraged to the market as a practical strategy to overwhelm copywriting restrictions. Transcreation thus appears to align with the 3-P rule: transcreation as protégé, transcreation as a proxy, and transcreation as a protector. Within the realm of the target culture with established mythological, historical, cultural, political, economic and linguistic assets, transcreated advertising narratives serve as a protégé of the source culture, as a proxy of the market and as the protector of the target culture. From this perspective, it became necessary to transcreate and adapt the narratives related to advertisements, slogans, and posters from source texts to the target. It enhances the feasibility of marketing strategies and stirs the desire for purchase. Specifically, the following issues entail broadening the translation circle and including transcreational items in the field.

Advertisement discourse differs from other generic discourses, as it (a) appeals to the customers' needs in various aspects; (b) produces desire stimulating cultural, unconscious and mimetic aspects; (c) becomes mindful and cautious enough with the sensitivities and sensibilities. Therefore, transcreators' preferences indicate a more sophisticated set of procedures than a mere translator. A transcreator, then, is a translator, a teacher, a public representative, an artist, a historian, a politician and a trader.

Every single sign (verbal or nonverbal) is selected carefully to achieve an effective result, and the consumption attempt should be triggered. The content is handled repeatedly to create different effects in the same language. This method incorporates translation and content writing, called "transcreation."

In this regard, this review highlights through cases:

1. Methods applied to which context to translate the transcreation concepts in Turkish advertisements from English
2. Features of a good transcreation

The present study aims to illustrate transcreation in Turkish translation and show how individual advertisements change under its influence. The first section discusses the concept of transcreation and the features of advertisements. The second section analyses eight selected advertisements translated from English into Turkish. The last section compares and evaluates

illustrations by offering suggestions and emphasizing the subject matter for further studies in the future.

Transcreation Turn

The term “transcreation” was first used by Purushottama Lal (1957), an Indian Sanskrit scholar, for his versions of classical Indian drama in English. Then, Haroldo de Campos, who is a Brazilian poet, utilized this concept in 1969 to interpret the creative literary translation (Milton & Bandia 2009: 259). Bernal Merino (2006, p.32) also stated that the term “was used gradually more by new-gen translation agencies aiming to distinguish themselves from traditional ones. The services these new-gen agencies include not only translation but also creativity”. Subsequently, Sissel Marie Rike (2013, p. 73) also points out the concept of creativity as being central, “an approach used in particular for websites and marketing and advertising texts” (cited in Pederson 2014: 63).

Overall, there is a consensus among Gaballo (2012), Benetello (2018), and Pederson (2014) that transcreation is an approach to translation. Katan (2016) identified this concept as “turns” in the field of translation studies, which is highlighted by classifying it as a “transcreation turn” and focusing attention on the need to comprehend the extent of practice in translation. So far, transcreation has been handled in different literary and visual genres and advertising products, and transcreation has been used to classify beforehand (Spinzi 2018, p.2). In parallel with prominent studies on this subject, this study examines the samples of English Translations of Turkish advertisements from various perspectives and in terms of differences based on comparative illustrations.

In addition to explanations and identifications related to transcreation, which method effectively paves the way for conveying the message and feelings to the target culture was considered necessary while analysing the sample advertisements. Furthermore, it is also aimed to examine how methodology affects the transcreation process. The contributions in this section indicate that various methodologies from digital technology have been used in translation. In line with the analysis, it is not only a diversity of text types but also a diversity of text processing methodologies. Additionally, this part tries to shed light on how some transcreation methods may be used appropriately, easily, and naturally. A methodological comparison can also be helpful in stipulating the limitations of transcreation and adapting the texts to the target culture. Specifically, two types of categories are handled in the transcreative process of text, namely the media sector. This type includes mediating and recreating emotional expressions and cultural items in the text-creation process aesthetically and effectively. At this point, the experiences of the transcreator play an effective role in the transcreational texts. The second type, the transcreation paradigm, is an extension of promotional texts where the real translation studies discussion of transcreation began. This type also includes selling a product aesthetically and persuasively, localizing it to adapt to the target culture, and making it commercially appealing to the customers (Spinzi 201, p. 3).

Transcreation is subordinate to the purpose of the text, as stated in the Skopos theory (Nord, 1991). A transcreator can use any degree of freedom in translation, even re-writing the source text (dynamic equivalence and the translation of principle) to fulfil this purpose. As a translation procedure or a translation method, transcreation combines with the Skopos theory and dynamic equivalence (Ácsová, 2022, p. 105). The study carried out by Hans Vermeer (1989) introduced an action theory of translation. As stated below, Vermeer emphasized the translator’s skopos or objective as a determinant element in translation research. Even though it is

impossible to predict all the potential responses to any text, a typology of potential audiences can be useful to accurately allocate the translator's labour and the translation's historical background. Transcreation also entails domestication and foreignization methods, which Lawrence Venuti advocates as translation methods in translation studies. From a postcolonial perspective, Venuti objects to domestication because it incorporates "an ethnocentric reduction of the foreign text to receiving cultural values." (2008, p.15). However, from a realistic and historical perspective, certain literary canons are products of translation (transcreation) activity using critical domestication strategies. They indicate a preliminary crucial selection of the original literary texts aligned with suitable translation methods, strategies and techniques. Or else, that kind of literary canons indicate creative retellers in the target language, which yields up to what we already call the translator's invisibility brought about by domestication, acculturation, appropriation, adaptation, reproduction, recreation, and reincarnation. The transcreation of all these aspects of the original text/narrative/discourse involves comparing source text and translated text from linguistic and cultural perspectives. The translator, or within this context the transcreator, holds a trans-cultural agency that requires a critical awareness that any translation is literally 'visible' (Venuti, 2012, pp. 228-229).

From a commercial perspective, in contrast, but owing to what Venuti earlier suggested, conducting interviews with the translators by addressing their methods, strategies and techniques during translation can reveal how the transcreating advertisement process works (Agorni, 2018; Le Quang, 2024). The researchers, in understanding the process, can extend these interviews. They can be supplemented by further interviews with the editors and publishers /broadcasters associated with the addressee, audience and customers. Moreover, examining translation contracts and determining how '(in)visible' a translator will be regarding a specific culture and time. Analysing and determining the number of the products to be exported to the market, which ones are chosen and into which languages regarding the trends over time. All the stakeholders are involved in the process.

Shoshana Blum-Kulka studied the shifts encountered in translation. Her study further examined the third code by describing it as a sort of specific discourse to translation: "explicitation." In line with this, Blum-Kulka (1986) stated that translation has consistently increased the semantic correlations between the translated text portions, conducting a higher level of cohesion by explicitness, repetition, redundancy, explanation, and other discursive methods (Venuti, 2000, p. 216).

Nevertheless, transcreation has many risk factors in the narrow sense of the word and legal document types. The present study supports the idea that the results of advertisements translated from English to Turkish can be influenced by the purpose of providing conservative cultural norms and virtues of the target society. This study will analyse these detailed and related methodologies, aiming to further contribute to the concept of transcreation.

Multilingual and Multicultural Aspects in Transcreation

Transcreation categories and processes involve creative aspects and multilingual content. They can be divided into four groups:

1. Marketing Translation refers to the translation of source text, such as websites, collateral text, event information, newsletters, and presentations, by adopting cultural and creative approaches.
2. Creative elements such as banners, slogans, word logos, and straplines refer to the source text in transcreation.
3. This content includes all above-mentioned situations, defined as copywriting for the brand, campaign, and commercial purposes.
4. Other creative linguistic services (Taus 2019, p. 7).

All these categories can also be seen in the table below, and they can be useful for a more detailed understanding:

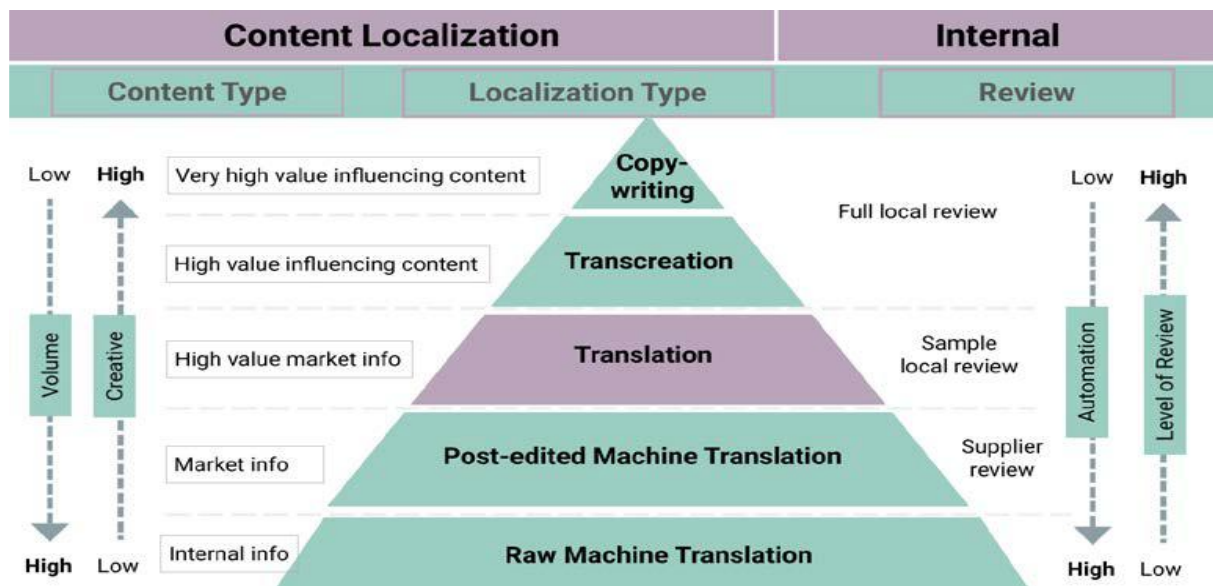


Figure 1. (Taus, 2019, p. 7)

The transcreation process involves the following phases: analysing the source text, possibly working without using a CAT tool, and finding key sources of information, such as brand guidelines and campaign purpose. Transcreation requires knowledge of these in detail and operation by following them (Taus 2019, p. 8).

Translation and transcreation illustrations of Taus (2019, p.12) also embodied the situations presented in Table 1 below:

Table 1. Taus Translation Examples of Content Types, Source to Target

Source Text	Target Text	Back Translation (English)	Back Translation (Turkish)	Process
Drink more milk. It's good for you!	Buvez plus de lait. C'est bon pour vous!	Drink more milk. It's good for you!	Daha çok süt için. Sağlığınız için faydalıdır!	This is an example of translation

Drink more milk. It's good for you!	En meilleure santé, plus heureux, plus fort-buvez plus de lait!	Healthier, happier, stronger-drink more milk!	Daha sağlıklı, daha mutlu, daha güçlü-daha çok süt için!	This is an example of marketing translation
Drink more milk. It's good for you!	WOW... Le lait, quelle force! Le lait... C'est cool! Boire du lait-qu'est-Ce qu'on se sent bien!	WOW... The power of milk! Milk-that's cool! Drinking milk! Feeling good!	Vay canına... Sütün gücü! Süt-çok havalı! Süt içmek... İyi hissetmek demek!	This is an example of transcreation.

Transcreated Advertisements as Narratives in Türkiye

Translating advertisements into Turkish requires a deeper insight into cultural and narrative adaptation. Transcreating advertising narratives also owes much to earlier translation criticism's market concerns. In line with Venuti's earlier suggestions, the present study invited a translator from the actual sector to discuss transcreation procedures regarding marketing concerns. This translator, the invited participant, is an advertiser working in the marketing sector and recounted her transcreation experience through exemplifying cases: "Religious festivals (Ramadan and sacrifice) displaying wedding ring in every advertisement, lovers can only speak on the phone or they are in dowry shopping according to Turkish family tradition, if there are students in advertisement they are mixed or co-educational, *halal* production is very important and always stressed in Turkish advertisements and there is no pig meal or production in line with Turkish Muslim principles. Correspondingly, *Coca-Cola*, *Pepsi*, and *Pizza Hut* brands and *Beyonce* and *Madonna* pop singers are restricted, censored, and closed in TV broadcasting in the Middle East. Moreover, globally known brands such as *Adidas*, *Nike*, and *Puma* display famous Turkish artists. Likewise, *Dr Oetker's* advertisement and toothpaste were translated into Turkish via dubbing."



Figure 2. (qq v: References)

Similarly, the methods of global markets for Türkiye shed light on domestication methods. For instance, Nutella's Ramadan pita is considerably attractive, as seen in the advertisement in Figure 2 above. Ferrero Group's advertisement received great appreciation as an adequate transcreation sample during Ramadan in Türkiye. Romanian famous car producer makes use of the songs "Üsküdar'a Gider İken" and "Biz Ayrılamayız" for the Turkish market. Yandex, Russia's most significant internet search engine, displays the relationship of grandfather-grandson and affinity by marriage from a different region in Türkiye. Unilever tea advertisement for the brand Lipton also draws the attention of audiences with the slogan "Çay Yapmak Kolay Mı?" via kemençe melodies and baskets peculiar to the Black Sea region. Ultimately, the last campaign of McDonald's incorporating the arabesque character of Emrah "Acıların Çocuğu" is the prominent sample of rendering cultural items into target culture by making use of transcreation.



Figure 3. (qq v: References)

Moreover, Haribo's global advertisement for jelly tots is a good sample of transcreation since the jingle is not only a simple slogan but also requires a memorable melody. When the slogan "Kids and grownups love it so, the happy world of Haribo" translated into Turkish "Çocuklar ve yetişkinler onu seviyor, Haribo'nun mutlu dünyası" or "Haribo'nun mutlu dünyasına çocuklar da yetişkinler de bayılıyor." expressions change integrity without any problem form but emerges out many ambiguities in terms of meaning and rhythm. Similarly, transcreation takes place, and these slogans are rendered to convey the message and feelings in an effective way as being fictionalized in the expression "Çocuk ya da büyük ol, Haribo'yla mutlu ol!" (qq v: Figures). There is no logical assumption in translation; the language's message, content, and integrity are entirely lost warts of all. Thus, it enables excellent translation to be firmly different and ideal for transmitting meaning, rhyme, language, and harmony.

Netflix has started broadcasting in Türkiye since early 2016. By providing local content to the watchers, Netflix draws viewers' attention by supplying local communication practices for the series and films on its platform. Namely, Netflix embarked on productions, advertisements, series, and programs peculiar to Türkiye. Similarly, Netflix's localization and introduction of the audience with local advertising messages entails local advertising methods making use of global advertising methods. In fact, by implementing this method in many regions of the world, Netflix achieved significant success in being local as a global brand. Based on a cultural perspective, it carries out TV series, films, and documentaries that consider cultural values as a domestication sample and help reinforce its bazaar in Türkiye.

Accordingly, transcreation is utilized in preparing advertisements for different countries, but it is also used for different cultural communities in a single country. For instance, addressing immigrants, the population in Turkey has increased after the Syrian crisis, is an example of the latter (Taus, 2019, p. 14). As another example, the name of the widely known campaign day,

“Black Friday”, is “transcreated” into “White Friday” for the target audience living in the UAE to offer an advertisement that complies with the general Muslim perception that “Black” and “Friday” shall not be used together (2019, p.15).

Cultural Appropriation, Socio-political Euphemisation, Marketing Evaluation

The examined cases and experiential accounts discuss different stages of transcreation and represent these cases once recontextualised in the Turkish cultural milieu. These examples range from religious festivals such as Ramadan and Eid-al-Adha to wedding ceremonies or digital broadcast series enriched with cultural motifs and themes. As the above examples demonstrate, the present study shows how the global markets witness and encourage numerous acculturation and domestication strategies for the Turkish audience. The examined cases show that effective strategies are executed to achieve cultural adaptation during the holidays. Similarly, tycoons of the market and great manufacturers incorporate phenomenal songs with iconic Turkish lyrics, rhythms and melodies decorated with local culture and history. That recontextualisation indicates a reproduction of a narrative as an advertisement that produces a familiar set of cultural images. 3-P rule of transcreation operates as a governing principle behind these transcreated narratives as a protégé of English cultural heritage, a proxy of market interests and desires, and a protector of Turkish cultural assets. Within the realm of the target culture with established codes, patterns, structures and narratives, transcreated advertisements produce strong bonds with culture. They communicate with everlasting and deeply rooted cultural elements, values and mythologies. Any adaptation signifies an act of appropriation in any transcreative case, and it aims at preserving ‘the message’ (there is only an underlying fixed imperative as a message in an advertisement). The narrative effect is enhanced by aligning imperative or stirring functions through cultural, psycho-social and psycho-economical associations. Local rhymes, lyrics, idioms, desires, and cultural relevance communicate engaging narratives for the target audience. Here, the aim is to reproduce and associate a cultural image with the product. The double manufacturing process includes the linguistic, cultural, artistic, and economic production phases. The amalgamation of these processes showcases an interwoven and sophisticated interrelation between verbal and nonverbal productions that eventually yield exchange or commerce value.

Besides particular transcreation strategies, political euphemisation is another critical issue considered during the process. Some commodities and products can be imbued with negative connotations for various political reasons, and it is seen that the association of these products with the local elements, rhythm and cultural resonance distorts, changes or manipulates the negative effect into a positive one.

Conclusion

Transcreation brings together emerging strategies, concepts, and procedures in translation. It incorporates linguistic transfer, cultural appropriation, and creative invention. Recent market trends explore ways to integrate creativity and narrativisation into the translation process. Additionally, transculturation emerges as a critical issue. Transcreation refers to effective strategies that question the idea of ‘true-translation,’ having constantly been challenged. Furthermore, it is also used as a practical way to circumvent copywriting limitations, providing that it complies with the 3-P rule of transcreation, which addresses the sensitivities and sensibilities of the concept: a protégé of the source culture, a proxy of the market, and a protector of the target culture. It improves the viability of marketing methods and stimulates the inclination to buy. The following topics include expanding the translation circle and including transcreational elements inside the discipline. The advertisement narratives reveal that transcreation signposts are effective translation processes. In addition, advertising is a field where transcreation can be very effectively applied. This is crucial to understanding transcreation's significance and potential. The cases reviewed in this short paper show that advertisement discourse is distinct from other generic discourses because transcreation (a) addresses consumers’ demands in several dimensions; (b) generates desire by engaging cultural, unconscious, and mimetic elements; (c) demonstrates awareness and sensitivity to varied sensibilities. Consequently, the preferences of transcreators suggest a more complex array of processes than those of a standard translator. A transcreator is a translator, educator, public spokesperson, artist, historian, politician, and market-keeper.

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Figure 2, 3 : [https://www.pazarlamasyon.com/kuresel-markalar-turklere-ozgu-](https://www.pazarlamasyon.com/kuresel-markalar-turklere-ozgu-degerleri) degerleri
Reklamlarinda-nasil-kullaniyor

Human Sources

Interview with İlknur Yalçın, an advertiser in the marketing sector in Türkiye on March 9, 2024. Yalçın, İlknur an advertiser in the marketing sector in Türkiye, by author of the Instagram @zamaneannesimutfakta Chef @adbustersagency Founder @adbusterstalents Founder, on March 9, 2024.