



The role of transcreation in translation studies

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Abstract

Translation is the upholding of the core and impact of the original message that allows for a more effective conveyance of ideas across different languages and cultures by integrating cultural nuances and adjusting the language to appeal to the intended reader. That is why it is a highly creative field that requires the translator to transform the original text into the desired text while maintaining the same sentiments and emotions without altering the content. The translation is not only converting from one language to another and not just swapping words. The translator must have the depth of language skills to express ideas creatively in the target language to meet the readers' needs and motivate them effectively. Hence, the translation process involves linguistic proficiency, cultural comprehension, and creativity to ensure the message connects with the intended readers. Combining language expertise with cultural sensitivity and transcreation will help to make the literary translation more effective, readable, and understandable per the readers' expectations.

Nowadays, machine translation is highly effective; it primarily conveys literal meaning rather than capturing emotions, tone, and nuances, which is crucial in prose, poetry, novels, and advertisements. Transcreation can accelerate this gap with creative adaptation, ensuring the accurate delivery of emotionally resonant messages. Hence, this process goes beyond mere words to encapsulate the essence of the source text and can convey it in a manner that profoundly resonates with the intended readers.

Keywords: Translation, transcreation, creativity, culture, recreation

Introduction

In the mid-20th century, translators from India and Brazil developed the word "transcreation." The Indian scholar Purushottam Lal (1964) wrote about the contemporary translation of the Sanskrit classics and described that the translator must edit, reconcile, and transmute the source text, and therefore, his job is, in many ways, to become a transcreation. However, Haroldo de Campos compared the word transcreation to a blood transfusion in the Brazilian text.

Transcreation combines translation and creation and plays a vital role in translation studies. It is also known as a synonym of creative translation. Many linguists also said that "every good translation is an act of transcreation." It is well-defined that transcreation is something different from translation. It is not a word-to-word translation; it is no longer simply converting text from one language to another. It now encompasses new areas such as fansubbing, fandubbing, crowdsourcing, and transcreation, all of which have challenged the traditional structure of translation and the ethics of the discipline. A major issue between the two practices of translation and transcreation is the concept of creativity.

Transcreation is not only creativity but adapting the creativity, culture, tone, meaning, and sense of the source language into the target language per the audience's demands. We can define the challenges of transcreation into three parts:

1. Cultural reference
2. Tone of voice
3. Layout

Challenge 1: Cultural reference

Cultural differences are crucial in translation, as translators may need assistance finding the target language's precise word to convey the intended meaning effectively. In such instances, the translator's creativity can bridge the gap between the original and target languages. This is exemplified by...

Nirmal Verma's essay about the memory stored in the city's architecture uses the word Sanskar, but the exact phrase is not available in German. Therefore, the translator Rainer Kimmig used kulturelles Gedächtnis ("cultural memory") in this context. Here, the expression can be justified so far in the connection of Zanskar and Sanskriti and the relation with memory, but it cannot convey the sense of "ritual."

Here, the translator emphasizes resolving the cultural differences to some extent to justify the work. Hence, the translator must know both languages to minimize the borderline of the cultural differences between them.

Challenge 2: Tone of voice

Some other factors that make the translation problematic, i.e., translation of Gazals and poetry. In that case, converting the originality of sound and tone into the target language without disturbing the feelings and expressions of the source text is challenging for the translator. The translation of Nirmal Verma's (a well-known name in Hindi Literature) poem from Hindi to German, which Rainer Kimmig did, is:

Hindi

बांधो न नाव इस ठाँव, बंधू
पूछेगा सारा गाँव, बंधू

Mach das Boot nicht da fest, Freund,
Sonst fragt das ganze Dorf, Freund.

Here, using the word Freund about बंधू is not the proper translation that provides the appropriate feeling in the target language. Removing the cultural differences between both languages in a rhyming tone is a challenging task for the translator, but using sonst here is the creativity of the translator to make the translated text provide the feeling and expression with the suitable tone in the target language to justify the originality of the source text.

The translator Kimmig said that this is not justification for the originality. Therefore, the translator must go into the depths of the source language and learn Urdu and Sanskrit to understand the origin of the Hindi language. The target language must be the mother language so that the justification for the original text can be done.

Challenge 3: Layout

Translating the tagline is another challenge for the translator. Here, all the creativity and knowledge for both the languages of the translator can be able to justify the work; for example:

The advertisement of Coca-Cola:

In Hindi: कोका कोला हो जाये

In German: Zeit fur Coca Cola

Here, the translator shows creativity while comparing हो जाये to time, and therefore, the meaning of time in German is Zeit.

Translation vs transcreation

Translation

The word translation originates from the Latin word 'translatus' where trans is the prefix that means 'passing something' and stare is the stem 'cover'.

Translation is not only changing words from one language to another. If it is like that, a bilingual dictionary can quickly solve the problem. It is not a simple task but rather a linguistic process with a wide range. Therefore, translation theory and its implementation are entirely different processes with limitations.

Translation is an art, a science, a craft, or a creation; basically, it is a linguistic and cultural activity. Sometimes, it is an analysis, an explanation, or gaining knowledge apart from oral communication. "This also helps us show the link between other languages and literature. The translation is a discovery, said Sujit Mukherjee; all knowledge is translation, said Octavia Paz; translation is a dislocation, said Collingwood; translation is a process of signification, said Wilmowitz; translation is a mathematical problem, said Wittgenstein, and "translation helps for more knowledge," said Heidegger.

The translation should be faithful and idiomatic. It should match all parts, even length, with the original. The dynamic encounter between two languages should closely follow syntax, cadence, and sound.

It is a means of interlingual communication; hence, the translator must exchange information from the source to the target language. The translation structure must follow the source text's originality, with no exchange in the narration's sequence or the segments' arrangement—the two mental processes needed for the translation—understanding and verbalization.

The translation depends on the communicative function of the source text or the form of the speech involved in the

translation process. Based on that, we can distinguish between literary and informative translation or oral and written interpretation.

Definition of Translation

The word translation originates from the Latin word translation, which comes from Trans—and -Tatum, which means "a carrying across" or "a bringing across." Translation refers to changing a message/ content from one language to a different language, from one person to another person, from one dialect to another dialect, or between languages, which can be seen most effectively in a communication process, where the message/ content transfers from one language into a new one.

The translator of the poet often thinks that interpretation, taking a view, bringing to life, or transformation are known as translations. The meaning not only gives emphasis, but each act of the translation involves the expression of the sense. Hence, the translated text must convey the same meaning. Many linguists say that the translator is giving new clothes to the source text in writing, and this interactive relationship should be done by the mature translator specifically for prose, poetry, or drama. In other words, we can say that in literary text.

Translation is always unidirectional: it is performed in each direction from the source language to the target language.

The term translation may be defined as follows:

Replacing source language textual material with equivalent textual material in the target language.

This definition is the perfect example of defining the term translation. The textual material is considered equivalent SL, which is transferred into the TL but only sometimes somewhere else. The text needs to be replaced with TL. For example:

तुम्हारा नाम क्या है? From Hindi to German – Wie ist dein Name? Where wie means how, in that case, the grammar and lexis are replaced from SL to TL, and the graphological form is replaced.

The critical term is equivalent, and finding the TL equivalent is the central problem in translation practice. Translation theory's central task is to define the nature and conditions of translation equivalence.

Literary translation

If we talk about the history of literature, we must consider that literary work was a translation, which Rossetti well defined in 1861; that the translator's work involves self-denial and repression of his creative impulses; and that, in 1851, Edward Fitzgerald was in favor of the use of a "little art" to provide the shape of the literary effect.

"A great age in literature is perhaps always a great age in translation or follows it."

Ezra Pound rightly said this for the Indian language literature concerned, but Dryden denied this statement and said that something is always lost in all translations.

The critical point is the conception of the difference between literature and translation. The author of the text writes with his emotions, feelings, thoughts, and expressions, which are kept in mind when translators do their work with feelings. Moreover, the word's exact meaning in the target language can also be found. Hence, the source text can lose its charm of the inner body and the author's uniqueness.

The metaphors, sayings, idioms, and phrases create problems for the translator. Most of the time, proverbs and idioms of the source language do not have equivalents in the target language, even for culturally specific words. Thus, at this point, this is the major challenge for the literary translator.

The most challenging words are related to ecology, such as flora, fauna, geographical features, and material culture, such as food, clothes, and communication transport. A social culture includes customs, traditions, work, and ideas to translate from SL to TL, as well as non-verbal communication, facial expressions, and gestures. Proper noun names and nicknames are also challenging areas for translators.

Here, the translators work to omit these words or borrow them from the source language, which can resolve the conflict. Adding, omitting, transcreating, or transliterating are practices supporting the source language's essence.

The translator can find words that cannot be translated into the target language due to the cultural differences between SL and TL, but the language can be translated. All literary translators have the same challenge, whether in prose, poetry, or drama.

Transcreation

The term transcreation combines the processes of linguistic translation, cultural adaptation, recreation, or re-interpretation of certain parts of the source text as a related activity. It was introduced by the scholar and translator Puruhottam Lal during his translation work from ancient Sanskrit text to modern language. He said the translator must edit, reconcile, and transmute his work.

Earlier, it was known as a buzzword in the language industry, and academics have used it for the last fifteen decades. The synonym for it is good, natural-sounding translation or creative translation. Each good translation needed the act of transcreation.

Creativity is mainly concerned with the volume of the translated work and should be as per the audience's demand. Nowadays, machine translation is excellent quality work, though literary translation remains untouched because machine translation cannot compete with the creativity of the human translator's mind.

Authors Pedersen 2016 ^[9] gave his views about transcreation in the field of academics, and the below lines are the same: It is a creative adaptation of marketing, sales, and advertising content.

This process emphasizes changing the meaning of the original content and prioritizing the effects and impacts.

Adaptation of the audience plays a significant role.

It is not only translation but beyond that.

In 2017, Decompose LE expressed his views about transcreation in the literary field, saying that it should be the reinvention of literature and not mere reproduction of the content.

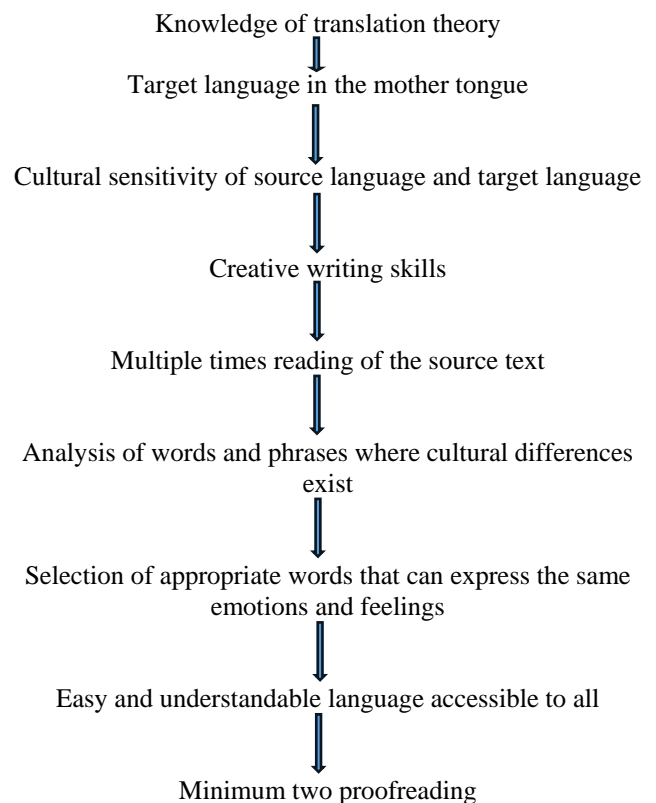
Poetry is the best example of transcreation, where changes of idioms from one language to another with the same feelings and emotions can be dealt with recreationally because both languages have different perspectives, which can be worked out with reinventing. Hence, it is a dual-natured phenomenon, and both approaches are compatible.

Analysis

The researcher analyzed the translated stories of Nirmal Verma from Hindi to German and that the nouns need transcreation foremost, like the word salwar in the Hindi language, which means a bottom female ware which is not in use in Germany or that type of bottom wear which is replaced with Pumphose that means the trouser with a shape as a pump so that the reader can understand that what kind of bottom Indian females wear. Verma used the word fatichar saman in his story Kauye aur Kaala Paani, but there is no such type of word in the German language; therefore, the translator has used unansehnliche, which means that the thing cannot be seen, but the word father that defines the thing, which is broken and old. Here, the translator tried to convince the reader; hence, the word unansehnliche was used to fill the gap between the Culture of Hindi and German.

The translator must take care of the gap of cultural differences. The translator must deeply understand both cultures to accurately convey the text's intended meaning. It includes awareness of nuances, idioms, and customs that may not directly translate between languages. Selections of the words need appropriate reading and understanding of the original text; thus, the translator must consider it the first phase before starting the translation. The translator should also be aware of the context in which the text is being translated, as this can significantly impact the meaning and tone of the original message.

Additionally, the translator must be sensitive to nuances or subtleties that may be lost in translation to convey the intended message accurately. An in-depth knowledge of the culture of both languages is required to meet the reader's expectations. Here, the researcher drafted a chart for the literary translation to make the task more accessible for the transcreation. The chart included notes on idiomatic expressions, cultural references, and word choices.



The above flow chart is self-explanatory; the researcher found that knowledge of translation theory is essential to the translation before coming to the practical. It is so that the translator can be acquainted with the delegation of the translation; hence, that must be noted for the successful translation. Mother tongue must be the target language because the emotions and feelings can meet the readers' expectations. The feeling can be expressed deeply in the mother tongue and the source language. The cultural sensitivity of both languages is required to fill the gap between the source and target languages. Understanding both languages' cultural nuances and context is crucial in ensuring an accurate and effective translation to bridge any potential misunderstandings or misinterpretations during the translation process. The readers' expectations depend on their culture, society, and atmosphere. Hence, the translator needs to analyze the cultural differences and where the changes required per the target language's culture must be implemented. It can be in terms of edition or omission whenever needed. To fill the cultural gap's skill and meet the reader's expectations is the motive of the transcreator's creative writing skills, and that can be used as a weapon of his work, but that should be without grammatical errors; therefore, the depth of knowledge of the target language is essential. Furthermore, the translator must also care for the nuances and connotations of words in both languages to ensure the intended meaning is accurately conveyed. This attention of the translator can effectively bridge the cultural gap and provide a seamless reading experience for the audience. The target text's flow and language without disturbing the source text's sense, emotions, and feelings are tools to justify the original text. Finding the appropriate word in the target language is an art that requires reading skills specifically for literary translation. Reading skills enhance the word power and the use of sentences. Knowing language and beautifully expressing the words in the form of sentences are two different aspects; here, transcreation can only work to meet the reader's expectations, and therefore, the language of the target text must be easily understandable and accessible to all. Transcreation is translating words and capturing the original text's essence and tone. It requires a deep understanding of languages and cultures to effectively convey the message to a broader audience. Finally, proofreading a minimum of two times is necessary to avoid the chances of error. If the native speaker can proofread it, implementing their feedback will result in accurate translation.

Conclusion

The researcher concludes that transcreation is an appropriate term for literary translation where creativity is required because literary text not only has contents, the text is filled with emotions, feelings, and expressions, but there is also a cultural gap; therefore, the target text in the mother tongue can justify the original text. The respect of the author and the originality of the text can be maintained by the translator while keeping in mind the expectations of the readers. Creative writing skills are the way to express emotions and feelings, and transcreation combines translation and creation, where the text is creatively converted from source to target language. Transcreation allows for preserving the essence and the original text's style while adapting it to resonate with the target audience; through transcreation, the translator could make the bridge to fill the cultural and linguistic gaps to convey the same emotions and messages as in the source text. The language of the target text must be

accessible and easy. Translation theory must be read before starting the work; thus, it makes the task easier and technically sound. Comprehending translation theory offers valuable perspectives into the intricacies of language and helps effectively guide the transcreation process. Using these principles, the translator must ensure that the target readers find the text linguistically precise, culturally significant, and captivating.

Omission and addition of the words are required when and where needed to fill the cultural gap. If the language is based on the noun's gender, it can be handled. The flow and connectivity of the content must be taken care of, and the translator must also consider the tone and style of the original text to maintain consistency in the transcreated version. Thus, it is essential to balance staying true to the source material and adapting it appropriately for the target readers. Transcreation allows for a more flexible and artistic approach to translating text, capturing the essence and tone of the original while adapting it for a new reader, and it is essential to consider cultural nuances and context to effectively bridge the gap between languages and ensure a successful transcreation.

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