Universidad deValladolid

Escuela de Doctorado Universidad de Valladolid

PROGRAMA DE DOCTORADO EN TRADUCTOLOGÍA, TRADUCCIÓN
PROFESIONAL Y AUDIOVISUAL (Uva)

TESIS DOCTORAL:
THE APPLICATION OF TRANSCREATION TECHNIQUE IN TRANSLATING MONO- & MULTIMODAL ADVERTISEMENTS IN ALGERIA FROM 2011 TO 2021

Presentada por Lalia BELABDI para optar
al grado de
Doctora por la Universidad de Valladolid

Dirigida por:

Dr. Antonio BUENO GARCÍA

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DEDICATION

To those who live for knowledge seeking,

To those who work hard for serving and saving humanity,

To those who fight for justice and refute ignorance,

To the knowledge army: researchers, teachers, and students,

To translators and interpreters of the world, since and before the Rosetta stone to the AI translation tools era and after,

To my late grandmother, the dearest to my heart,

To my family and friends,

To the readers of this doctoral thesis,

This humble work is for YOU!

Lalia BELABDI

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This humble research would not see the light without the help of the Almighty Allah and so many people who have made the journey of this research project possible; for their guidance all along the way, to the day of making our thoughts and investigations a trace. Such a trace may help knowledge seekers to answer their inquiries, as it may inspire others to conduct further research.

Many thanks to my supervisor, Dr. Antonio BUENO GARCÍA, my reference of knowledge, for his professionalism and kindness.

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Many thanks to the scholars who have bequeathed us the finest of their studies and to the circumstances that have made us capable of designing and conducting our investigations and drawing our conclusions, so that we bequeath the coming generations, as well, with valuable knowledge sharing.

As a student who has conducted this PhD thesis during the Covid-19 pandemic and under strict lockdown, I would like to thank the inventors & the developers of all of the Internet, virtual learning platforms, PDF, and so many others who have facilitated publishing their works online. Thank you very much for your generosity!

Thank you all for the support!

MORAL

"Allah grants wisdom to whoever He wills. And whoever is granted wisdom is certainly blessed with a great privilege. But none will be mindful except people of reason"
(Quran – 2: 269).

﴿يُؤْتِي الْحِكْمَةَ مَن يَشَاءُ ۚ وَمَن يُؤْتَ الْحِكْمَةَ فَقَدْ أُوتِيَ خَيْرًا كَثِيرًا ۗ وَمَا يَذَّكَّرُ إِلَّا أُولُو الْأَلْبَابِ﴾
(القرآن –٢: ٢٦٩).

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INTRODUCTION

➢ **Background of the Study**

The Contextual positioning of the present research topic depicts how interdisciplinary the study is. Transcreation technique has witnessed a variation of interest, over the years, in and out translation discipline. It did not have a stable progressive growth. Multiple temporal pauses and gaps have marked its discussion, in philosophy as in translation fields. According to the available records, transcreation as a concept originates from Leibniz's dialogue (1676)[1], since the 17th century to be precise. The technique has also marked its traces in India, since the 17th century, for translating old traditions of poetry and plays, according to Gopinathan (2006:04)[2], with Tulsidas, and later in Brazil, for creating new poetry models in modern languages, called *"Galáxias"*, according to Nóbrega & Milton (2009:251)[3], with the De Campos brothers. To highlight the research's main topic 'transcreation', it is of great help to, first, connect the dots between the circumstances in which it appeared and has evolved, on the hands of the pioneers, the second-generation theorists and the practitioners, in both disciplines: philosophy and translation.

- **Authorial Context:** Gottfried Wilhelm Leibniz (1646-1716), in his 30s, authored 'Pacidius Philalethi' dialogue. Transcreation appeared in his script as *"a kind of motion that we may call transcreation" (Leibniz, 1676, p.35), "new but very beautiful name transcreation" (Leibniz, 1676, p.42),* and *"all change is a kind of transcreation" (Leibniz, 1676, p.42)"*[4]. Leibniz is a philosopher, mathematician, scientist, logician, jurist, librarian, and diplomat. In other terms, Leibniz is a polymath. He lived during or after Nicolaus Copernicus (1473-1543), Tycho Brahe (1546-1601), Francis Bacon (1561-1626), Galileo Galilei (1564-1642), Johannes Kepler (1571-1630), Rene Descartes (1596-1650), Baruch Spinoza (1632-1677) and Isaac Newton (1642-1727) era. These well-known scientists influenced, remarkably, his writings. On this, we have discovered that the writing method of Galilei dialogue and Leibniz is the same. They have both authored a dialogue of incognito personas. They have even adopted the Socratic method of discussion, in form of *"Platonic Dialogues"* (Ibid, p.03). In the content, they have discussed the 'motion notion'. Galilei has discussed the cosmos' motion. Leibniz has discussed the matter's motion. Moreover, Leibniz tried to answer the motion inquiries of various scientists. He claimed in his dialogue, *"motion itself is made up of a number of continua. [...] Neither Aristotle nor Galileo nor Descartes was able to avoid this knot [motion], although one of them pretended not to see it, one abandoned it as hopeless, and the other severed it"* (Ibid, p.24). De Careil and Fouillée have interpreted Leibniz's discussion regarding Descartes's inquiry of the dynamicity possibilities as follows: *« Descartes lui a largué le problème, Leibniz l'a résolu. Descartes a beaucoup fait pour la création des sciences physio-mathématiques : Leibniz a créé une branche nouvelle et supérieure, celle des sciences dynamiques »* (de Careil & Fouillée, 1905,

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[1] Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[2] Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5)

[3] Nóbrega, T. M. & Milton, J. (2009). The Role of Haroldo and Augusto de Campos in Bringing Translation to the Fore of Literary Activity in Brazil. *Agents of Translation*, *81*, 257

[4] Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

p.239)[5]. In other terms, transcreation has represented the dynamicity, the change, and the motion notions of the matter.

- **Socio-historical Context:** Authoring transcreation paper appeared in the scientific revolution era, in the history of Europe, during the 17th century. This record had been necessary to the society that portrayed the 17th-century era, on which the church, with its science contradictions facts, ruled and illustrated life, back then. In other terms, transcreation does not rival the idea of life and death, which is of God's competency. Transcreation document has solved the dynamicity of matters, through the recreation process, for continuity of existence, also called the philosophy of motion in Leibniz's dialogue draft (1676)[6]. In translation discipline, transcreation existed and has been exercised, since Tulsidas and Tagore, according to Gopinathan (2006:04)[7], since P. Lal (1957)[8] and De Campos (1962/1963)[9], in other terms, since the 17th and the 20th-centuries according to our findings.

- **Philosophical Context:** The transcreation document is a response, in form of criticism to the philosophy that set limits in front of the creation expansions and mobility. Subsequently, the mystery of the dynamicity, back then, has been solved. Transcreation has represented the philosophy of nature and the philosophy of motion, therefore, the "*conservation is perpetual creation; for this opinion is related to the one you have demonstrated, that all change is a kind of transcreation*" (1676:42)[10]. In other terms, the process goes through preservation, but it is necessary to make a change to produce new creations, for perpetual continuity. Transcreation is not, explicitly, against the concepts of religious notions, such as death and rest of matters, if compared to the nature of Galilei and Copernicus's contributions, concerning the cosmos' mobility. It only explains how possible it is to create the dynamicity of matters so that the connection between the former entity and the new one continues to make motion.

- **Literary Context:** Transcreation work can fit the following categories of literature: naturalism, realism, existentialism, and modernism. Transcreation, known for the theory of change, expresses the nature, the reality, and the existence of matters in new and modern forms through the change process, for continuity purposes.

- **Critical Context:** Transcreation, time framed, belongs to the 17th century. However, the technique has started attracting translation scholars' interest, only during the 20th and the 21st century. Moreover, a plethora of translation agencies, such as Global Lingo agency[11] and also True Language Agency[12], define transcreation service as

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[5]De Careil, C. F. & Fouillée, A. (1905). Mémoire sur la Philosophie de Leibniz. *Revue Philosophique de la France*, *62*. https://gallica.bnf.fr/ark:/12148/bpt6k751644/texteBrut. Consulted on: 16/04/2024

[6]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethei, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[7]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5)

[8]Lal, P. (1957). Preface to Shakuntala. *Great Sanskrit Plays, in New English Transcreations*, 3-10.

[9]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

[10]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[11] Global Lingo Agency website (2023 updates). Translation and creativity. Available at: https://global-lingo.com/translation-creativity/ Consulted on: 16/04/2024

[12] Burgner, R. (2023 updates). Transcreation: The Art of Creative Translation. Available at True Language Agency website.: https://www.truelanguage.com/transcreation-the-art-of-creative-translation/ Consulted on: 16/04/2024

creative translations. On the other hand, scholars, such as Vieira (2012)[13] and Bassnett & Trivedi (2012)[14], have categorised, exclusively, transcreation as a post-colonial theory or a confusing term, when contrasted to adaptation, localisation, versioning and many other terms (Gambier, 2014)[15]. As noticed, these second-generation contributors of practitioners and scholars have narrowly introduced transcreation to translation discipline. As a result, ambiguities and confusion still rise when transcreation is the discussion topic. Therefore, this research project attempts to place transcreation in its broad and funnelled context, to understand, lucidly, the technique's positioning, functionality, and definition.

- During the 20th century, P. Lal and De Campos, as the pioneer scholars who discussed transcreation in translation discipline, perceived the technique similarly to Leibniz's reasoning, for adopting the change making process in their translations. Moreover, Indian poetry, drama scripts, and plays have dialogic forms and spiritual content, according to de Careil & Fouillée (1905:239)[16] and Gandhi & Nehru (2020:99)[17]. Therefore, P. Lal and many Indian poetry translators appear to have an interest in transcreation, because the first circumstance of transcreation introduction was in the dialogue of Pacidius Philalethi. Dialogue is a communication between two persons or more. Not only Indian poetry but also the advertisement is a communicative message of dialogic nature between the addresser (advertiser) and the addressee (client), despite the diachronicity. Moreover, video games also consist of dialogic content between gamers. No wonder, if transcreation technique has become in charge of transcreating such operative contents of dialogic nature.

In translation field, translation dichotomy has opened the gate in front of translation practitioners and scholars to admit and acknowledge the fact that there are two directions for translating. The first translation orientation takes the source content as a priority. The source words should be the same when transferred to the target language. It is then a matter of a linguistic transfer. The second translation orientation takes the target as a purpose, where adaptations, substitutions, changes, and creations are very possible to take place. Usually, the second translation direction opts for adequacy and also for facing the untranslatability situations, exclusively via transcreation.

Earlier, translation struggle was with the search for an equivalent, in the target language. Due to the complexity of the human's communication, the search faced obstacle. At this point, translation has suggested more procedures and approaches that favour the search or the creation options. This is, exactly, what the target-oriented translation has offered. Therefore, transferring the source content and/or creating the target expression are both possible renditions, in translation. The translator examines the type of the expression to translate and identifies the new receiver, as a start, so that the decision-making of adopting the source or the target translation orientation appears suitable and natural. This phase is known with the negotiation process. When applying transcreation, for instance, there is "*the creative brief (also called transcreation brief). The creative brief is a planning tool, which*

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[13]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London/Philadelphia: Routledge.
[14]Bassnett, S. & Trivedi, H. (2012). Introduction: of Colonies, Cannibals and Vernaculars. In *Postcolonial Translation* (pp. 1-18). London/ Philadelphia: Routledge.
[15]Gambier, Y. (2014). A Conversation between Yves Gambier and Jeremy Munday about Transcreation and the Future of the Professions. *Cultus: the Intercultural Journal of Mediation and Communication*, 7, 20-36.
[16]De Careil, C. F. & Fouillée, A. (1905). Mémoire sur la Philosophie de Leibniz. *Revue Philosophique de la France*, 62. https://gallica.bnf.fr/ark:/12148/bpt6k751644/texteBrut. Consulted on: 16/04/2024
[17]Gandhi, M.K. & Nehru, J.I. (2020). *Indian Writing in English*. India: Vikas Publishing House. https://mpbou.edu.in/newslm/bae/ba3eng2.pdf . Consulted on: 16/04/2024

includes an overview of the most important specifications by the client to be considered in the development of marketing and copywriting content. The creative brief explicitly describes what the client wants to achieve with the new copy" (Morón & Calvo, 2018, p.130)[18]. The client plays a major role in determining how the translation service should be, besides the transcreator's expertise in decision-making, too.

➢ **Defining and Connecting the Key-concepts** (Funnelling the discussion)

In translation discipline, transcreation is a translation technique. It deals with different kinds of content despite their different systems or modalities of the expression. Transcreation is different from any other translation kinds. This research project has proved this fact by identifying transcreation processes in the thesis Analysis, Evaluation, and Creation phases.

• **Transcreation Technique:** It is one of translation's specialities of the expression transfer/creation. Transcreation's fundamental principles are 'the change' and 'the motion'. In other words, making changes allows the content to move to the target expression. Transcreation objective is to make the communication possible, through the creation of the communicative content from the target destination, by applying various transcreation processes. There are 31 processes, so far, in the present thesis. Transcreation is a content-creation technique. It has a wider sphere of freedom if contrasted to the rest of translation approaches of Newmark (1988)[19] and many others. However, this freedom option is always conditional to the target notions: target expression poly-system, target receiver, target space-time framing, target clients, …etc. As much as training an interpreter differs from training a translator, so does training a transcreator. These translation service agents encounter different challenges and, eventually, offer different results. Therefore, it is more accurate to use the term 'transcreator' instead of translator, when delivering transcreation services.

• **Transcreation Process:** It is either a procedure and an approach, applicable to generate content, according to the target destination settings. The transcreational processes come in five different categories (intra/inter/trans/re/*sin*-re). In other terms, the intra-process operates on making changes in the same language system. The inter-process is an interchange between different languages. The Trans-process is the domesticated and the adapted foreign input in the target expression. The re-process is a sort of a partial change to provide a reformulated content. The *sin*-re-process is a radical change-making in the source content. The latter introduces an absolute creation. The same thing applies to the rest of the expression systems, such as the icono-graphicacy, the gesturality, the phonology, or culture systems, …etc. (For more in-depth clarification, please, review the Evaluation and the Creation phases of the thesis, to picture the 31 transcreation processes, all discussed and defined).

• **Expression Poly-system:** The expression is the semantic entity that happens to be in different semiotic and meta-semiotic formats, for instance: in modalities (lingual, visual, aural etc.), in codes (verbal and non-verbal), and in systems (language, culture and even in silence…etc). The poly-system is the language system and beyond of the expression. Language is only one of the multitude of systems that formulate the expression content from: culture, semiotics, phonology, icono-graphicacy, gestures, silence, literature, art, society, space-time framing, …etc.). These systems depict the expression, in its diverse modalities (formats) and models (genre).

• **Content Creation:** It is the result of transcreation processing for producing the other semantic entity, which is not necessarily through the lexical or cultural equivalent search. It

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[18]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.
[19]Newmark, P. (1988). *A Textbook of Translation,* (Vol. 66, pp. 1-312). New York: Prentice Hall.

is the expression making from the target destination elements. The transcreation task consists of generating new content from ideas elaborations or interpreting existing ones, and turning them into content creation.

- **Communication Modalities:** There are six different communication modalities, also called the semantic information configurations/designs, introduced by Cazden *et al.,* (1996:78)[20]. The modalities are lingual, visual, aural, spatial, gestural, and multimodal. As noticed, they can be of mono- or multi-configuration. The multimodal expression, also called the hypermedia, combines more than one modal. For instance, visual with aural in one expression formulates the audio-visual modal, …etc.

- **Advertisement Expression:** It is a communicative message that involves the addresser (advertiser/translator, distinguishably called transcreator in our case) and the addressee (target receiver of the advertisement subjects). The advertisement expression is the dialogic content of diachronic nature since it involves more than one communicator. The response is also of a special kind; because it is diachronically delivered. Therefore, the response of the advertiser to the client comes in another advertisement content making. As a fact, the advertisements lifetime expectancy, in general, is very short. Reproducing many versions of them is very common. The advertisement expression implicates informative, convincing, persuasive, incentivised, and interactive potentials. Moreover, attention, medium, code, reference, conception, conceptualisation, advertising agency, client, and technical & legal procedures are all key concepts in the advertising area.

As noticed, there is a tight connection between the discussed key concepts, above. Transcreation technique applies transcreation processes to make the content creation possible, by taking the target destination as a reference, for transcreating the advertisement expression that happens to be introduced in different communication modalities.

The need for a clear definition of transcreation technique requires the study of advertisements transcreation. Maintaining the right/natural effect on the target receiver is the ultimate purpose for transcreating the advertisement content. In other words, transcreation carries the advertisement message with an impact to the new target audience. Therefore, transcreation technique gives the transcreator access to create the advertisement content, according to, first, the target expression poly-system (language, culture, iconographicacy, phonology systems, …etc.), second, the new target audience for communication, marketing, and advertising purposes and many more elements of th target destination. The charge and the cultural value of the expression vary from one community into another. Therefore, if the receiver is a new audience, new considerations are supposed to take place, to assure the positive reception of the newly transcreated advertisement.

➢ **Statement of the Problem**

Without any doubt, the clearest form of starting a research project is to refine a question. However, one single question is not enough, to conduct the whole thesis. Other related questions to the main question elucidate parts of the research journey so that the bigger picture of the research project appears accomplished and integral.

- **Main Question:**

How has transcreation technique translated the mono- & multimodal advertisements, in Algeria, from 2011 to 2021?

The hypothetical answer may be as follows:

The transcreation technique applies a variety of transcreation processes. They are capable of making partial or radical changes on the source advertisement, so that the result

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[20]Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G. & Nakata, M. (1996). A Pedagogy of Multiliteracies: Designing Social Futures. *Harvard Educational Review*, *66*(1), 60-92.

provides a new advertisement to the new target receiver (which are the Algerian clients, according to the case study of the present thesis). The mono- & multimodal expression of the advertisement happens to use specific transcreation processes for each communication modal. As a side note, it is important to clarify that the present research does not attempt to apply the transcreational processing to translate the advertisement. The research project conduct works on the collection, the observation, the analysis, and the discussion levels of the already transcreated advertisements.

Searching to answer 'the how', in order to understand the application of transcreation, results how to define the technique, through the study of the transcreational processing. In other terms, studying the functionality of transcreation technique describes how the technique works and how the concept of 'transcreation' should be defined from a praxis standpoint, in the translation discipline.

- **Related Questions:**
A. What are transcreation processes?
B. How transcreation technique is supposed to be defined?
C. What kind of evolution has transcreation witnessed for making interdisciplinary leaps from philosophy to translation?
D. What kind of connection has joined transcreation in philosophy to transcreation in translation discipline?
E. What is the difference between the act of translating and the act of transcreating?
F. Are translation academic contributions in harmony with translation industry praxis?
G. Does transcreation have only reference to creativity when transcreating the advertisement content?
H. How is the content creation being generated while transcreating?
I. Does the transcreator have conditional or unconditional freedom when transcreating?
J. How does transcreation perceive the 'fidelity' notion and operate accordingly?

➢ **Objectives of the Study**

The objective pictures the start and the end of the research project journey. Reaching the goal has been possible thanks to the thematic progression, reasoning of the thesis and the identification of the study purpose. Two objectives have been set: scientific objective and subjective motives have cleared the road of the research journey.

- **Scientific Objectives:**

It is very important to introduce to translation discipline a research project that tracks transcreation, since its inception in the 17th century. To project transcreation from philosophy to translation discipline, it requires observing its evolution through the collection of various documents, which have discussed the technique, differently. According to our findings, we have discovered that transcreation has been applicable for the same reasons that have pushed scholars and practitioners to follow, when applying translation of the target-oriented direction, Skopos theory, pro-culture theories, hermeneutic theory, and localisation, in translation discipline. In other terms, our scientific objective has consisted of identifying transcreation processes so that the technique appears with a very lucid definition in the end from its functionality perspective. We also aim to demonstrate how flexible and versatile transcreation is in dealing with the transcreation of the advertisement content, from and to the target expression poly-system. Moreover, we attempt to show how the target expression poly-system is a receptive recipient and a reference, to the target content creation in transcreation.

- **Subjective Motives:**

Transcreation is, relatively, a fresh topic in translation discipline, in terms of the amount of research contributions in contrast to the rest of translation research areas.

Ironically, transcreation appears to be older, in existence and application, than translation procedures, approaches, and theories of the second mid of the 20th century. Therefore, bringing more contributions, to this field of research, may enrich the area and bridge many gaps. Adding more records in this research field may contribute to the regularisation of transcreation concept, once and for all, simply, because the term appears to be either absent, in many famous dictionaries or mistakenly defined, especially when the etymology, nature, or functionality of the term are the discussion topics. Moreover, we attempt to provide more data and research about Algeria. Very few records discuss matters related to this country. It may be very beneficial to study the advertisement, in Algeria, and its translation market, for applying transcreation technique, during the Digital Era (D.E) and under the modernity concept. Finally, yet importantly, the 'creation' concept is an interesting topic to work on, especially, when it comes to generating content under the scope of expanding translation scope.

➢ **Gap, Significance, and Value of the Study**

Our research gap illustrates in the practical-knowledge shortage, also called the action-knowledge conflict gap (Jacobs, 2011[21]; Muller-Bloch & Kranz, 2014[22]; Miles 2017[23]). The act of transcreating and the available knowledge collected from translation field references do not explain clearly the application of transcreation technique. This knowledge is either confusing, not enough, not inclusive, or not 100% true. Therefore, the definition of transcreation application, from some practitioners' or scholars' contributions, deviate, distinguishably, from the present research findings. In other terms, researchers have not yet covered transcreation practices that identify the transcreational processing. As already pointed to, some practitioners relate the transcreational act to language, culture, and emotion seeking, which is not enough. Others relate it to creative translation, which is not inclusive, from translation market expert's standpoint. Scholars, on the other hand, see transcreation as a confusing term to localisation or cultural adaptation. The present research findings have covered the gap of the disparity between the old findings, the present findings, and transcreation application reality.

The present research is answering one of the most ambiguous questions, in the translation research area: transcreation application. Recently, transcreation has gained a wider popularity in the academic area and more in translation market. Conversely, the concept is not that new. It can be traced back to the 17th and the 20th centuries. Translation market has run to transcreation services, since the last decade of the 20th century. Two of the many reasons behind using transcreation are in facing translation challenging issues to handle: A. untranslatability and B. error making, even when translating faithfully. Such problems have shaken translation credibility. Therefore, the present research project is very significant to both translation academic area and translation industry alike.

• **Scientific Bringing:**

The present research has brought 06 new contributions to translation academic area. The thesis has introduced:

A. 31 transcreation processes, so far.

B. The Schema of Translation Dichotomy on a Larger Scale.

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[21]Jacobs, R. L. (2011). *Developing a Research Problem and Purpose Statement.* The Handbook of Scholarly Writing and Publishing, T. S. Rocco and T. Hatcher (eds.). San Francisco: Jossey-Bass, pp. 125–141.

[22]Müller-Bloch, C. & Kranz, J. (2014). *A framework for rigorously identifying research gaps in qualitative literature reviews*. Proceedings / International Conference on Information Systems (ICIS).

[23]Miles, D. A. (2017). A Taxonomy of Research Gaps: Identifying and Defining the Seven Research Gaps. In *Doctoral Student Workshop: Finding Research Gaps-research Methods and Strategies, Dallas, Texas* (pp. 1-15).

C. Translation Dichotomy on Procedures vs. Approaches Levels.

D. Positioning transcreation: by highlighting its time framing, genre, nature, translation direction category as a target-oriented translation of the creational paradigm, freedom degree, evolution, and the theory classification for being a hermeneutic, poly-system, and modernism theory. The research has elaborated the connection between transcreation to several theories that favour creational, creative, and free content making when translating.

E. The design of the Transcreation Technique Model.

F. The design of the Analysis Table of Transcreation Application.

- **Rarity:**

According to the verifiable records, the present research may be the first of its kind. It discusses the application of transcreation technique when translating mono- & multimodal advertisements, in Algeria. The study of the Algerian expression poly-system is also one of the rarest documents to file to the academic area. The research highlights, all at once, the multilingualism, the multiculturalism, and the diversity of the Algerian expression poly-system, in general, by taking into consideration the six communication modalities.

- **Novelty:**

Identifying transcreation as a poly-system and a hermeneutic theory is a new discussion to introduce to translation academic area. Transcreation has a philosophical background. It also stands for the interpretation and the creation of concepts from the target destination. So is the hermeneutic theory; for relying on the interpretation and the phenomenology philosophies, according to Ricoeur (1981)[24]. Some of the transcreation processes are the re-interpretative and the interpretative processes. Moreover, transcreation takes the target expression poly-system, as a reference, for creating the target content. In other terms, transcreation is qualified to make the transition between systems, to transcreate the target expression. As mentioned above, introducing the so far count of 31 transcreation processes is also one of the newest contributions to translation discipline.

- **Originality:**

The originality of this research project is in deciphering the code of transcreation connection in philosophy to translation discipline, specifically, for transcreating advertisements, video games, poetry, and plays content. One common point that gathers these four different content genres is their dialogic nature. 'Pacidius Philalethi' dialogue (1676)[25] has been the first draft in which transcreation appeared as the philosophy of motion and the philosophy of nature. The dialogue as a content always implies two communicators of the message. So are advertisements, video games, poetry (Indian ones, to be precise), and plays. They all invoke the reactions of the receiver. At this point, the reaction becomes another standard, in making and evaluating the effectiveness of the transcreated content. Transcreation, in its Leibnizian concept, refers to the recreation of matters, for their continuity and motion, in other words, for their continuous validity, in terms of generating new and natural effects. Subsequently, transcreation appears a versatile technique, for translating expressive and operative contents.

➢ **Delimitation and Perspectives of the Study**

The present thesis conduct has indeed been on a limited sphere. However, the study has been capable of drawing conclusions that answer the main problem and the related

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[24]Ricoeur, P. (1981). *Paul Ricoeur Hermeneutics and the Human Sciences.* (J. B. Thompson, Ed.). New York: Cambridge University Press.

[25]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

questions of the thesis. Moreover, the research project is also capable of connecting the present results to new gaps, where future research may bridge them, too.

- **Research Boundaries:**

The introduction of transcreation definition is limited to the transcreation of the advertisements content, in translation discipline. The limits are in the research area: advertising, in the space framing: Algeria, and in the time framing: 2011-2021. The research conduct is also limited to the observational and the analytical level; on how the advertisements, in Algeria, have been transcreated. In other terms, the limits consist of discussing the already transcreated advertisements. Therefore, the study does not apply the transcreation technique. It observes and discusses its functionality to provide transcreation processes identifications and definition, at the end.

- **Research Outlook:**

Expanding the analysis of the transcreational processing may provide further information and clarification regarding the evolution of transcreation in new and different circumstantial contexts, for instance on other research areas such as: architecture, fashion, industrial design …etc. and other expression types such as: movies, animation, …etc. For future investigations, it is also interesting to conduct a study that examines how to apply transcreation, which can be a project of use for students.

➢ **Organisation/ Design of the Research**

Four main parts depict the design of the thesis: the Research Method, the Research Plan, the Thesis Plan, and the Bibliography Categories. The research organisation consists of, first, investigating explicitly how transcreation technique has applied the transcreational processing to translate the mono- & multimodal advertisement, in Algeria, from 2011 to 2021. Second, the study formulates implicitly a clear definition of the concept of 'transcreation' as a scholarly term, from the analysis and the discussion of its functionality. That is to say that the explicit and the implicit discussions of the thesis are demonstrating the nature of the processes and the meaning of transcreation technique, by taking the advertisement as a case study.

- **Research Method**

The qualitative approach emphasises the analytical study of the advertisement transcreation application. The research method identifies and describes the transcreational processing. The approach has helped on demonstrating the functionality of transcreation technique. Through the inductive reasoning, it has contributed to elucidate the definition of transcreation technique from a praxis standpoint. Two approaches have supported the research on a secondary level. The quantitative approach conduct has determined the transcreational processes counting thanks to the data collection regarding the mono- & multimodal advertisements. The historical approach has also traced transcreation concept from the 17th to the 21st century, to portray transcreation evolution and interdisciplinary leaps through time.

- **Research Plan:**

The research plan design has been on wider and narrowed dimensions. Both contextual frames place the research project in more broadened and focused purposes. Such a plan has outlined the frame to both notional and praxis extents.

- **General Plan of the Research:**

The general plan of the research project has broadened the contextual dimension of the thesis. The application of transcreation technique, in transcreating the mono- & multimodal advertisement, has required a wider projection on a variety of disciplines. Philosophy, initially, then communication, linguistics, semiotics, icono-graphicacy, phonology, gesturality, space-time framing, modalities, sociology, culture, economics, politics, history,

…etc. have all contributed to clarify the positioning of transcreating the advertisement activity in an ample research area. The advertisement creation or translation portrays the social life and the relationships between people and expression systems on so many levels. The advertisement, as a phenomenon that involves interactions, has needed connecting the dots to depict the bigger picture of the broadened context of the thesis.

- ▪ **Funnelled Plan of the Research:**

The funnelled plan of the research sets the objective of the research project, particularly, for analysing the transcreation of advertisements. The narrowed research plan has focused on 5 exclusive dimensions of the space-time framing: Algeria, from 2011 to 2021, the content type: advertisement, the nature of the content: transcreated advertisement, the receiver: Algerian clients, and the translation specialisation: transcreation. Specifying the objective of the research has made reaching the answer to the main question of the thesis very possible.

- - **Research Experiment:**

Each complete research project has its specific journey. The start has been an idea. The end becomes a fulfilled thesis. Between these two poles, the research experiment has gone through five stages as follows:

- ▪ **Observation:** Transcreation is a trendy translation specialisation service, in translation industry. Conversely, few records have discussed this theme, in translation academic area, if compared to the rest of translation procedures and approaches.
- ▪ **Hypothesis:** Hypothetically speaking, translation application has always preceded translation theory, simply, because the theory conception in translation studies is outsourced from actual experiences of translation. Transcreation, in the translation discipline, takes no exception. Transcreation has been a service in the translation market, before becoming the academic research in transcreating advertisements to be precise.
- ▪ **Experience/Analysis:** The research experience has consisted of the analysis of the application of transcreation technique for translating the advertisement, on the level of the six communication expressions of mono- & multimodal formats.
- ▪ **Induction:** The discussion has led us to the identification of the transcreational processing and its nature, in each studied advertisement.
- ▪ **Conclusion:** The research project has led us to the identification of 31 transcreation processes, so far. On top of that, the identification of transcreation processes has elucidated the positioning and the definition of transcreation technique, through its functionality.

- • **Thesis Plan**

Bloom Field's taxonomy (1956)[26] and the revised edition of Anderson and Krathwohl (2001)[27] have depicted the thesis pyramid design. The latter constitutes of six phases: Knowledge, Comprehension, Application, Analysis, Evaluation, and Creation. Each phase has carried a part of the thesis, in its thematic progression. The following illustration introduces the *Pyramid Design of the Thesis Plan.* The design goes from the bottom to the top.

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[26]Bloom, B. S. (1956). *Taxonomy of Educational Objectives: The Classification of Educational Goals. Cognitive Domain.* New York: Longman.

[27]Anderson, L. W. & Krathwohl, D. R. (2001). *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.* New York: Longman.
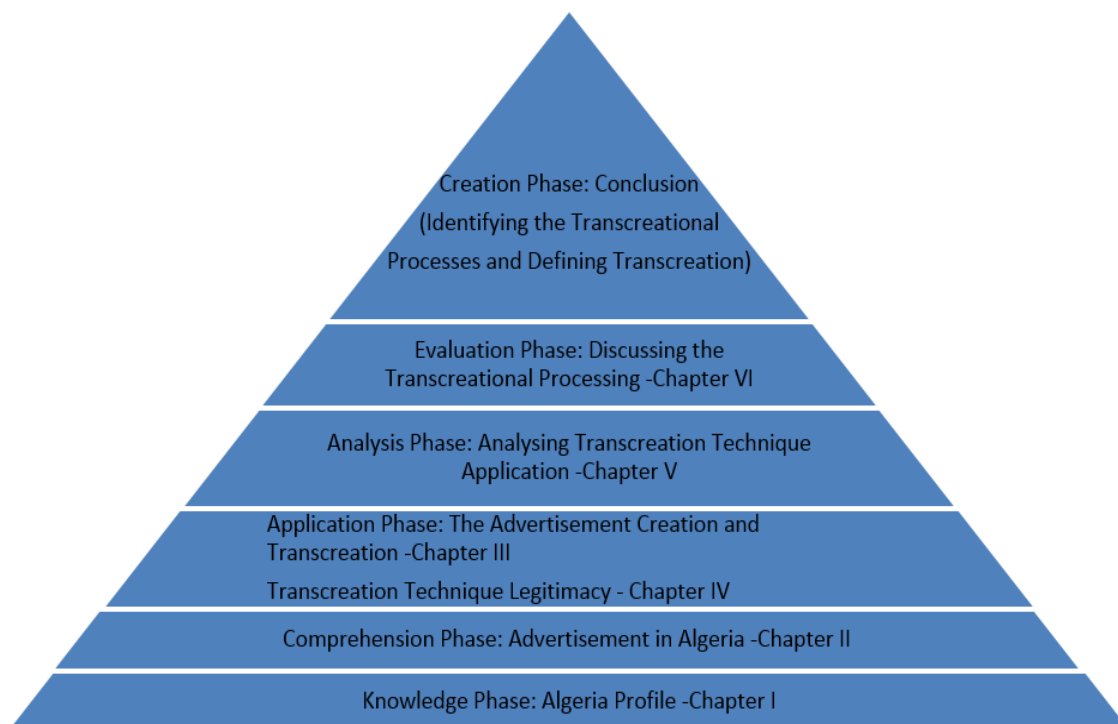
Figure 01: Pyramid Design of the Thesis Plan

For more clarification, the following table demonstrates the phases and the headings of each Chapter.

Knowledge	Comprehension	Application		Analysis	Evaluation	Creation
Chapter I Algeria Profile	Chapter II Advertisement in Algeria	Chapter III The advertisement Creation and Transcreation	Chapter IV Transcreation Technique Legitimacy	Chapter V Analysing Transcreation Technique Application	Chapter VI Discussing the Transcreational Processing	Conclusion
I.1 Portrait of Algeria. I.2 Algeria's History. I.3 Algerian Society. I.4 Algerian Culture. I.5 Sports in Algeria. I.6 Media Potentials and ICT in Algeria.	II.1 Advertisement Definition. II.2 Advertisement Legislation in Algeria. II.3 Advertisement Subjects and Objectives. II.4 Advertising Methods in Algeria. II.5 Advertisement Language II.6 Advertisement Communication Modalities.	III.1 Unsettling Transcreation Terminological and Conceptual Confusion. III.2 Transcreation Functionality Definition in academic area. III.3 Transcreation Functionality Definition in Translation Industry. III.4 The Study of Advertisement Creation Circumstances. III.5 Transcreation Services for Advertisement Transmission. III.6 Transcreation Technique	IV.1 Transcreation Dichotomy on a Larger Scale. IV.2 Target Theories for Socio-culturalism Paradigm. IV.3 Theory of Variation as the Philosophy of Nature. IV.4 Globalisation and Localisation for the New Economic World Order. IV.5 Theory of Value Creation in Business. IV.6 Communication Theories for the Inter-semiotics Paradigm.	V. Transcreation Technique Model. V.2 Analysis Table of Transcreation Technique Application. V.3 The Algerian Expression Poly-system via Communication Modalities. V.4 Analysing the Lingual Communication Modal. V.5 Analysing the Visual Communication Modal. V.6 Analysing the Aural Communication Modal. V.7 Analysing the Spatial Communication Modal.	VI.1 Discussing the Transcreation of the Lingual Communication Modal. VI.2 Discussing the Transcreation of the Visual Communication Modal. VI.3 Discussing the Transcreation of the Aural Communication Modal. VI.4 Discussing the Transcreation of the Spatial Communication Modal. VI.5 Discussing the Transcreation of the Gestural	-Summary of the Findings. ▪ Identifying Transcreation Processes. ▪ Defining Transcreation. -Synthesis and Conclusions. -Recommendations. -Implications for further Research.

		Application on Advertisement.		V.8 Analysing the Gestural Communication Modal. V.9 Analysing the Multimodal Communication.	Communication Modal. VI.6 Discussing the Transcreation of the Multimodal Communication VI.7 Theoretical Findings Projection on the Analytical Study Results.	

Table 01: Table of the Thesis Headings

The thesis pyramid design has illustrated a better understanding and, especially, a better learning of the subject matter of 'transcreation'. The pyramid consists of six phases. They mark the thematic progression of the present research, in its harmonious evolution. When projecting the six phases of the research project, the design appears as follows:

- **The Knowledge phase** has introduced *Algeria Profile,* in Chapter I. This part has identified the Algerian expression poly-system, showing its diversity and hybridity. It has introduced the identity of Algeria from different patterns: *Algeria's portrait, history, society, culture, sports,* and *media. Algeria's portrait* introduces the internal overview of Algeria the State and the external overview regarding the exterior relationships of the country with the rest of the world nations. *Algeria's history* narrates the past events over the years and introduces the present time circumstances of the country. The history reflects on the events that have contributed in identifying Algeria's identity. Two remarkable stages have deeply-rooted impact on Algeria: the Arabs settlement and French colonialism. *Algeria's society* introduces the political and economic regimes that rule the country. *Algeria's culture* introduces spoken languages, religion, art, and traditions. *Algeria's sports* introduce the national sport and its value, in the country to the locals, and the rest of the sports competitions. *Algeria's media* introduces the potential of the traditional, the modern media platforms and the ICT, in Algeria. Moreover, it introduces legislative regulations for media activity, including advertising activity. These six patterns contribute in identifying the communication creation and, subsequently, transcreation, under specific space-time framing. In other words, the knowledge phase represents the basis that, descriptively, provides ample information about Algeria, as a specific target space framing of the present study.

- **The Comprehension phase** has explained the *Advertisement in Algeria,* in Chapter II. This section has elucidated the nature of the advertisement expression, through the explanation of the legal, ethical, and professional frame of the advertising activity, in Algeria. This part has introduced the definition, the legislation, the subjects & the objectives, the methods, and the communication modalities of the advertisement. *Defining the advertisement* has always a link to 'attracting people's attention'. With time and with the evolution of the advertising activity, the advertisement has become an important source of money, in the business world. *The legislation rules*, in Algeria, regulate the advertising activity, according to the constitutional law that supervises the media, the press, and the publishing activities. The advertisement happens to have three subjects: announcement, product, or service. The announcement is a sort of information, in the advertisement, that

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has nothing to do with the sale process. The product and the service are the advertisement subjects that have a direct connection to the process of money and earnings. The advertisement expression potentials have various objectives: information, conviction, persuasion, incentivisation, and interaction. The advertising methods are two: the traditional mass media platforms and the online media platforms. The advertisement is a communicative message, introduced in one of these six different modalities: lingual, visual, aural, spatial, gestural, or multimodal. In other words, the comprehension phase represents the understanding of the advertisement expression nature and the advertising activity, in Algeria.

- **The Application phase** has demonstrated the *Advertisement Creation and Transcreation,* in Chapter III and *Transcreation Technique Legitimacy,* in Chapter IV. This part has related the process of creating and transcreating the advertisement to the theoretical framework, through the demonstration of valid connectivity between transcreation in academic area and in translation industry. This part has also connected transcreation and advertisement, as two main research topics, to several theories from different disciplines, such as communication, reception, semiotics, translation, socio-culturalism, philosophy, economics, discourse analysis, impact, and value creation. The application phase is a combination of two Chapters. Chapter III has first introduced *Unsettling Terminological and Conceptual Confusion of Transcreation*, simply, because the term has always been mistaken for adaptation, localisation, …etc. Second, transcreation pioneer scholars and the second-generation theorists have introduced transcreation definition to translation academic area. Practitioners, on the other hand, have introduced the definition of transcreation, according to the translation market perspective. *The Study of Advertisement Creation Circumstances* has consisted of collecting information concerning the audience to address, the market to win, the communicative content to create, and the socio-cultural norms to create from the advertisement expression. The transcreation services for the advertisement transmission have also passed through the same steps as the advertisement creation. However, the change in direction is towards the new target destination of: the audience to transcreate to, the market to study, the transcreation of the communicative content, and the sociocultural norms to refer to, in order to transcreate the target advertisement. *The Application of the Transcreation Technique* in transcreating the advertisement happens to work from three different starts: the actual source version, the referent version, or the source-idea version. In other words, the transcreation technique is always capable of transcreating the advertisement expression from an actual source or simply from the idea that most of the time is the suggestions of the new clients for their new marketing objectives, or of the transcreators due to their expertise.

Moreover, Chapter V has proved *the Transcreation Technique Legitimacy*, through the collection of various theories that happen to justify the use of the transcreational processing, for transcreating the advertisement content. First, *the transcreation dichotomy* justifies the use of transcreation, simply, because the direct translation, which is the source-centric translation, has become on many occasions, unfunctional. Therefore, many translation procedures and approaches have appeared to orient the translation toward the target destination. The translation dichotomy illustrates the level of word/expression,

the inclination of linguistics/meaning, the concern of form/content, and the direction of source/target. Second, *Skopos theory, theory of culture, and negotiation theory* represent the target theories of the socio-culturalism paradigm. *The theory of variation* is, actually, the transcreation theory. Leibniz gave different nominations to transcreation, such as change, leap, motion, dynamicity, …etc., simply, because all these names happen to have the same function. *Globalisation and localisation* have helped transcreation to be worldwide popular. Transcreation is capable of transcreating the advertisement content, whether the target audience belongs to the global or the local market. *The theory of value creation* in business favours the change on the old states of the product, service, or advertisement, to add more value and a better vision status to the new one. *The theories of semiotics, discourse analysis*, and *impact* all come under the communication theory of the inter-semiotics paradigm. The application phase is simply the link that demonstrates how to perceive the application of the transcreation technique, in translation academic area and the translation market, for transcreating the advertisement content.

- **The Analysis phase** has examined the *Transcreation Technique Application* of the case study: *Mono-&-Multimodal Advertisements in Algeria from 2011 to 2021,* in Chapter V. This part has analysed 33 transcreated advertisements, contrasted to 27 actual source/referent versions. The examination of the 06 different modalities of the advertisement expression has been according to the Algerian expression poly-system nature. It is also important to note that each modal has introduced various possible ways of communicating: 11 cases for the lingual modal, 13 cases for the visual modal, 02 cases for the aural modal, 03 cases for the spatial modal, 02 cases for the gestural modal and 02 cases for the multimodal. They make 33 advertisements communication models, in total. This part has also introduced *Transcreation Technique Model,* to demonstrate how close the relationship between transcreation application and communication elements is. The *Transcreation Technique Model* has helped in creating the *Analysis Table of the Transcreation Technique Application,* eventually. The latter represents the table on which the analysis of the transcreated advertisements has taken place. On top of that, the expression poly-system, in Algeria, happens to be very rich and diverse, simply, because Algeria is a multilingual and a multicultural country. In other words, the analysis phase consists of the examination of the advertisements, to compare and describe the transcreational processing to the first creation conditions of the advertisement.

- **The Evaluation phase** has assessed *Discussing the Transcreational Processing,* in Chapter VI. This part has debated transcreation processes through the projection of the theoretical contributions, on the application of the transcreation technique, in the translation market. This phase has introduced the discussion of the advertisements, distributed on six modalities: lingual, visual, aural, spatial, gestural, and multimodal, to justify and demonstrate how the technique is dealing with the transcreation of the advertisements, when introduced according to the Algerian expression poly-system. The evaluation phase shows how flexible and efficient transcreation is. Transcreation appears to have several processes to use when transcreating the advertisement into the target expression.

- **The Creation phase** has developed the *Conclusion* as the final stage. The Conclusion consists of a *Summary of the Findings*, for identifying and defining transcreation processes and the technique of transcreation, in terms of its functionality perspective, *Synthesis & Conclusions*, *Recommendations,* and *Implications for Further Research*. This final piece has elaborated transcreation theory to its application in transcreating the advertisement content. Such closing demonstrates how original and ample the present research is, especially, in introducing a clear vision that helps in the understanding of transcreation technique in academic area as in translation industry, from the 17th century in philosophy until nowadays in the 21st century in the translation discipline. The core of its meaning happens to be the same, in the fact of making changes to the source content. The shift is in its evolution, for being applied on various content types, from poetic to operative content such as: advertisement, video games, …etc. It is, simply, an expansion in practice and a proof of its versatility.

On top of that, the thesis has consisted of a table of content, an introduction, a summary in Spanish language and a referential part that constitutes of a list of keywords and key concepts, a list of the main scholars' biographies, a list of figures, a list of tables, corpus, and an index. Briefly speaking, the Chapter's projection on the the thesis pyramid has clarified its thematic progression.

- **Bibliography Categories**

The reference taking has been retrieved from three kinds of sources. Diversifying the references has been very enriching to the research project's fundament, in order to provide justifiable, credible, and theory-matching interpretations and discussions. The thesis bibliography has helped in introducing decent conclusions, at the end. The three sources are as follows:

- **Primary Sources:** They are the primary scientific literature. They are original records of authentic studies that belong to the academic context. The first category of sources is from theses, dissertations, scholarly journal articles of research-based, books, government reports, autobiographies, interviews, archives, manuscripts materials, photographs and video recordings. For instance, the book *Publicidad y Traducción* of Bueno García (2000)[28] has introduced original analyses and conclusions regarding the similarity that joins the process of the creation to the process of the transcreation of advertisements.

- **Secondary Sources:** They are secondary scientific literature. They are the second study of research topics, from the primary scientific literature, to provide more interpretations, analysis, or critics. In other terms, these resources start their investigations from original records. The secondary sources' citations can be from edited works, reviewed writings, textbooks, books, articles, and websites that interpret or review research works, histories, biographies, or studies of criticism. Briefly speaking, secondary scientific literature introduces interpretations. These interpretations constitute the analyses and commentaries. In the present thesis, the Brazilian scholar, Vieira (2012)[29], has introduced studies in sort of interpretations regarding De Campos's contributions, concerning transcreation. Thanks to the Brazilian scholar, it has been possible to understand one of De Campos's descriptions

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[28]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere
[29]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London: Routledge.

of transcreation; 'the cannibalism', which is not what comes first in mind as brutality in the Brazilian culture.

- **Tertiary Sources:** They are the popular science literature. They are the sources that work on the principle of collecting, indexing, compiling, gathering, listing, classifying, or organising other sources. The citations of the tertiary sources are retrieved from websites, dictionaries, encyclopaedias, bibliographies, directories, chronologies, databases, statistics, population registration books, guidebooks, manuals, handbooks, textbooks, and indexing & abstracting sources. For instance, the Encyclopaedia Universalis has introduced up-to-date information regarding the recent population census data of (2022)[30].

At this point, it is important to start the research project Chapters by saying that transcreation, as a concept, belongs first to the philosophy discipline. The concept has made an interdisciplinary leap to the translation. Our focus examines the application of the transcreation technique, in translating the mono-&-multimodal advertisement, in Algeria, from 2011 to 2021. It is of a great help to shed the light o: the space framework: Algeria, the discipline under study: advertisement, and the theoretical context: from philosophy and translation that puts transcreation and some theories and approaches on one direction/spectrum, for having the same principles and functionality.

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[30] Ageron, C. R., Souiah, S. A., Stora, B. & Vermeren, P. (2023). Algérie: Géographie. In Online Encyclopaedia Universalis.https://www.universalis.fr/encyclopedie/algerie/1-geographie/ Consulted on: 16/04/2023

CHAPTER I
ALGERIA PROFILE

CHAPTER I: ALGERIA PROFILE
Road Map:
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I.7 Recapitulation

CHAPTER I: ALGERIA PROFILE

The initial Chapter, '*Algeria Profile*', is introducing the knowledge background, of this study. This part represents the basis of the thesis pyramid design. The Chapter consists of six headings, supported by their subheadings and a recapitulation, at the end. The six introduced points are presenting Algeria, on a larger scale, from *Portrait, History, Society, Culture,* and *Sport* to *Media*. They are introducing the identity of Algeria. Out of the inductive reasoning, the Algerian identity is contributing, eventually, to the identification of the Algerian expression poly-system, as a whole. As a fact, linguistic appearances only are not enough to define what communication is. Moreover, multilingualism and multiculturalism are all present and observable phenomena, in the Algerian space-time framing. Therefore, the collection of these identifiers is very important as a start. These topics represent the knowledge part that builds and strengthens the basis of the present doctoral thesis.

The Algerian advertisement is representing the case study of the thesis. It is fundamental to conduct the research through a reasonable thematic progression, by passing from a general to a specific conception and conceptualisation of the research topic. In other words, the understanding phase, which comes in the second position of the thesis pyramid design, is succeeding the knowledge phase, which comes in the first basic position. Therefore, the first Chapter is including the identification of the Algerian identity and, eventually, the Algerian expression poly-system. The second Chapter deals with the study of the Algerian advertisement, for being a communicative expression. Subsequently, it takes, not just the language but also, the whole expression poly-system, as an element of use, in the translation, or precisely speaking, the transcreation of the advertisement content.

The structure of the first Chapter introduces, on purpose, the diversity, in Algeria. However, the focus is more on the linguistic and the socio-cultural aspects, under the case study space-time framing. The latter represents the circumstances under which the creation and the transcreation of the advertisement take place.

I.1 Portrait of Algeria

The first heading, *'Portrait of Algeria'*, introduces the internal and the external overviews, of Algeria. It is a reflection of the country, from the inside structure and the outside relations. This section represents an image, that all of the following points provide about the portrait of Algeria: from the official name, the State, geography, demography, and neighbourhood to collaborations.

I.1.1 Internal Overview

On the internal level, Algeria appears to be so unique, in comparison to so many nations, around the world. The distinctive element is apparent in the country's geography. It is the reason number one in creating possibilities for diversity to take place, in the country. Diversity is giving space for languages and cultures to change and, eventually, to evolve. In addition to that, more introduced topics are in the upcoming subheadings, to identify Algeria, on the internal level.

I.1.1.1 Nomination

Algeria, [in Arabic: [*al-Yazā'ir*] - [الجزائر] - [Es: Argelia], according to some popular stories, means [Eng: Islands – Es: Las islas], and to others, it means [Eng: A visitor has come – Es: Un visitante ha venido], from the Algerian dialect expression [زائر ج].

Algeria is a sovereign in modern history. It has possessed and has exercised its supreme authority, since 1962. The latter represents the announcement of 'Algeria the independent', after 132 years of French colonisation.

The official name of Algeria is the '*People's Democratic Republic of Algeria*'[31]. The equivalent, in Arabic, is [الجمهورية الجزائرية الديمقراطية الشعبية]. The pronunciation of the Arabic expression would go as follows: [al-Jumhūriyya al-Jazāʾiriyya ad-Dīmuqrāṭiyya ašŠaʿbiyya]. The official name reveals the nature of its governance. Algeria is democratic. The Algerian people have the voice to take decisions regarding the election of governors. The representatives deliberate to decide legislation too. Algeria is a republic. The Algerian people are an important figure in ruling the country. The governing period goes in terms for the Head of the State and all the High Political Officials, such as the ministers.

Algeria has also gained many names, on the descriptive level. They are '*Africa's Gate*' and 'the *Continent Country*'. The strategic location and the wide territorial surface of the country have accredited all these nominations to it.

I.1.1.2 Algeria the State

'Algeria the State' is a subheading that introduces the capital, the latest administrative division, the Government constituents: (the Head of the State, Government structure, and ministries), the Constitution, and the State identifiers: (flag, anthem, currency, national symbols, and world heritage properties).
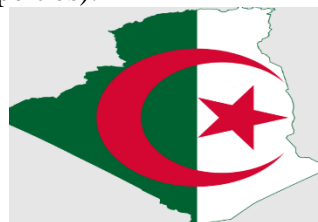
Figure 02: Map of Algeria the State[32].

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[31]ISO website. (2023 updates). Country Code Collection: DZ Algeria. In ISO: Online Browsing Platform https://www.iso.org/obp/ui/#iso:code:3166:DZ Consulted on: 16/04/2024

[32] Wikimedia website. (2023 updates). Flag and Map of Algeria. Available at: https://upload.wikimedia.org/wikipedia/commons/thumb/f/f3/Flag_and_map_of_Algeria.svg/2068px-Flag_and_map_of_Algeria.svg.png Consulted on: 16/04/2024

Algeria's capital is Algiers. It is a Mediterranean city, situated in the central north of Algeria. It is the smallest province, in the country. It represents 0.03% of the total area, at 363 km². However, it is the largest urban city and the most populous one, in the country with a population of 2.988.145[33] and 5.000.000[34] of urban agglomeration. It is the political, economic, touristic, and cultural capital of Algeria.

The structure of the administrative division, in Algeria, is on three levels, relating to the territorial organisation: A. Province; Wilaya. B. Prefecture; district or Daira. C. Municipality; commune or *Baladiya*. According to the last administrative division, in 2019[35], the provinces become 58 Wilaya, instead of 48, since 1984 former division. The 'Wali' is the political title, given to the person in charge of governing the province. Moreover, there are 547 prefectures and 1541 municipalities, across the country. The political map and the table, below, illustrate them all.
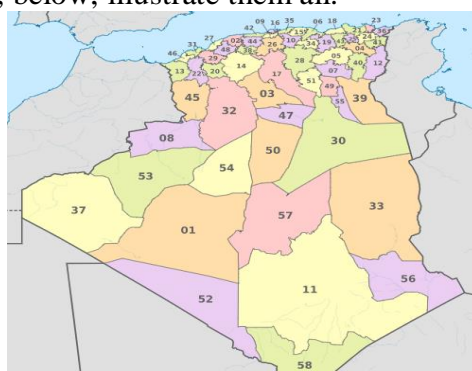
Figure 03: 58 Algerian Provinces[36].

Code	Province	Pref.	Mcp.	Code	Province	Pref.	Mcp.
01	Adrar	06	16	30	Ouargla	06	10
02	Chlef	13	35	31	Oran	09	26
03	Laghouat	10	24	32	El Bayadh	08	22
04	Oum El Bouaghi	12	29	33	Illizi	02	04
05	Batna	21	61	34	BorjBouArréridj	10	34
06	Bejaïa	19	52	35	Boumerdès	09	32
07	Biskra	10	27	36	El Tarf	07	24
08	Bechar	06	11	37	Tindouf	01	02
09	Blida	10	52	38	Tissemsilt	08	22
10	Bouïra	12	45	39	El Oued	10	22
11	Tamanrassat	03	05	40	Khenchela	08	21
12	Tebessa	12	28	41	Souk Ahras	10	26
13	Tlemcen	20	53	42	Tipaza	10	28
14	Tiaret	14	42	43	Mila	13	32
15	Tizi Ouzou	21	67	44	Ain Defla	14	36
16	Algiers	13	57	45	Naâma	07	12
17	Djelfa	12	36	46	Ain Temouchent	08	28

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[33]Population Data website. (2002/2023). Population Data: Population in Algeria. Creative Commons - ISSN 1708-5713. https://www.populationdata.net/pays/algerie/divisions Consulted on: 16/04/2024
[34]Misachi, J. (2019). World Atlas: Society - Biggest Cities in Algeria. https://www.worldatlas.com/articles/biggest-cities-in-algeria.html Consulted on: 16/04/2024
[35]Law no. 19-12 of December 11, (2019), relating to the territorial organization of the country. [Archive], on joradp.dz, Algerian Official Journal no. 2019-078, December 18, 2019, p. 12 et seq. http://www.joradp.dz/FTP/jo-français/2019/F2019078.pdf. Consulted on: 04/16/2024
[36]Administrative Division: Algeria. Creative Commons. In Online Wikimedia. https://upload.wikimedia.org/wikipedia/commons/4/43/Algeria%2C_administrative_divisions_2019_-_Nmbrs_-_colored.svg Consulted on: 16/04/2024

18	Jijel	11	28		47	Ghardaïa	07	09
19	Setif	20	60		48	Relizane	13	38
20	Saïda	06	16		49	El M'Ghair	02	08
21	Skikda	13	38		50	El Menia	02	04
22	Sidi Bel Abbes	15	52		51	Ouled Djallel	02	06
23	Annaba	06	12		52	Bordj Baji Mokhtar	01	02
24	Guelma	10	34		53	Beni Abbès	06	10
25	Constantine	06	12		54	Timimoun	04	10
26	Medea	19	64		55	Touggourt	04	11
27	Mostaganem	10	32		56	Djanet	01	02
28	M'Sila	15	47		57	In Salah	02	03
29	Mascara	16	47		58	In Guezzam	02	02

Table 02: Administrative Division in Algeria

The current Head of the State is the President Abdelmajid Tebboune, for a presidential term of five years, from 2019 to 2024. The president's mandate is, by choice, extendable to another quinquennial term. Algeria is a multiparty Republic. The popular vote decides who the elected political figure can rule the country. The president has constitutional authority. He is eligible to appoint or discharge cabinet members. The structure of the Government is bicameral. It has two houses: A. Council of the Nation. B. National Assembly of the People. The current Head of the Government is the Prime Minister Ayman Ben Abderrahmane. There are 32 ministries, according to the last ministerial reshuffle, in September 2022[37]. Since the post-colonialism era, Algeria has issued eleven reviewed versions of the Algerian Constitution respectively, in 1963, 1976, 1979, 1980, 1988, 1989, 1996, 2002, 2008, 2016, and 2020. The 1989 version represents Algeria's jump into the multiparty political system, capitalism's explicit adoption, and media plurality. The current 2020 Constitution[38] is composed of a preamble, which represents the introduction of the Constitution. It demonstrates the eventful and the heroic history of Algeria that illustrates people's sacrifices. The Constitution consists of four parts. Part I is entitled: "General Principles Governing the Algerian Society". Part II is "Organisation of Powers". Part III is "Control and Consultative Institutions". Part IV is "Constitutional Revision and Transitional Revision". The whole Constitution in total, has 13 Chapters and 240 articles. The Algerian Constitution is inspired, partially, by French juridical laws and, largely, by the Islamic doctrine rules[39].

Algeria has the basic forms of Government: A. Source of power, represented in the economic resources. B. Power of ideology, represented in ethics, beliefs, convictions, and morals of the country. C. Power of structure, represented in the defence system. Moreover, the people, the territory, and the political power represent the fundamental constituents of the State.

The State identifiers are the national anthem 'Qassaman' [The Pledge]. The revolutionist poet, Moufdi Zakaria, authored the anthem, in five stanzas. "By the people! For the people!" is the State motto. Dinar is the State currency, symbolised as DZD. According to the Bank of Algeria, 1€= 148.97DZD - 1$= 135.13DZD (16/04/2023 estimation)[40]. The country's symbols are a five-pointed star and long horns crescent, fennec[41] , and green or

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[37] Dib. N. (2022). Le Président Tebboune Procède à un Remaniement Ministériel. [Archive], on www.aps.dz. Consulted on: 16/04/2024

[38] Algerian Government. (2020). Algeria's Constitution. https://www.constituteproject.org/constitution/Algeria_2020.pdf?lang=en Consulted on: 16/04/2024

[39] Britannica Encyclopaedia website. (2023 updates). Countries of the World: Algeria. Justice in Algeria. https://www.britannica.com/place/Algeria/Justice Consulted on: 16/04/2024

[40] Bank of Algeria website. (2023 updates). Online Currency Checker. Available at: https://www.bank-of-algeria.dz/taux-de-change-journalier/ Consulted on: 16/04/2023

[41] Noor, N. (2023). National Symbols of Algeria. https://symbolhunt.com/algeria/ Consulted on: 16/04/2024

white colours. The star, crescent, and colours are signs from the national flag. Fennec is the native animal of the Algerian North African Sahara. UNESCO has registered, in the last century, seven world heritage properties, under Algeria's name. They are Beni Hammad Castle 1980, Qasbah of Algiers 1992, Djemila 1982, M'zab Valley 1982, Tassili n'Ajjer 1982, Timgad 1982 and Tipaza 1982. All of them are either natural or cultural world heritage sites, except for Tassili n'Ajjer; it is a mixed world patrimony, of both natural and cultural categories[42].

I.1.1.3 Algeria's Geography

Algeria's geography is, significantly, substantial. The country is classified as the number one biggest country in the Arab world and of the continent of Africa after the division and the split of Sudan, in 2011[43]. It is the 10th in the world[44], in terms of its area. Algeria is a coastal, fertile, and Saharian country. The territory is 100% land and 0% water. However, the inland water surface is at 1km^2, approximately[45]. The maritime claims are in 32-52 nautical miles[46].

In location, Algeria's GPS coordinates are 28° north of latitude and 03° east of longitude[47]. Algeria's time zone is +1 hour to GMT, all around the year. No DST- Daylight Saving Time changes are applicable. The borders are coastal and inland. The Mediterranean Sea surrounds Algeria, from the north in 1622 km[48] long. The rest of the neighbouring borders are all seven African countries. The land borders, in total, are 6734 km[49]. Algeria shares 1559 km with Morocco from the west, 1376 km with Mali from the south, 982 km with Libya from the east, 965 km with Tunisia from the east, 956 km with Niger from the south, 463 km with Mauritania from the west and 42 km with Western Sahara, 'the disputed territory'[50], from the west.

Figure 04: Algeria Location[51]

[42]UNESCO website. (2023 updates). World Heritage Convention: Algeria. https://whc.unesco.org/en/statesparties/dz Consulted on: 16/04/2024

[43]BBC News. (2023). Sudan Country Profile. https://www.bbc.com/news/world-africa-14094995 Consulted on: 16/04/2024

[44]WorldoMeters website. (2023 updates). Geography: Largest Country in the World. https://www.worldometers.info/geography/largest-countries-in-the-world/ Consulted on: 16/04/2024

[45]WorldoMeters website. (2023 updates). World Population: Algeria. https://www.worldometers.info/world-population/algeria-population/ Consulted on: 16/04/2023

[46]Central Intelligence Agency website. (2020, June 2nd). The CIA World Factbook 2020-2021. Skyhorse. p. 158. ISBN 978-1-5107-5826-1. Available at: https://www.skyhorsepublishing.com/9781510758261/the-cia-world-factbook-2020-2021. Consulted on: 16/04/2024

[47]Central Intelligence Agency. (2021). The World Fact Book: Algeria. https://www.cia.gov/the-world-factbook/about/archives/2021/countries/algeria/ Consulted on: 16/04/2024

[48]Kacemi, M. (2011). Protection and Development of the Coastal Areas in Algeria: Legislation and Instruments. The Case of Oran's Coastal Areas. *Caribbean Studies* (20). doi:10.4000/etudescaribeennes.5959.

[49]Anderson, E.W. & Anderson, L.D. (2013). *An Atlas of Middle Eastern Affairs*. London/Philadelphia: Routledge. p. 92. ISBN 978-1-136-64862-5.

[50]Simon, S. (2014). Western Sahara. Self-Determination and Secession in International Law. In: Walter, C., von Ungern-Sternberg, A., & Abushov, K. (Eds.). Oxford: Oxford University Press. P.262. ISBN 978-0-19-100691-3.

[51]Wikimedia website. (2023 updates). Algeria Location. Creative Commons. Available at: https://upload.wikimedia.org/wikipedia/commons/2/2b/DZA_orthographic.svg Consulted on: 16/04/2024

In geography, the Algerian territory is estimated at 2.381.741 km^2. The distance from the east to the west is 2400 km wide, and 2100 km long from the north to the south[52]. The highest point is mountain Tahat at 3003 m[53]. The lowest point is Chott Melrhir at -40 m to the sea level[54]. The Desert covers the largest area of the total surface. It represents more than 80% of the whole territory. The rest of the land represents habitation, fertile farms, infrastructure sites, and diverse landscapes. The urban area represents 72.2%. The rural area represents 27.4%[55]. Algeria is rich in forests, hills, mountains, oases, lakes, valleys, rivers, islands, and most importantly, geothermal resources. Fauna, in Algeria, is also diverse. The country's original animal is the fennec. It is also so common to see gazelles, camels, jackals, leopards, cheetahs, and bird species, in the Sahara. However, in the north, it is common to see domestic animals such as horses, dogs, sheep, cows, cats, …etc. In the forests, wild animals such as wild pigs, Barbary macaques, and monkeys are also common to see.

In climate, Algeria is a four-season country. However, summer is the longest season. The temperature goes very high. It is also important to note that Algeria is a very big country. It has subtropical and tropical climate. According to the temperature records, they indicate that 51.3° was the hottest temperature, in Ouargla City in 2018, from 1949 to 2022 study[56]. The lowest temperature was -13.8°, in Mecheria, Naâma city, in 2005. However, these records are not stable, nor reflective. Climate change manifests in higher or lower temperature degrees. The heaviest precipitation fell in the Jijel Port region. The driest region is next to Ain Salah City. As noticed, the weather varies from the north to the south of the country.

In environment, Algeria's land is fertile and arid. However, the environmental and natural issues may be soil erosion, mudslides, desertification, floods, pollution, forests fire, drought, and earthquakes, incidentally[57].

I.1.1.4 Algeria's Demography

The resident population, in Algeria, is estimated at 44.903.225, according to the last census of 2022[58]. The demonym is Algerian. However, the ethnicities are diverse[59]. The population consists of 59.1% of Algerian Arabs, 23.2% of Berber, 14.5% of Bedouin Arabs, 03% of Arabised Berber, and 0.2% of other foreigners. The Berber people are the indigenous of Algeria. They reside in scattered groups, across the country. However, three major cities gather them in larger numbers: Tizi Ouzou, Bejaia, and Batna. Arabs are the locals. The vast majority of the Algerian population is of Arab ethnicity. A minority of foreigners, from all

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[52]Nations Encyclopaedia website. (2023 updates). Algeria: Location, Size and Extent. Advameg.Inc. https://www.nationsencyclopedia.com/Africa/Algeria-LOCATION-SIZE-AND-EXTENT.html Checked on: 16/04/2024

[53]World Data website. (2015/2023). Geography: Algeria. https://www.worlddata.info/africa/algeria/index.php Consulted on: 16/04/2024

[54]Ibid

[55]Britannica Encyclopaedia website. (2018). World Data: Algeria Urban and Rural Pie Chart. https://cdn.britannica.com/28/183828-050-5BC982EF/World-Data-pie-chart-Algeria.jpg Consulted on: 16/04/2024

[56] World Data website. (2015/2023). Climate in Algeria. https://www.worlddata.info/africa/algeria/climate.php Consulted on: 16/04/2024

[57] Central Intelligence Agency. World Fact Book. (2021). World Factbook: Algeria – Environment. https://www.cia.gov/the-world-factbook/about/archives/2021/countries/algeria/#environment Consulted on: 16/04/2024

[58]Knoema Atlas Mondial website. (2023 updates). Algérie: Données Démographiques. https://knoema.fr/atlas/Alg%c3%a9rie/Population Checked on: 16/04/2024

[59] Britannica Encyclopaedia website. (2000). Algeria: Ethnic Composition. https://cdn.britannica.com/30/183830-050-70282F73/World-Data-ethnic-composition-pie-chart-Algeria.jpg Consulted on: 16/04/2024

over the world, represents the least percentage. The north of the country is the most habitable area. The south has the least population because the big Sahara is the hottest place on the planet. The temperature is unbearable, where it may surpass the 50°C.

The ethnic diversity results from a mixed combination of people of different tongues, cultures, traditions, and even physical features, due to historical events, immigration, migration, and the settlement of different races, in Algeria.

I.1.2 External Overview

On the external level, the type and the nature of relations identify the status and the position that Algeria has with the near and far neighbours. Whether on the communitarian, continental, or international level, Algeria is an active part, in building and maintaining interest relations with its counterparts. The Algerian State is also contributing to bring nations in conflict to the table of negotiations in the Arab region[60] and for Palestine[61].

Algeria is in tight relations with many countries that share the same ideology or interest. It builds collaborations with the exterior world, for diplomatic, educational, cultural, or economic motives and more.

I.1.2.1 Algerian Neighbourhood

Algeria's location happens to belong to the North African and the Mediterranean regions. Algeria, Mauritania, Morocco, Tunisia, and Libya are forming the Arab Maghreb Union[62], since 1989. It is political and economic organisation. It aims at calling the countries' members for unity and solidarity and for facilitating the transportation of people and goods, …etc. However, the union is not being able to convince the countries' Governors to take actual decisions, due to political issues regarding the Western Sahara independence or permanent Moroccan guardianship.

On the intercontinental level, Algeria and other nine occidental Mediterranean countries are forming the Dialogue 5+5[63]. The whole members, from the west to the east, are Mauritania, Morocco, Algeria, Tunisia, and Libya from the southern Mediterranean shore and Portugal, Spain, France, Italy, and Malta from the northern Mediterranean shore. The whole members, since 1995, have aimed at discussing topics regarding education, tourism, economy, climate change, sustainable development, …etc.

I.1.2.2 Collaborators of Algeria

Algeria is tying knots with many collaborators, around the world, and in several domains. The common interest is the capital of all members taking part.

On the communitarian level, Arab League[64] is a regional organisation, founded in 1945. It gathers currently 22 members from the Arab world. It aims at strengthening the relations between the Arab Nations. The League has multiple institutions that manage to organise and guarantee good relations with the Arab Nations, regarding unity, education, economics, and cultural matters. The Arab League has principal institutions, such as the Council of the Arab League, Joint Defence & Economic Co-operation Treaty, Economic & Social Council of the Arab League, Joint Defence Council of the Arab League, and other

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[60] Algeria Press Service website. (2023). 32nd Arab Summit: President Tebboune reiterates inevitability of reform, need to improve joint Arab action. Available at: https://www.aps.dz/en/algeria/tag/Arab%20Summit Consulted on: 16/04/2024

[61] United Nations. (2024). Gaza: Security Council passes resolution demanding 'an immediate ceasefire' during Ramadan https://news.un.org/en/story/2024/03/1147931 Consulted on: 16/04/2024

[62] Arab Maghreb Union website. (2023 updates). Historique. https://maghrebarabe.org/fr/historique/ Consulted on: 16/04/2024

[63] Med Think 5+5 website. (2023 updates). Le Dialogue 5+5. Available at: https://medthink5plus5.org/le-dialogue-55/ Consulted on: 16/04/2024

[64] League of Arabs States website. (2020). Directory: Home page. Available at: https://arab.org/directory/league-of-arab-states/ Consulted on: 16/04/2024

important offices, such as Refugee, Anti-Narcotic and the Information Offices. It also has ministerial councils, such as Foreign Affairs, Information, Internal Affairs, Justice, Infrastructure, Transportation, Environment, Communication, Electricity, Tourism, Social Affairs, Sports & Youth, and Health. Defence Council, Economic & Social Council & Educational, Cultural and Scientific Organisation are all councils that have subsidiaries in solving political, economic, and cultural matters. However, the Arab League does not have an army. It has a peace-making force. It is important to note that all these unions, councils, and organisations have obstacles of not reaching their goals, due to political issues, such as the stand of some Arab Governors against their people or territorial conflicts and more.

On the continental level, first, the African Union[65] consists of 55 members, founded in 2002. It has replaced the Organisation of African Unity, since 1963. The union aims at unity, solidarity, peace, democracy, security, and corporation. The African Union has several institutions, such as the Executive Council, Permanent Representatives Committee & Economic, Social, and Cultural Council.

Second, the Union for the Mediterranean[66] consists of 42 members. Twenty-seven nations are European Union countries. Fifteen are the actual Mediterranean countries. It has existed since 2008. The Union for the Mediterranean works on the following projects: business development & employment, higher education & research, social & civil affairs, energy & climate action, transport & urban development, water, and environment & blue economy.

On the international level, first, the UN – United Nations[67] is an intergovernmental organisation. It consists of 193 world sovereign countries, currently. The organisation has worked on peace-making, security, human rights, economic development and humanitarian assistance, environment, climate, and many other global issues, since 1945. The structure of the organisation is the following: General Assembly, Security Council, UN Secretariat, International Court of Justice, Economic & Social Council, and specialised agencies, such as UNESCO, IMF, WHO, …etc., and other bodies, such as WTO and UNHCR.

Second, the Organisation of the Petroleum Exporting Countries OPEC[68] consists of 13 members. Since 1960, the countries' members have worked on giving major influence on global oil prices.

Third, diplomatic relations are taking place, in Algeria, for the common interest that joins and gathers world nations. Algeria has 96 embassies and 34 consulates, abroad. Moreover, Algeria hosts 91 embassies, 11 consulates, and other diplomatic mission representations[69].

To summarise, the foreign relations that Algeria holds with communitarian, continental, and international organisations, councils, and unions, identify the country as a collaborator, in the international movement toward corporations, progress, and solidarity, with the world's nations. The long list, of almost all Algeria's membership, is the following:

"ABEDA, AFDB, AFESD, AMF, AU, BIS, CAEU, FAO, G-15, G-24, G-77, IAEA, IBRD, ICAO, ICC (national committees), ICRM, IDA, IDB, IFAD, IFC,

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[65]African Union website. (2023 updates). About the African Union. Available at: https://au.int/en/overview Consulted on: 16/04/2024

[66]Union for the Mediterranean website. (2023 updates). Qui Sommes-nous. https://ufmsecretariat.org/fr/qui-sommes-nous/ Consulted on: 16/04/2024

[67]United Nations. (2023 updates). Online page: About us. https://www.un.org/en/about-us Consulted on: 16/04/2024

[68]Organisation of the Petroleum Exporting Countries. (2023 updates). Online page: About Us. https://www.opec.org/opec_web/en/17.htm Consulted on: 16/04/2024

[69]Embassy Pages. Algeria Embassies and Consulates. https://www.embassypages.com/algeria Consulted on: 16/04/2024

IFRCS, IHO, ILO, IMF, IMO, IMSO, Interpol, IOC, IOM, IPU, ISO, ITSO, ITU, ITUC (NGOs), MIGA, NAM, OAPEC, OIC, OPCW, OPEC, OSCE (partner), UN, UNCTAD, UNESCO, UNHCR, UNIDO, UNITAR, UNWTO, UPU, WCO, WHO, WIPO, WMO, WTO (observer)". CIA World Fact Book (2022)[70]

I.2 Algeria's History

Algeria's history is eventful. The remarkable key-eras of the Algerian history are five. The influences from the outsiders and the mixture of native aspects have made Algeria of today gaining distinctive aspects to its identity.

I.2.1 Prehistoric Era: Palaeolithic and Neolithic Civilisations

Before 10.000BC to 2000BC[71], some discoveries revealed that the human being took Algeria as a land for settlement. These traces showed that Oldowan (Sahnouni & Heinzelin, 1998)[72], engravings and paintings (Coulson & Campbell, 2010)[73] were in the north of the country and south in the Sahara.

I.2.2 Antiquity Era: Numidia Kingdom and Roman Empire

From 1250BC to 646CE, all of the Phoenician, Carthaginian, Roman, Vandal, and Byzantine civilisations crossed Algeria, for settlement or commercial purposes. However, from 3rdBC to 2ndBC[74], Numidia was the first established kingdom, in North West of Africa. It gathered all of Algeria and some parts of Morocco, Tunisia, and Libya. The Berber people were its folk. The kings were also Berber, such as Massinissa and Jugurtha. In 46 BC (Ibid), Numidia became a Roman Province.

I.2.3 Pre-and during the Middle Ages Era: Arabs Conveys, Spanish Enclave, and Ottoman Empire Regency

This era had been marked by the arrival of Arabs the conquerors. They took Algeria as a new land to settle for good. The Arab conveys started coming to the west of North Africa, in 647CE, through the incursion of Oqba Ibn-Nafaa. Dynasties of Rostomid (776-909), Fatimid (908-972), Zirid (972-1148), Hammadit (1007-1152), Almoravid (1052-1147), Almohad (1121-1235) and Zianid (1235-1556) continued their coming and settlement in North Africa, respectively.

Algeria witnessed many conflicts with the Spanish army 1505-1792. After losing half of its strong fleet, Algeria decided to join the Ottoman Empire 1518-1830 and became an Ottoman regency (Ibid).

It is also important to note that the geographical specifications of Algeria are not the same as those of the past. In addition to that, the Algerian territory is immense. This is what justifies the existence of different invaders, during the same period. For instance, the Ottoman regency was in Algiers region, in the Central North. The Spanish enclave was in Oran region, in the North West.

I.2.4 Modern Times Era: French Colonialism, Independence of Algeria and the Dark Decade

The most remarkable conflicts, which Algeria witnessed in modern history, are first the French colonialism, from 1830 to 1962. After 132 years of suffering and resistance, Algeria became free again. The second event was the Independence of Algeria, on July the

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[70]Central Intelligence Agency. (2021). The World Fact Book: Algeria. https://www.cia.gov/the-world-factbook/about/archives/2021/countries/algeria/ Consulted on: 16/04/2024

[71]Nations Online. (2023 updates). Algeria: History of Algeria. https://www.nationsonline.org/oneworld/History/Algeria-history.htm Consulted on: 16/04/2024

[72]Sahnouni, M. & de Heinzelin, J. (1998). The Site of Ain Hanech Revisited New Investigations at this Lower Pleistocene Site in Northern Algeria. *Journal of Archaeological Science*, 25(11), 1083-1101.

[73]Coulson, D. & Campbell, A. (2010). *Rock Art of the Tassili n Ajjer, Algeria*. New York: Abrams.

[74]Algerian Embassies website. (2023 updates). Algeria's History. https://www.algerianembassy.org.my/history.htm Consulted on: 16/04/2024

5th, 1962. The status of Algeria the sovereign put the country at the starting point of creating a State and managing the political, economic, and social issues after the colonialism. The country was even working on regaining back its identity concerning the Arabic language teaching and more. Third, the Dark Decade was in the 90s. Algeria was the victim of terrorist groups attacks. After the National Reconciliation Project in 1999, Algeria became safer. This security approach derived from the amnesty grace law that gave opportunities to the terrorists to stop causing damage and dismantle the groups in the country to become again pacific civilians (Zeraoulia, 2023)[75].

I.2.5 Contemporary Era: Algeria of the 21st Century

Algeria is a sovereign. It is a Republic and a Democratic country. The president rules for a five-year term. Algeria has a huge historical legacy. All of the settlers, invaders, or colonisers brought something new to the country. Despite the suffering and the sacrifices of the people, Algeria of today, celebrates its mixed ethnicity of Berber and Arabs, its multiparty politics activities, its mixed economic system of capitalism and socialism, its multicultural and most importantly multilingual backgrounds of Arabic, Berber, French-speakers, called Francophone and English-speakers, called Anglophone of the new generations. Some critics find this diversity conflictual and disputable. Conversely, the reality proves the contrary, when highlighting the rich repertoire that Algeria has, because it has always been a matter of perspectives and facts. Despite the diversity, the identity is still one.

I.3 Algeria's Society

The political and economic inclinations identify Algerian society. However, it is so hard to frame the country under one specific orientation. As a fact, Algeria has a mixed economic system, multiparty politics, and other diversities.

I.3.1 Political Regime: Algeria's political regime is republic and democratic. The political activity of the multiparty manages to introduce, to the Algerian society, the party representative who introduces the political party objectives. After the people's vote, one political figure becomes in charge of ruling the country, for a five-year term. The Head of the State becomes in charge of appointing the Prime and the rest of Ministers.

I.3.2 Economical Regime: In Algeria, the socialist regime was exercised on a larger scale, in the country. After the death of President Boumedienne (Roberts, 1987)[76], Algeria becomes encouraged to adopt the capitalist regime[77], particularly, after the revision of the constitution in 1979 and in 1989. Contemporarily, both regimes exist. In other words, Algeria has a mixed economic system. However, capitalism is the most encouraged regime to adopt, in the country. The economic institutions are exercising their activities as private facilities with total freedom, as public facilities with total governmental ownership, or as mixed institutions with foreign investors. At this level, the government owns 51% and the foreign partner owns 49% of shares.

I.3.3 Algeria's Business: Algeria is a rich country, in terms of energy resources. It comes at the 16th position[78] for oil world reserves, and 11th for gas world reserves. Algeria has tremendous solar energy potential, where a huge part of the North African desert is representing more than 80% of Algeria's total territory. Algeria has also incredible touristic

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[75] Zeraoulia, F. (2023). The National Reconciliation Process in Algeria During the Bouteflika's Era: The Official Narrative. Contemporary Review of the Middle East, 10(3), 220-250. https://doi.org/10.1177/23477989231176918

[76]Roberts, H. (1987). The Algerian Constitution and the Restructuring of State. *Capitalism. IDS Bulletin* 18(4): 51-56. DOI: 10.1111/j.1759-5436.1987.mp18004008.x

[77]Farsoun, K. (1975). State Capitalism in Algeria. *Merip reports*, (35), 3-30.

[78]WorldoMeters website (2023 updates). Oil Reserves: Algeria. https://www.worldometers.info/oil-reserves-by-country/ Consulted on: 16/04/2024

potential, due to the bio- and the geo-diversity, in the country. Algeria lives, mainly, on exporting energy resources. However, the list of importations is quite long. China, Turkey, and France are the main importation partners[79]. Western European countries are the biggest market importers of energy supplies from Algeria[80].

I.4 Algerian Culture

Culture is an umbrella term. Some cultural aspects are visible and very easy to identify in a given society. Others are invisible for their complexity. Hanley (1999:03)[81] study illustrates culture in an iceberg, simply, because the visible part of an iceberg is only the top of it. However, the invisible part is the biggest and the deepest.
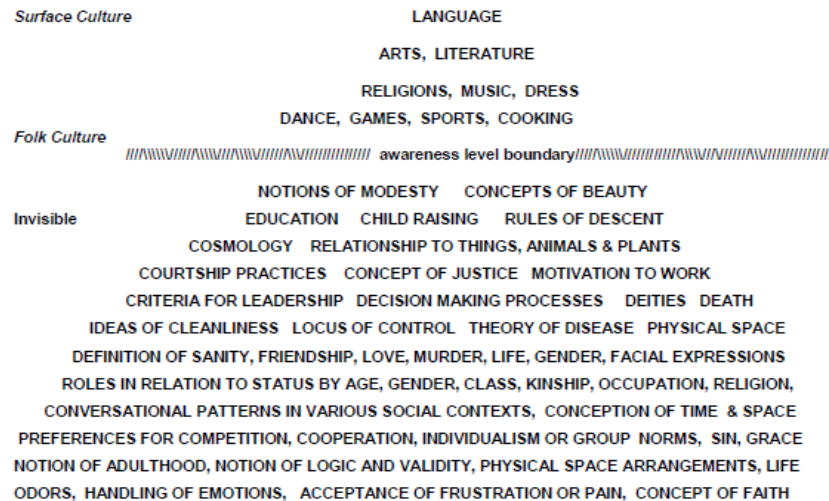
Figure 05: Cultural Iceberg Model - 1999

Therefore, understating the culture system for communication purposes is quite challenging. The communication poly-system, multilingualism, and multiculturalism identify the Algerian culture. Diversity is the most remarkable phenomenon. Algeria happens to gather people who speak in different languages. The diversity of the entire Algerian culture is taking no exception. The Space-time framing is offering opportunities for such phenomena to take place and evolve. The expressed languages in Algeria are numerous. Some are for vernacular and colloquial use. Others are for official, national, and formal use. The rest are for occasional use, mixed with the Algerian dialect, in forms of borrowing, code-switching, or code-mixing and this is what makes the hybrid combinations.

I.4.1 Algerian Lingual Expression System

Due to the crossing of so many foreign civilisations, dynasties, and empires on the Algerian territory, Algeria has acquired linguistic diversity. The use, change, and evolution of languages, in Algeria, are the result of historical, political, or cultural reasons. The nowadays categories of the used languages in the country are native, local, lingua franca, official, national, formal, foreign, non-oral, code-switching, and code-mixing language categories. It is important to note that some languages/dialects happen to belong to more than one language category. The following table highlight them all.

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[79]Britannica Encyclopaedia (2017). Algeria Major Import Sources. https://cdn.britannica.com/32/183832-050-40BBBB1C/World-Data-import-sources-pie-chart-Algeria.jpg Consulted on: 16/04/2024

[80]Britannica Encyclopaedia (2017). Algeria Major Export Destinations. https://cdn.britannica.com/33/183833-050-C881EF92/World-Data-export-destinations-pie-chart-Algeria.jpg Consulted on: 16/04/2024

[81]Hanley, J. (1999). Beyond the Tip of the Iceberg. *Reaching Today's Youth. The Community Circle of Caring Journal*, *3*(2), 9-12.

Language category	Spoken Languages in Algeria
Native/local languages	Berber languages (native), Algerian dialect (local), Hybrid Algerian dialect (local), Algerian netspeak language (local)
Lingua franca	Algerian dialect, hybrid Algerian dialect, Berber languages, French language
Official, national, and formal languages	Arabic, Tamazight
Formal and/or foreign languages	French language, English language
Non-oral language	Algerian Sign Language
Code-switching	Algerian dialect or Berber languages switched with French (according to the Algerian language mechanism)
Code mixing	Algerian dialect or Berber languages mixed with Arabic, French, English, Spanish, or Italian (as borrowing or code-mixing forms, without making changes on the used languages).

Table 03: Languages Categories in Algeria

The following subheadings explain, in-depth, which and how all these languages or dialects fit in these categories, and for what reason.

I.4.1.1 Vernacular and Colloquial Languages

The vernacular languages, in Algeria, are mainly the Algerian dialect, Berber languages, and French (especially, in urban cities). Concerning the colloquial languages that happen to be used, occasionally, are the Hybrid Algerian dialect (introduced in I.4.1.4 Code Mixing section) and French (but rarely, in rural villages).

The Algerian dialect is a spoken and a written language. The Algerian people, of all ages and all social classes, use it more than any other spoken language, in the country. It becomes used, widely, in written forms, since the ICT international companies have developed communication platforms for texting messages. To express the written form of the Algerian dialect, the Algerian people use the Arabic alphabet. However, there are non-existent sounds, in the Arabic alphabet. The use of some numeral and other signs covers the missing sounds. The Roman alphabet may also express the written form. As mentioned earlier, whenever the sound is missing, in any alphabet, the speakers use numerals or alphabets of other languages. All these writing tricks, of the Algerian dialect, are informal. They are only on ICT platforms. The Algerian dialect is a code-switching language, by nature. Its vocabulary is a mixture of words from Arabic, and French, and few words from Spanish, and scarcely from Berber. When expressing in the Algerian dialect, foreign words and sentences become pronounced and used, in the speech, according to the mechanism of the Algerian dialect, in other words, according to the morphology, syntax, and semantics forms of the Algerian dialect.

Berber languages are many. The languages of demographic importance are Tamazight in the Kabyle region, Chaouia in the Aures region, Tamasheq of the Tuareg people and Chelhiya of the Chenoua people. Only the locals, of these regions, use these languages, in face-to-face communication.

I.4.1.2 Official, National, and Formal Languages

Arabic is the official, national, and formal language, in Algeria. It is a written and a spoken language. Arabic speakers use the language, on very formal occasions: in political activities, diplomatic relations, economic, education, media, and for daily Islamic religious practices. Historically speaking, Arabic arrives to Algeria thanks to the Arab conveys, in the past. This language has contributed, hugely, in forming the Algerian dialect and, minimally, the Berber languages.

Tamazight is one of the Berber languages. It becomes a national language, in 2002 and an official language, in 2016[82], by the constitutional law. To quote, Article 04 states that "*Tamazight shall also be a national and an official language*" (Algerian Constitution, 2020)[83]. It is a spoken and a written language. It has 33 letters. The alphabet is called Tifinagh or also the neo-Tifinagh, due to the changes that have occurred to the language's written form. It was written, in the past, from right to left, from bottom to top, and from top to bottom. The new writing direction is from left to right, unlike the Arabic language, from right to left. Tamazight is a taught language, at the Algerian universities and in some secondary schools, as well. Several city public panels are written in Tamazight. The native people still use the language. Some Algerian Arabs are also interested in learning the language, too. In addition to that, it is important to unsettle the terminological confusion. Tamazight is one of the Berber languages. Berber is the phylum of the language or ethnicity. Amazigh are the people living in the Kabyle region, in the central north of the country.

LSA is an acronym, from the French language, which stands for [Langue des Signes Algérienne][84]. It is a formal language. It has a big resemblance to the LSF, French Sign Language. This language appears on National TV, to help the LSF users.

I.4.1.3 Foreign and/or Formal Languages

French is a foreign and formal language, in Algeria. It has, among the Algerian people, a double standard status: the coloniser language and the prestige language. The language is a subject of continuous controversial debates, due to the coloniser's strategy of the French language imposing, in the past. The Algerian people use French for communicative, vocational, and educational purposes in different domains: at work, in studies, and for face-to-face conversation, usually, in urban cities. French language, after Arabic, contributes, remarkably, in forming the Algerian dialect, for historical and political reasons.

English is the second foreign and an in-attempt formal language, in Algeria. It has the status of the next encouraged foreign and formal language, to replace the French language. The new generation is focusing more on learning English than any other foreign language, for multiple reasons. It is the science, the technology, and the international media language. It is also the world lingua franca if taking these 03 axes as principal references.

I.4.1.4 Code Mixing

The Hybrid Algerian dialect is a language where the speakers use words or sentences from the Algerian dialect, Arabic, French, English, and very few words from Spanish or Italian. Many Algerian people, who tend to belong to some specific educational or vocational domains, use this linguistic phenomenon, frequently. At this level, code-switching is taking no place, because the expression of words is in their original form, without making changes to their pronunciations or grammatical structures. For instance, the use of some words from Spanish and Italian is mainly in Raï songs or advertisements. The use of Arabic, French, and English is, abundantly, for their important status in society. As a fact, sometimes the use of code-mixing is justifiable with the effect of the language. It is much heavier in meaning than the other language on the speech receiver. This matter is culturally justified, for preferences, words charges, and effect reasons.

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[82]Nationalia website. (2016). Tamazight declared official language in Algeria, Arabic remains only state language. https://www.nationalia.info/new/10709/tamazight-declared-official-language-in-algeria-arabic-remains-only-state-language Consulted on: 16/04/2024

[83]Algerian Government. (2020). Algeria's Constitution. https://www.constituteproject.org/constitution/Algeria_2020.pdf?lang=en Consulted on: 16/04/2024

[84]ISO website. (2023 updates). Algerian Sign Language [asp]. Available at: https://iso639-3.sil.org/code/asp Consulted on: 16/04/2024

Code mixing is a form of borrowing. It is a way of communicating, by incorporating different foreign languages into one speech. It is also important to note that the use of the Algerian dialect with Arabic, in code-mixing, refers to the semi-formal situation or for expressing wisdom and proximity to the interlocutors, between the familiar and the formal register of the language. When mixing the Algerian dialect with French, it expresses prestige, because French is the used language in STEM majors and important vocations (such as medicine, engineering, diplomacy, …etc). When mixing the Algerian dialect with English, it expresses modernity. When the mix of the Algerian dialect is with Spanish or Italian, mainly in Raï songs or advertisements, it expresses foreignisation and openness to the neighbour Europe. Code-mixing is used in different calibre. Each class uses these combinations based on their educational, vocational, or social affiliations.

I.4.2 Religions in Algeria

Religious diversity in Algeria exists. According to Article 51, "*Freedom of worship shall be guaranteed and exercised without discrimination in compliance with the law. The State shall impartially guarantee the protection of places of worship*" (Algerian Constitution, 2020)[85]. The Algerian constitution protects religious freedom. The vast majority of the Algerian people are of Islamic faith because the local people are of Arab and Berber ethnicities, representing 99% of the whole population.

I.4.2.1 Islam

Islam is the religious affiliation of 99% of the population[86], in Algeria. For many centuries, the Arab conveys spread the religion of Islam and the Arabic language, in Algeria. The Arabs, in the past, did not come only for this mission. They chose to settle in Algeria, for good. The Arabs and the vast majority of the pro-co-existence Berber represent the Muslim community, in Algeria of today. Islam, in Algeria, has the status of more than a faith. It is one of the fundamental aspects of the Algerian identity. The Algerian Constitution expresses this statement, explicitly, in Article 02: "*Islam shall be the religion of the State*" (Algerian Constitution, 2020)[87]. It is important to note that Islam is not just a religion. It is a life style. Its presence is remarkable in every aspect, of the daily life of the Muslim community. In other words, the separation of Islam from the state shall never be. The Islamic doctrine sets the rules, from Quran and Sunnah. They are the fundamental source of ethics and morality.

I.4.2.2 Christianity

Christianity is the religion of a minority of Berber people and resident foreigners. The Berber became Christians, after the enlargement of the Roman Empire, in North Africa. Resident foreigners, who are by birth Christians, are also contributing to the percentage. Christians represent less than 1% of the whole population[88].

I.4.2.3 Judaism

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[85]Algerian Government. (2020). Algeria's Constitution. https://www.constituteproject.org/constitution/Algeria_2020.pdf?lang=en Consulted on: 16/04/2024

[86]Britannica Encyclopaedia. (2012). Algeria Religious Affiliation. https://cdn.britannica.com/31/183831-050-0D09AF2F/World-Data-religious-affiliation-pie-chart-Algeria.jpg Consulted on: 16/04/2024

[87]Algerian Government. (2020). Algeria's Constitution. https://www.constituteproject.org/constitution/Algeria_2020.pdf?lang=en Consulted on: 16/04/2024

[88]Britannica Encyclopaedia. (2012). Algeria Religious Affiliation. https://cdn.britannica.com/31/183831-050-0D09AF2F/World-Data-religious-affiliation-pie-chart-Algeria.jpg Consulted on: 16/04/2024

The Algerian Jews represent very few groups of the traditional Sephardi Jews[89], in Algeria. They reside, mainly, in Tlemcen or Constantine cities. They represent less than 1% of the whole population[90].

I.4.2.4 Atheism:

Atheists, rarely, make public appearances. Therefore, it is very hard to count them. They represent less than 1%. Atheism percentage is the lowest.

I.4.3 Algerian art

Algeria has remarkable contributions to the world art heritage. However, this section introduces the Algerian musical genres and culinary art only, for their presence in the Algerian advertisement; our case study of the thesis.

I.4.3.1 Algerian music:

Algeria has a very rich repertoire of music genres. *Raï, Andalousi, Shaabi, Raï'nB, Nubat, Hawzi, Gharnati, Maluf, Hofi* and *Kbayli* music (which includes all of *Shawi* and *Gnawa*) are all music genres that appeared or developed in Algeria and by Algerian artists. The most popular genre is the *Raï* music. The development of this kind of art has been in the hands of internationally known artists, such as Cheb Khaled, Cheb Mami, Cheb Taha, Cheb Foudil, Cheb Hasni, and many others. The word 'Cheb' is an Arabic word that means [the young man]. However, the meaning of the word changes in the Algerian dialect. It refers to the word [singer]. Raï represents the pop music of the country.

I.4.3.2 Algerian cuisine:

Algerian cuisine uses olive oil, more vegetables, pasta of all types and shapes, and fish, just as much as any Mediterranean cuisine does. Concerning flavours and seasoning, dishes are made medium spicy. Algeria introduces the most creative and innovative recipes of thousands of cakes and cookies types, of sweet and salty tastes, such as *Maqrout, Gheribiya, Mechaheda, Tomina, Zelabiya, Charak, Boussoulatmessou, Mebassas, Arayesh, Qatayef, Sablé*, …etc. Many dishes are, originally, Algerian and some of them are common, in the Maghreb Region countries' cuisine, such as Kouskous, Tadjins, …etc. However, the recopies always differ.

I.4.4 Traditions in Algeria

The Algerian culture originates from local traditions and beyond. The Algerian identity of Arabic, Islamic, and African affiliations and for being an ex-French colony, is contributing to the diversity of the Algerian costumes and habits. Many celebrations are related to the Islamic, Gregorian, or Berber calendars.

I.4.4.1 Calendars in Algeria

Algeria has three calendars: official, religious, and cultural. The official Algerian calendar is the Gregorian, with the following format, date/month/year. The religious calendar, also called El-Hidjri. It is used for Islamic religious practices and celebrations. It is a lunar year of twelve months and the month is of 29/30 days. The format is the following: date/month/year. The year 2024 of the Gregorian calendar is corresponding to 1445 of the El-Hidjri calendar. The cultural one is the Berber calendar. It is an agrarian calendar. The current year 2024 is corresponding to 2974. It precedes the Gregorian calendar with 950 years.

I.4.4.2 Religious, National, and Sociocultural Events

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[89]Wikimedia website. (2023 updates). Administrative Division: Algeria. Creative Commons. Available at: https://upload.wikimedia.org/wikipedia/commons/4/43/Algeria%2C_administrative_divisions_2019_-_Nmbrs_-_colored.svg Consulted on: 16/04/2024

[90]Britannica Encyclopaedia. (2012). Algeria Religious Affiliation. https://cdn.britannica.com/31/183831-050-0D09AF2F/World-Data-religious-affiliation-pie-chart-Algeria.jpg Consulted on: 16/04/2024

Events, in Algeria, are religious, national, or sociocultural celebrations. Due to the cultural diversity in Algeria, many events of different backgrounds are taking place, in the celebration's repertoire of the Algerian culture.

Religious events: The vast majority of the Algerian people are Muslims. Therefore, the religious celebrations are all for Islamic faith events. The following list indicates the celebration dates in the El-Hijri calendar:

- 1st of Muharram, Islamic New Year (national holiday and Islamic cultural celebration).
- 10th of Muharram, Ashura (Islamic cultural celebration).
- 12 Rabi'e Awal, the prophet Muhammad's (peace be upon him) birthday (Islamic cultural celebration).
- 27th of Rajab, the night of Isra'e and Miraj (Islamic cultural celebration).
- 1st to 29/30th of Ramadan, Ramadan (religious fasting month and Islamic cultural celebrations).
- 1st, 2nd and 3rd of Shawwal, Eid Fitr (national holidays and official religious celebrations).
- 9th of Thu Hidja, Arafa day (Islamic cultural celebration).
- 10th, 11th and 12th of Thu Hidja, Eid Adha, the sacrifice festival (national holidays and official religious celebrations).

It is important to note that the Islamic doctrine celebrates only two official religious events per year: the two Eids of Fitr and Adha. The rest of the celebrations, in the El-Hidjri calendar, are Islamic cultural celebrations. In addition to that, the concept of 'celebration', in this section, refers to preparing special meals for a family gathering, dressing new outfits, and worshipping Allah, essentially, in these events.

National celebrations are of historical reference, generally. International celebrations are for raising awareness or defending a cause. The following list introduces the dates of the celebrations in the Gregorian calendar:

- 1st of January, New Year (international and national holiday).
- 1st of May, Labour Day (international and national holiday).
- 5th of July, Independence Day (historical and national holiday).
- 1st of November, Algerian revolution (historical and national holiday).

The Berber calendar represents the sociocultural celebrations, in Algeria. It is for the agrarian use and the cultural celebrations of the Berber community. The following list introduces the dates of the celebrations on the Berber calendar:

- 12th Yenneyer, New Berber Year (cultural and national holiday).

The Algerian State, for its religious, cultural, national, and international affiliations, makes national holidays of different events. It is a country of remarkable diversity.

I.5 Sports in Algeria

Algeria is shedding spotlight on football games. It represents the national sport. The rest of the sports competitions are also taking place, but they are not very popular.

I.5.1 National Sport and the Football Team 'Les Verts'

Football, in Algeria, is a big deal. It is a matter of patriotism to the supporters. The national football team is called 'Les Verts' in French, the equivalent of [The Green] in English, or [الخضر] in Arabic. The nomination of the national team is after the green colour of the national flag. The national team has made victories on many occasions. The team has

35 unbeaten football runs, from 2018 to 2022 under Djamel Belmadi coaching[91]. The supporters do parades across the country when the national team scores goals. The team coach and the players are very important figures. They are the super Heros of the country. Their appearance, in Algerian advertisements, is very common, for their influence.

I.5.2 Other Sports Competitions

Algeria participates in the Olympic Games, since 1964. The country won the first medal in boxing, in 1984. In total, the medals are down to 17: 05 Gold, 04 Silver, and 08 Bronze. Algeria occupies the 66th position[92], in the world ranking, making 17 appearances during the summer and winter tournaments, out of 22.

Participations of Algeria in the Mediterranean Games are 15 in a row. The first appearance was in 1967. Algeria hosted the 1975 and the 2022 events. Algeria piles 293 medals: 86 Gold, 76 Silver, and 131 Bronze, so far[93], occupying the 09th position among the Mediterranean countries.

I.6 Media Potentials and ICT in Algeria

Media is the fourth power in the country, after the legislative, the executive, and the juridical powers. Media activity enjoys its freedom under organising rules, in Algeria.

I.6.1 Traditional Mass media

The media activity, in Algeria, has started during and under the French colonisation. Print media has started, since 1830. The first radio station aired, in 1924. The first TV broadcasting was in 1956. However, the first real Algerian print was in 1893. There was also an Algerian clandestine radio, in 1957. During the postcolonial era, Algeria becomes in possession of many government-owned and also hosting private media stations. The published and broadcasted information, in Algeria, is in four languages: Arabic, Tamazight, French, and English. In total, there are 45 print media[94]. There are around 119 radio stations[95], between national and regional ones. TV channels are around 63[96]. It is also important to note that media, on the Internet, is also on the quick rise. On official websites, online channels, or social media pages subscribers and followers are in millions to watch news or any program online.

I.6.2 Social media

All popular social media platforms are accessible, in Algeria. Facebook is the platform that has more users, in the country. According to October 2022 statistics of social media[97], Facebook users are representing 46.06%, 27.99% on YouTube, 19.75% in Twitter, 3.57% on Instagram, 2.24% on Pinterest, and 0.13% on VK. In Algeria, Facebook platform is a place where users discuss political issues, defamation maybe and more[98]. Facebook is also a

[91]Aljazeera News. (2022). AFCON: Algeria's 35-match undefeated run ends after E Guinea loss. https://www.aljazeera.com/sports/2022/1/17/afcon-algeria-35-match-undefeated-run-ends-after-equatorial-guinea-loss Consulted on: 16/04/2024

[92]Wood, R. (2010). All-Time Olympic Games Medal Tally. Topend Sports Website: https://www.topendsports.com/events/summer/medal-tally/all-time-all.htm Consulted on: 16/04/2024

[93] CIJM website. (2019). Medal Table 1951-2022. Available at: https://cijm.org.gr/medal-tables/ Consulted on: 16/04/2024

[94]United States Library of Congress website. (2006). Country Profile: Algeria , March 2006. [accessed 18 May 2023] https://www.refworld.org/pdfid/46f9133c0.pdf Consulted on: 16/04/2024

[95]Streema website. (2023). Algeria Radio Stations. https://streema.com/radios/country/Algeria Consulted on: 16/04/2024

[96]Sat Expat website. (2023 update). Chaine de Télévision par Satellite. https://www.satexpat.com/pays/algerie/ Consulted on: 16/04/2024

[97]Stat Counter website. (2023 updates). Social Media Stats: Algeria. https://gs.statcounter.com/social-media-stats/all/algeria Consulted on: 16/04/2024

[98]Silva, M. (2019). Algeria protests: how disinformation spread on social media. BBC News: Online. https://www.bbc.com/news/blogs-trending-49679634 Consulted on: 16/04/2024

platform for advertisement display. Usually, TV or Facebook official pages expose the same advertisement content. In other words, social media is becoming the new media or the substitute to the traditional one, in the country[99].

I.6.3 Media and the Law

The international and national laws guarantee the freedom of speech protection. Historically speaking, the Islamic doctrine refers to the protection of the freedom of speech in many religious scripts. However, this freedom is not absolute. It is subjected to reasonable thinking, when it comes to spreading fake news, immorality, or supporting the unjust voice, in several Quranic verses and Hadiths. Allah said, "*O you who believe! Be conscious of Allah, and speak straightforwardly*" (Quran, 33:70). In other terms, Allah is calling people to say the truth and not manipulate people with vicious words of bad meaning and intentions. As noticed, in Islam, the concept of 'freedom', in speech, if taken as an 'absolute freedom', has no weight. It is conditional to the just, righteous, conscious and truthful cause when speaking. In other words, what to say is what all matter. However, the act of saying anything, unthoughtfully of its negative effects, is valueless. Religious morality is setting boundaries against deceiving and manipulative speech. From Sunnah references, the prophet Mohammed -peace be upon him- said that "*A believer does not taunt, curse, abuse or talk indecently*" (Riyadu Ssalihin)[100]. The stressed negation is on the bad speech.

The French Revolution in 1789 brought the Declaration of Rights of Man, in article 04, where "*Liberty consists in the freedom to do everything which injures no one else; hence the exercise of the natural rights of each man has no limits except those which assure to the other members of the society the enjoyment of the same rights. These limits can only be determined by law*"[101]. As noticed, the French Revolution that called for the freedom of speech also identified some limits against bad speech. The above-mentioned article demonstrates the presence of the law when regulating such rights.

United Nations in 1948 states in the Universal Declaration of Human Rights, in article 19, the following: "*Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers*"[102]. As noticed, all sources of guidelines and regulations acknowledge the fact that speech is very encouraged for delivery and reception. However, limits always exist, to guide the mission of giving the voice, the access to delivery, through the right direction.

Nowadays, when freedom of speech becomes a profitable business and even a source of power, laws and regulations started taking a stand, since it is the reason for taking decisions and shaping opinions and minds that either build or destroy any given nation.

The Algerian Constitution regulates different kinds of activities. Media has no exception. However, the political, social, cultural, and most importantly ethical attributions identify and frame the boundaries of this activity. The Algerian constitution guarantees and protects the freedom of speech. Nevertheless, the Algerian law, just like any legislative authority in the world, is taking the guardian position, in keeping an eye on the published or

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[99]Sawicka, Z. (2019). New media: New Algerian Arab Spring. *Torun International Studies*, 1(12), 75-88. P. 84

[100]Al-Nawawi, Y. B. S. (1233/Online ed.). 17 The Book of the Prohibited Actions: Prohibition of obscenity. https://sunnah.com/riyadussalihin:1734 Consulted on: 16/04/2024

[101]Avalon Project - Yale website. (2023 updates). Declaration of the Rights of Man - 1789. (2008). Avalon Project. In online Edition: Lillian Goldman Law Library. https://avalon.law.yale.edu/18th_century/rightsof.asp Consulted on: 16/04/2024

[102]United Nations. (2023 updates). Universal Declaration of Human Rights 1948. In Online Page: https://www.un.org/en/about-us/universal-declaration-of-human-rights#:~:text=Article%2019,media%20and%20regardless%20of%20frontiers Consulted on: 16/04/2024

broadcasted content. The issues are most of the time related to the lack of credible sources of information, defamation, threat to political stability and immorality, …etc.

All Algerian Constitution versions express, clearly, the freedom of speech. However, some articles illustrate caution. The rules are a reflection of the political orientation of Algeria, back then. For instance, the 1989 Constitution version started advocating multiparty political activity, the explicit adoption of capitalism, and media pluralism. According to the latest version of the Algerian Constitution, 2020[103], the laws of freedom of speech, media activity and censorship are as follows:

Article 51: "*Freedom of conscience and freedom of opinion shall be inviolable*".

Article 52: "*Freedom of expression shall be guaranteed*".

Article 54: "*Freedom of the press, be it written, audiovisual, or on media networks, shall be guaranteed equally for all public and private media outlets. It shall not be restricted by any form of prior censorship.*

Freedom of the press shall include in particular the following:
- *freedom of expression and creativity of journalists and media collaborators*
- *the right to protection of the journalist and his professional confidentiality*
- *the right to publish and investigate upon obtaining a permit to do so*".

The Algerian Constitution clarifies the rights, duties, and the boundaries. The Legislative power regulates such activity, regarding freedom of speech, journalism, and media activity, in general.

I.6.4 Censorship in the Algerian Media

Censorship is taking its reference, in Algeria, from the Constitutional legislations, religion, costumes, deontology, ethics, and morality. The Algerian Constitution of 2020 version (Ibid) is clear in identifying the guidelines.

Article 52: "*Freedom of association and public assembly shall be guaranteed upon obtaining a permit. The law shall determine the modalities for exercising these freedoms*".

Article 54: "*Freedom of the press shall include in particular the following:*
- *the journalist's right to access sources of information within the framework of respect for the laws in force*
- *the right to publish and investigate upon obtaining a permit to do so*
- *the right to establish television, radio channels, websites and newspapers within the conditions specified by law*
- *the right to publish news, ideas, photos, and opinions within the legal framework while respecting the community's heritage and religious, social, and cultural values*
- *This freedom shall not be exploited to infringe upon the dignity, liberty, and rights of others.*
- *The publication of discriminatory hate speech shall be prohibited.*
- *Press offences shall not incur a custodial sentence*".

The law, the permit, and the regulations are, obviously, the identifier of the media freedom boundaries. Therefore, when the information to be published or broadcasted is causing more damage, censorship shall, legally, be applicable. As a fact, the first and the last objective of the information is in spreading news/knowledge and defending the right cause.

I.6.5 Information and Communication Technologies (ICT) in Algeria

Algérie Télécom is a State-owned company. It has provided landline communication and Internet services, since 2003. In addition to that, there are three mobile network operators: Djezzy, Mobilis, and Ooredoo.

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[103]Algerian Government. (2020). Algeria's Constitution. https://www.constituteproject.org/constitution/Algeria_2020.pdf?lang=en Consulted on: 16/04/2024

Djezzy has started operating, in Algeria, as a private facility, in 2001. The ex VEON Ltd-owned telecommunications operatory is becoming a 100% government-owned company, since 2022. Mobilis has started operating, in 2003. Algeria Telecom Mobile is a subsidiary of Algérie Télécom Company. It is a 100% State-owned telecommunications Network Company. Ooredoo Algeria has started its activity, since 2004. It remains a private facility. The Arabic word 'Ooredoo' means [I want]. The Qatari multinational telecommunications company provides mobile telecommunication and Internet services in Algeria, since 2004.

The international calling code of Algeria is +213. Algeria's Internet Top Level Domain (TLD) is www.--.dz. Internet signal coverage is in 2G, 3G, G4, 4G$^+$ and 5G[104].

I.7 Recapitulation

Chapter I, entitled *ALGERIA PROFILE*, is introducing the country, on a larger scale. For clarity, it is presenting many topics that build and strengthen the knowledge phase, in the research. This fundamental part represents the basis of the thesis pyramid design. It highlights, essentially, the diversity aspect, in Algeria. However, the multilingualism phenomenon is taking the whole interest, in this research, for being in constant change and evolution, due to historical, political, social and cultural reasons. It is important to study such a phenomenon for its use, in the conceptualisation of advertisement expression, in Algeria.

The key concepts: *Portrait of Algeria, History, Society, Culture, Sport,* and *Media* are important stopovers to introduce, in this initial Chapter. The bigger picture helps to identify the Algerian identity and, subsequently, the expression systems of Algeria. The internal and the external overviews, the influence of historical events, the political and economic regimes, the different ethnicities and their costumes, the sports representations and, finally, the media activity and the laws summarise the circumstances that contribute to the identification of some features of the Algerian expression poly-system, in-depth.

Multilingualism in Algeria is the result of native, local, and foreign influences from different events, across the Algerian history. These events represent the value of the expression that holds within the effect of the communicative message of the advertisement. The used languages, in Algeria, happen to belong to different Afro-Asiatic and Eurasian language families. The Algerian culture is also of diverse affiliations: Berber ethnicity, the Arab world, Islamic faith, the Mediterranean zone, North African country, the Maghreb region, …etc. All these aspects of language, culture, and more contribute in building and identifying the expression poly-system that becomes a reference, in conceiving and conceptualising the advertisement expression in its creation and transcreation, in Algeria.

The *ADVERTISEMENT IN ALGERIA* Chapter succeeds the initial Chapter. There is a paramount link between the expression poly-system from: language, culture, icono-graphicacy, phonology, semiology systems, …etc., transcreation technique processing, and the creation of the advertisement. The connection explains how important is to observe the target expression, in its actual poly-system nature, to analyse and discuss the elements that build the advertisement expression. The communicative message of the advertisement has to be a content of comprehensibility and effect extendibility dimensions, on the targeted audience. These two standards, and, mainly, the latter, are what justify the use and the decision-making of translation direction toward the source or the target expression of the advertisement content.

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[104]Nperf website. (2023 updates). Carte de couverture 3G / 4G / 5G, Algérie. Available at: https://www.nperf.com/fr/map/DZ/-/-/signal/?ll=28.411411581894026&lg=1.664999999999997&zoom=5 Consulted on 16/04/2024

CHAPTER II
ADVERTISEMENT IN ALGERIA

CHAPTER II: ADVERTISEMENT IN ALGERIA
Road Map:
II.1 Advertisement Definition
II.1.1 Etymology and Equivalent of the Term 'Advertisement'
II.1.2 Conceptual Meaning of the Term Through Time
II.1.3 Scholars' vs. Practitioners' Definition of Advertisement
II.2 Advertisement Legislation in Algeria
II.3 Advertisement Subjects and Objectives
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II.4.1 Traditional Mass Media Platforms
II.4.2 Online Media Platforms
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II.5.1 Singularity and Distinctiveness of the Advertisement Language
II.5.2 Expression Poly-system Use in Advertisement
II.6 Advertisement Communication Modalities
II.6.1 Lingual Communication Modal
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II.6.3 Aural Communication Modal
II.6.4 Spatial Communication Modal
II.6.5 Gestural Communication Modal
II.6.6 Multimodal Communication
II.7 Recapitulation

CHAPTER II: ADVERTISEMENT IN ALGERIA

Chapter II, entitled *ADVERTISEMENT IN ALGERIA*, is representing the understanding phase, in the thesis pyramid design. It is occupying the second position, after collecting the basic knowledge regarding *ALGERIA PROFILE*, in Chapter I. This part is explaining the advertisement's nature. It is providing a clear understanding about the advertising activity and the advertisement expression nature in general and particularly in Algeria. In details, the present Chapter consists of six points and a recapitulation, at the end. These topics are introducing the *Definition, the Legislation, the Objectives, the Methods, the Advertisement Language* and *the Communication Modalities* of the advertisement.

Advertisement is a branch of the economic discipline and activity. Therefore, and since the 20th century, the adopted economic system demonstrates the status and the dimensions of its evolution or its obstacles, ahead. The socio-cultural and technical norms regulate the advertising activity. They also represent the framework of the advertisement creation and conveyance. The present Chapter highlights, typically, the technical level and the strategies used, to conceptualise the advertisement content under a coherent design of mono- or multimodality communication delivery and multichannel display. In other words, Chapter II explains the advertisement conceptualisation. The following Chapter demonstrates the advertisement conception through its creation when transcreated. It is of great help to distinguish, at this stage, the advertisement conceptualisation from its conception. Conceptualisation has everything to do with the advertisement's technical processing and design. Conceptualisation answers the 'how' question. Conception represents the epistemological content of the advertisement. Conception answers the 'what' question.

This Chapter sheds, specifically, the light on the modalities used. It is fundamental to understand how to conceptualise the advertisement layout, and how the modalities are helping to elaborate the design of the advertisement. The ultimate purpose works on the coherence and the effectiveness of the advertisement's communicative message.

II.1 Advertisement Definition

The word *'advertisement'* is a referral concept to so many disciplines. The term advertisement builds its meaning from the economics, opportunism, socialism, culturalism, linguicism, behaviourism, cognitivism, semiotics, neurology and psychology levels. All these areas are contributing in its creation (conception and conceptualisation), and eventually, in its definition. The following sections demonstrate the 'origin', 'equivalent', 'meaning' and 'definition' of scholars and practitioners of the term *'advertisement'*. All these different kinds of stands, from different resources and through different times, interpret the similarities and the differences that all contribute to the conceptual evolution of the term *'advertisement'*.

Before providing the etymology of the term, it is of great help to unsettle the linguistic confusion. Advertisement is the content. Advertising is the activity. Concerning the grammatical forms of the word '*advertisement*', they are as follows:

- Noun: *advertisement*; plural noun: *advertisements*; noun countable: *advertiser*.
- Verb: *to advertise* (past form: *advertised* – gerund: *advertising*).
- Adjective: *advertised* or *advertisable*.
- Abbreviation: *ad* (also synonym).
- Synonym: *advert*.
- Alternative form: *advertizement*; [phonetically: /ˈæd. vɚˌtaɪz. mənt/] (in American English).
- Hyponym: *commercial* (in American English).

II.1.1 Etymology and Equivalent of the Term 'Advertisement'

The origin of the word *'advertisement'* comes from the Latin word *'advertere'*. The search for *'advertere'* in the modern Latin Online Dictionary directs the results to the word *'adverto'* as its inflexion. *'Adverto'* means, "*to turn or direct something toward*"[105]. Both, the morphological and semantic natures of the word 'advertisement' have changed. In the past, the archaic meaning of the term referred to *'attention'* or *'notification'*. However, the terminological and conceptual evolutions of the word advertisement have enriched its definition with various aspects. On this point, more details are in the *II.1.2 Conceptual Meaning of the Term through Time* section.

The equivalents of the word *'advertisement'* are the following: in Spanish [anuncio], in French [publicité], and in Arabic [إعلان], however in Algerian Arabic, it is [إشهار]. The Spanish and Arabic nomination of the word refer to 'the act of announcing'. The French and the Algerian Arabic nomination of the word are, closely, similar. They refer to 'the act of making popular or famous'. As noticed, the word advertisement in different languages always refers explicitly to making of the information to share a popular one. The implicit definition of advertisement, from a functional perspective, is in section II.3, entitled *Advertisement Subjects and Objectives*.

II.1.2 Conceptual Meaning of the Term Through Time

The core sense of the term *'advertisement'* has witnessed an evolution, through time. Therefore, the advertisement literature is rich with similar and distinctive definitions. The archaic meaning started as '*turning attention to*', to become a complex conception of epistemological, semiotic, cognitive, psychological, commercial aspects, and more recently. This matter proves the fact that advertisement is of a transitive sense; subjected to evolution, in other words, to the enrichment of meaning, to the inclusion of many disciplines and to the

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[105]Online Latin Dictionary website. (2023 updates). Advert. https://www.online-latin-dictionary.com/latin-english-dictionary.php?lemma=ADVERTO100 Consulted on 16/04/2024

improvement in practice. The modern meaning of the word 'advertisement', according to Oxford Reference online dictionary[106], is the following:

> *"An attention-grabbing presentation in any medium which typically serves the marketing function of persuading consumers to purchase a product or service but which may also function to raise or maintain awareness of a brand and of the distinctive values with which it seeks to be allied (part of the way a brand is positioned against its rivals). In terms of communicative functions, although the advertisement is primarily a persuasive genre, ads are not limited to commercial purposes (e.g. political ads); they may also be informational (notably in advertisements from public bodies) and in the context of the clutter of competing claims for attention, they often seek to be entertaining".*

Oxford's definition acknowledges the fact that advertisement may be a conception of commercial purposes and communicative functions. The subject of the advertisement is a product, a service or information. In other words, advertisement is not, strictly, for commercial intentions. It may be a tool for spreading an informational notice, …etc. Moreover, attention, medium and persuasion are all key concepts of the advertising area. For an in-depth understanding of the phenomenon *'advertisement'*, the following stages demonstrate the evolution of the concept through time.

- **Early Inception**: the first study/discovery of the advertisement started on the hands of archaeologists, anthropologists and historians. As a fact, advertisement nature is one of the leftover pieces of art of the ancient civilisations, where the lifestyle started to take the social and cultural paradigm. However, advertisement practice was earlier than that. The found traces, in the forms of paintings and engravings on walls, were only actual pieces of evidence that could be observable, analysed and discussed, as a case study. Lapsanska, (2006:14)[107] finds that word of mouth is the first advertisement method that has ever existed. In supporting this evidence, we think that the word-of-mouth is simply the primitive and natural way of communicating, so for commercial purposes. This type of advertisement may seem informal. However, the formal type is, definitely, the found traces.

- **During Ancient Civilisations**: advertisement represents a common practice among them all. In 3000 BC, the Babylonia merchants used walls for painting, engravings and signs over their doorways to attract people's attention to their home-made merchandise, according to (Behal & Sareen 2014[108]; Lui 2013[109]; Bhatia 2000[110], Schwarzkopf 2011[111]; Rehman 2014[112] and Preston 1971[113]). Likewise, the wall painting tradition took place in the Egyptian civilisation, Greece, China, India, Pompeii, Carthage and Roman Empire. The advertisement's ancient formats were in

[106] Oxford Reference Online Dictionary. (2023 updates). Advertisement. Available at : https://www.oxfordreference.com/view/10.1093/oi/authority.20110930151153571. Consulted on: 16/04/2024

[107] Lapsanska, J. (2006). The Language of Advertising with the Concentration on the Linguistic Means and the Analysis of Advertising Slogans, *Thesis, Univerzita Komenského v Bratislave*.

[108] Behal, V. & Sareen, S. (2014). Guerilla Marketing: A Low-Cost Marketing Strategy. *International Journal of Management Research and Business Strategy*, *3*(1), 1-6.

[109] Liu, H. (2013). *Chinese Business: Landscapes and Strategies*. London: Routledge.

[110] Bhatia, K. (2000). Advertising in Rural India. *Language, Marketing Communication, and Consumerism*, 62+68

[111] Schwarzkopf, S. (2011). The Subsiding Sizzle of Advertising History: Methodological and Theoretical Challenges in the Post Advertising Age. *Journal of Historical Research in Marketing, 3* No. 4, pp.528-548.

[112] UrRehman, F., Javed, F., Yusoff, R. M., Harun, A., Khan, A. & Ismail, F. (2019). What Is Advertising? *A Short Review of Historical Development*.

[113] Preston, G. (1971). *Advertising*. London: BT Batsford Ltd.

forms of wall inscriptions, signs of artisans, obelisks, ceramics and papyruses (ibid). However, the Egyptian civilisation was the pioneer in using paper advertisement, called papyrus, according to (Bhatia, 2000)[114].

- **Before the Emergence of the Two World Economic Systems**: the first advertisement revolution began with the development of modern movable typography, mainly, in China in the 7th century, and later in Europe in the 15th century with the invention of Johannes Gutenberg of the mechanised printing press[115]. Typography back then knew an unprecedented evolution. Posters and fliers, during the 15th and 16th centuries, became the new service, but kind of costly, according to Danesi (2015)[116]. Late 16th to early 17th century, there appeared modern newspapers. Sections were left for publishing advertisements, exclusively. In the 17th century, London first in 1625 and the rest of some European countries afterwards started spreading advertisement publishing, abundantly. London Gazette 1665 and Bengal Gazette 1780 were the first newspapers that published paid advertisement, regularly. During the 18th and 19th centuries, newspapers became worldwide affordable and reachable. Advertisement sections in these newspapers became larger (ibid).

- **After the Adoption of Socialism**: advertisement did not have an important role, in society, nor to the economy, in particular. *"Socialists have never liked advertising industry"* (Hanson, 2021, p.01)[117]. The productivity was in line with the people's needs. The hustle, the competition and the surplus of goods were non-existent concepts, ipso facto. *"During the Soviet period, the issues of advertising activities were usually ignored since, in the conditions of a planned economy, advertising was not in demand"* (Shishova, 2021, p.01)[118]. However, with the spread of capitalism around the world, things started to change. The value of the advertising activity started to impress the East. The *"Soviet advertising in the 1920s was not limited exclusively to the sphere of commerce. Its super-task was to strengthen the socialist sector of the economy and the Soviet state, to promote the ideas of the revolution to the masses, and, ultimately, to promote the victory of socialism in Russia and the Soviet Union [...]. Active advertising was supposed to prove the advantages of state-owned enterprises over the participants, to convince the population of the high quality of their products, affordable and democratic prices"* (Ibid, p.03). During the second half of the 20th century, advertisements started to demonstrate their effect and value on business. When the population started to grow faster, people's demands became in need of more goods. Subsequently, companies in the public sector started using advertisements as a promotion for the national economy, where they were essentially government-owned facilities.

- **After the Adoption of Capitalism**: the second revolution of advertisement started. Advertisement is one of the fundamental pillars of the system. *"Western societies have developed into a historically new stage in the evolution of capitalism, one which is characterized by corporations exercising monopolistic power and sustaining*

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[114] Bhatia, K. (2000). Advertising in Rural India: Language. *Marketing Communication, and Consumerism*, pp. 62-68.

[115] Britannica, T. Editors of Encyclopaedia (2022). Printing Press. Encyclopaedia Britannica. https://www.britannica.com/technology/printing-press. Consulted on: 16/04/2024

[116] Danesi, M. (2015). *Advertising Discourse. The International Encyclopaedia of Language and Social Interaction,* First Edition. New Jersey: John Wiley & Sons, Inc.

[117] Hanson, P. (2017). *Advertising and Socialism: The Nature and Extent of Consumer Advertising in the Soviet Union, Poland, Hungary and Yugoslavia*. London/Philadelphia: Routledge.

[118] Shishova, N. (2021). Methods and Characteristics of Commercial Advertising in the Socio-cultural Context of the New Economic Policy (NEP). In *E3S Web of Conferences* (Vol. 273, p. 08082). EDP Sciences.

demand by advertising through the media [….]. *As a consequence, the interaction of monopoly power and advertising has taken a new meaning in the Postmodernist literature, and concepts like "consumerism", "commodification" of culture, and "manipulation of preferences" have become the central core what could be called a Postmodernist Critique of the organization of society"* (Benhabib & Bisin, 2002, p.01)[119]. The capitalist system is literally founded on two philosophies vectors: A. *Produce and Compete vector* for the manufacturers. B. *Earn and Buy vector* for the consumers. This situation describes the nature, the status and the need for advertisement, during the dominance of capitalism over the modern world society. Albert Lasker[120], known as the father of modern advertising, believes that advertisement does not only consist of information, it actually can sell. In other words, the transition in the advertisement context and sense started at this stage. Advertisements did not remain for notifying people, essentially. It becomes very lucrative as a business.

- **During the Technology Era**: beyond the fierce competition of the producers, the rapid growth of population and the economy alike, the urgent need for advertisement on a wider scale appears and becomes solved with technology. This course is driving the advertisement activity to the next level; to the future. This is the third and the ultimate revolution of the advertisement, so far. The traditional media platforms (TV, Radio, Newspapers, …etc.) started but did not continue taking the lead anymore, as they used to be in the last 20th century. The new platforms (Internet websites and social media) are taking the world economy and advertisement activity to another level of creativity; to the worldwide reachability and the maximum exploration of different markets, on virtual platforms. These formats are the most innovative and modern platforms for advertisement display. Many scholars, such as (Shareef *et al.*, 2019[121]; Algharabat *et al.*, 2018[122]; Aswani *et al.*, 2018[123]; Algharabat *et al.*, 2017[124]; Hayes & King, 2014[125]; Logan *et al.*, 2012[126] and Lu *et al.*, 2005[127]) find that for the advertisements, social media are now the best platforms of display. People's judgements and evaluations, regarding the products or services, raise the bare of credibility through the streamlining of peered opinions. Unlike the traditional platforms, they do not have the multidimensional communication option among clients, users and producers.

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[119]Benhabib, J. & Bisin, A. (2002). Advertising, Mass Consumption and Capitalism. *Manuscript, Department of Economics NYU.*

[120] Britannica, T. Editors of Encyclopaedia (2022). Albert Lasker. Encyclopaedia Britannica. https://www.britannica.com/biography/Albert-Davis-Lasker. Consulted on: 16/04/2024

[121]Shareef, M. A., Mukerji, B., Dwivedi, Y. K., Rana, N. P. & Islam, R. (2019). Social Media Marketing: Comparative Effect of Advertisement Sources. *Journal of Retailing and Consumer Services*, *46*, 58-69.

[122]Algharabat, R., Rana, N. P., Dwivedi, Y. K., Alalwan, A. A. & Qasem, Z. (2018). The Effect of Telepresence, Social Presence and Involvement on Consumer Brand Engagement: An Empirical Study of Non-profit Organizations. *Journal of Retailing and Consumer Services*, *40*, 139-149.

[123]Aswani R., Kar A. K., Ilavarasan P. V. & Dwivedi Y. K. (2018). Search Engine Marketing is not all gold: Insights from Twitter and SEOClerks. *International Journal of Information Management*, 38(1), 107–116.

[124]Algharabat, R., Al-Alwan A., Rana N. P. & Dwivedi Y. K. (2017). Three-Dimensional Product Presentation Quality Antecedents and their Consequences for Online Retailers: The Moderating Role of Virtual Product Experience. *Journal of Retailing and Consumer Services,* 36 (May), 203-217.

[125] Hayes, J. L. & King, K. W. (2014). The Social Exchange of Viral Ads: Referral and Co-referral of Ads among College Students. *Journal of Interactive Advertising*, 14(2), 98-109.

[126] Logan, K., Bright, L. F. & Gangadharbatla, H. (2012). Facebook Versus Television: Advertising Value Perceptions among Females. *Journal of Research in Interactive Marketing,* 6(3), 164– 179.

[127] Lu, J., Yao, J. E., Yu & C-S. (2005). Personal Innovativeness Social Influences and Adoption of Wireless Internet Services via Mobile Technology. *Journal of Strategic Information Systems* 14, 245–268.

To summarise, the advertisement has witnessed three revolutions, through its evolution. A. During the Middle Ages with the development of the mechanised typography. B. During the dominance of capitalism over the world. C. During the technology era and the exploitation of the virtual world. These stages are demonstrating how the advertisement has been practised and identified through time. As noticed, during the six eras, the advertisement has specific and different formats and platforms. Therefore, scholars and practitioners have defined and redefined it unstoppably for its transitive sense. The former definitions were ephemeral for being time referrals. Therefore, an updated definition is always essential for delivering an accurate conception, from an academic and an industrial standpoint.

Advertisement in Algeria, according to the introduced collection of data, appeared during the Carthage civilisation and Roman Empire where Algeria territory belonged to these two civilisations, in the past, from 900 BC to 500 CE. However, no ancient discoveries or registrations have been so far under the name of the 'Algerian advertisement', in particular. Algeria is an African country that has been, for many decades, under foreign hands' rulers, either under their administrative governance or their colonialism.

Earlier during the French colonialism regime, the majority of the Algerian people had no freedom of speech, nor was it easy to have the freedom of possessing and running a business. On this point, Arthur Asseraf found, in his research concerning *La société coloniale face à l'actualité internationale: diffusion, contrôle, usages,* that « *Ce régime, notamment, inhibe le développement d'une presse en arabe ou en français destinée à un public « indigène », par ailleurs réduit au sein d'une population majoritairement illettrée. Alors que la presse française en Algérie explose, passant de 38 journaux en 1883 à 134 en 1896, aucun journal « indigène » n'arrive à se maintenir pendant cette période. En Algérie, seul le Mobacher (Al Mubashir), journal officiel du gouvernement général publié en français et en arabe depuis 1847, atteint régulièrement le mince public lettré. Il est composé essentiellement d'annonces officielles et d'informations scientifiques ou agronomiques, et les quelques nouvelles à caractère international que l'on y trouve sont très anecdotiques. D'autres, tels El Mountakheb (Al Muntakhab), fondé en 1882, ou El Hack (Bône) fondé en 1893 ne durent que quelques mois. Comme l'indique l'historien Zahir Ihaddaden, il est d'ailleurs peu utile dans cette période de chercher à identifier une presse véritablement « indigène » : les milieux libéraux français indigénophiles sont derrière la plupart de ces publications éphémères*" (Asseraf, 2016, pp.113-114)[128]. The media activity of the press or the advertising was not free, at all, during the colonialism. Therefore, it is very hard to trace the advertising activity in Algeria in the past, especially, when looking for the non-ephemeral press.

Despite colonialism and its strategy of preventing the Algerian people from exercising their freedom of speech or for business, *Hamoud Boualem* Drinks company succeeded in making a name, a history and a status of a business facility, during the hard times of the country. According to the available evidences, Hamoud Boualem since 1878 conceived advertisements in French and Arabic languages, but very hard to find the Arabic versions. It is probably one of the fewest Algerian advertisements, if not the only one, during the foreign dominance, in modern history of Algeria.

[128]Asseraf, A. (2016). La Société Coloniale Face à l'Actualité Internationale : Diffusion, Contrôle, Usages (1881-1899). *Revue d'Histoire Moderne Contemporaine*, (2), 110-132.

Figure 06: Hamoud Boualem Selecto, 1907[129]   Figure 07: Hamoud Boualem Slim, 1950 (Ibid)

The Algerian advertisement has no distinctive traits before the independence of the country, or properly saying, before the adoption of the capitalist system, in 1989, because it was of a minimum value to the economy. To quote, « *La publicité en Algérie est un phénomène nouveau pour le consommateur algérien comme pour les entreprises algériennes qui l'intègrent petit à petit dans leur stratégie commerciale* » (Rahmani, 2017. p.13)[130]. During the socialism era in Algeria, the advertisement was not a big deal. All the important facilities were government-owned. The absence of advertisement pillars was obvious, such as the competition or the hustle for buying the maximum of goods. The State indicated the prices. Therefore, the real study, according to the available data regarding the Algerian advertisement only, has started when the country made Constitutional reforms in favour to the multi-plurality of media activity and the adoption of capitalism, openly in 1989. The clearest images of the Algerian advertisement appear when the local expression poly-system of multilingualism and multiculturalism features has taken place in the actual advertisement. Chapter III highlights more this particular point.

It is important to clarify that the current research is in charge of analysing the application of transcreation technique in advertisement to the Algerian audience of clients, from 2011 to 2021. In other words, the study of the transcreated advertisement during the technology era is being analysed and discussed. These ads are, essentially, on Internet websites and social media platforms. For a more in-depth explanation, Chapter V and VI discuss this point.

II.1.3 Scholars' vs. Practitioners' Definition of Advertisement

The theoretical and practical standpoints vary in terms of the induction spheres. In theory, methodological reasoning is the pillar in conceptualising the definition. In practice, the experiment is the reference in conceptualising the definition. Scholars and practitioners define the word 'advertisement', similarly, in some points and, distinctively, in others.

Scholars build their definitions from epistemology, cognition, communication, semiology, behaviourism, and psychology features within the advertisement content. Here are some contributions:

- To Reeves (1961)[131], the advertisement is "*the art of getting a unique selling proposition into the heads of the most people at the lowest possible cost*". Psychology focus: for the use of "*into the head*".

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[129]Hamoud Boualem website. (2023 updates). Historique. Available at: https://www.hamoud-boualem.com/fr/historique Consulted on: 16/04/2024

[130]Rahmani, M. (2017). *L'Analyse de Discours Publicitaire des Opérateurs de Téléphonie Mobile en Algérie « Le Cas des Affiches Publicitaires chez MOBILIS »* (Doctoral dissertation). Algeria : Université de Djelfa

[131] Reeves, R. (1961). *Reality in Advertising.* New York: Alfred A Knopf.

- To Jones (1990)[132], advertisement "*increases people's knowledge and changes people's attitudes and presumed that selling message must be unmistakable*". Epistemology focus: for the use of "*increase people's knowledge*".
- To Mayne (2000)[133], advertisement is a universal and persuasive channel of communication to catch people's attention for commercial purposes. Communication focus: for the use of a '*universal channel of communication*'.
- To Richards and Curran (2002:74)[134], advertisement "*is a paid form of communication from an identifiable source and designed to persuade the receiver to take some action now or in the future*". Semiology focus: for the use of "*communication*" and "*designed*".
- To Janoschka (2004)[135], advertisement "*is a paid form of non-personal communication about an organization and its products that is transmitted to a target audience through a mass medium such as television, radio, newspapers, magazines, direct mail, public transport, outdoor displays, or catalogues*". Semiology focus: for the use of "*mass medium*".
- To Rehman *et al.*, (2014)[136], advertisement is an important source of customer service. In other terms, the process refers to acquitting solid knowledge regarding the customer and the service. Focus on cognition: for the use of '*customer service*'.
- To Mathur (2008:263)[137], "*Advertising is used to evoke positive feelings for products and minimise or totally eliminate negative thoughts about them*". Behaviourism focus: for the use of "*evoke feelings*" and "*minimise or eliminate negative thoughts*".

Advertisement in the practitioners' standpoint differs from the academic one. The following statements of Shopify, the UK Advertisement Association and the top 2 advertising companies in the world[138] deliver advertisement definitions from an industrial perspective:

- "*Advertising is a marketing tactic involving paying for space to promote a product, service, or cause. The actual promotional messages are called advertisements, or ads for short. The goal of advertising is to reach people most likely to be willing to pay for a company's products or services and entice them to buy*"[139]. Profitability focus: for the use of "*entice them to buy*".
- "*Advertising is a means of communication with the users of a product or service. Advertisements are messages paid for by those who send them and are intended to*

[132] Jones, J.P. (1990). Advertising: Strong Force or Weak Force? Two Views an Ocean Apart, *International Journal of Advertising*, *9* No.3, pp. 233-246.

[133] Mayne, I. (2000). The Inescapable Images: Gender and Advertising, *Equal Opportunities International*, 19 No. 2/3/4, pp.56-61.

[134] Richards, J. I. & Curran, C. M. (2002). Oracles on "Advertising": Searching for a Definition. *Journal of Advertising*, *31*(2), 63-77.

[135] Janoschka, A. (2004). *Web Advertising. New Forms of Communication on the Internet.* Amsterdam: John Benjamins.

[136] Rehman, F.U., Javed, F., Nawaz, T., Ahmed, I. & Hyder, S. (2014). Some Insights in the Historical Prospective of Hierarchy of Effects Model: A Short Review, *Information Management and Business Review, 6(*6), pp. 301-308.

[137] Mathur, U. C. (2008). *International Marketing Management: Text and Cases*. Delhi: Sage Publishing India.

[138] Insider Intelligence website. (2023 updates). Top Advertising Companies. Available at: https://www.insiderintelligence.com/insights/advertising-companies/ Consulted on: 16/04/2024

[139] Shopify website. (2023 updates). Advertising. Available at :https://www.shopify.com/encyclopedia/advertising Consulted on: 16/04/2024

inform or influence people who receive them, as defined by the Advertising Association of the UK"[140]. Focus on communication: for the use of "*messages*".

- "*Accenture's comprehensive intelligent advertising services can help you grow your advertising business effectively and profitably – at scale. Advertising has experienced deep disruption as new channels and innovative technologies emerge and evolve at speed. Competition is fierce, but businesses have an unprecedented opportunity to help advertisers reach target audiences*"[141]. Focus on opportunism: for the use of "*profitability*", "*competition*" and "*business*".

- Publicis explains advertisement as "*Brands looking to embrace a mass personalisation approach to marketing need to rethink their generational targeting strategy in order to drive consumer engagement and business growth. Targeting by age is still the accepted practice across many advertising categories. However, with fundamental shifts in media consumption and trading, combined with significant changes in life stages and consumer behaviour, Zenith believes that targeting by a traditional demographic approach is no longer effective when the goal is serving relevant advertising and personalisation of experiences at scale*"[142]. Focus on the market approach: for the use of "*personalisation*".

The following table demonstrates the common grounds and the two poles stand of similarities and differences, in defining advertisement from two different contributions backgrounds.

Similarities	Differences	
	Theoretical contributions	**Practical contributions**
Communication Target audience Change in behaviour Persuasion Attention Media Design	Information Knowledge Thoughts Concept Epistemology	Business Profitability Competition Growth Trading

Table 04: Disparities in Defining Advertisement among Scholars and Practitioners

As noticed, the definition of advertisement among scholars is of psychological and communicative aspects. Conversely, the practitioners see advertisements from an opportunistic and technical standpoint. In other words, scholars capture the core of the advertisement content, mainly, as a communicative language with a thoughtful purpose. Practitioners picture more the objectives of the advertising activity, mainly, for profitability. It is then a matter of the perspective and the function of the subject matter: advertisement.

II.2 Advertisement Legislation in Algeria

It is insightful to start this section with the fact that the Algerian Constitution does not mention explicit articles in terms of regulating the advertising activity in the country. Applied laws on media, freedom of speech and morality are the same for advertising activity,

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[140]The Economic Times Website. (2023 updates). What is 'Advertising'. The Economic Times website. Available at: https://economictimes.indiatimes.com/definition/advertising Consulted on: 16/04/2024

[141]Accenture Agency website. (2023 updates). Advertising. Available at: https://www.accenture.com/gr-en/services/communications-media/intelligent-advertising-services Consulted on: 16/04/2024

[142] Publicis Group website. (2023 updates). Advertisement. https://www.publicisgroupe.com/fr/node/3483. Consulted on: 16/04/2024

in general. Advertisement is one of the media branches. However, ANEP[143], *Agence Nationale d'Edition et de Publicité*, in English, [National Agency for Edition and Advertising] is the governmental institution that has supervised the advertising activity since 1967. Issued decrees are for regulating the advertising activity. Since traditional mass media and social-media platforms represent the horizon where the advertisement is most of the time displayed, laws that regulate these platforms also regulate the advertisement. It is also important to note that there are no censorship institutions installed in Algeria. The only 3 institutions that represent the regulations and the guidelines authorities are A. The Press Regulatory Authority. B. The Audio-visual Regulatory Authority. C. The Press Commission. Since the guidelines are of legal and deontological nature, the vast majority of the mass media platforms exercise self-censorship.

ANEP makes the institution of '*La Régie Presse Publicitaire*' managing the advertising activity in Algeria. The following text explains more its frame work : « *La Régie Presse Publicitaire est l'activité principale de l'ANEP. Régisseur de plus de 107 titres de presse nationaux dont les plus grands quotidiens, elle est également en relation avec la presse internationale pour la programmation et la diffusion de la publicité des annonceurs algériens. Avec ses 5 agences régionales dans les plus grandes villes, toutes équipées de matériel de pointe, la Régie Publicitaire assure l'étude, l'achat et la facturation des espaces dans les médias. Grâce à une équipe de professionnels, la Régie Presse Publicitaire propose aux annonceurs une gamme de services et de prestations allant de la conception et la traduction, à l'exécution et au contrôle de conformité de l'annonce publicitaire. La Régie Publicitaire gère en outre le BOMOP (Bulletin Officiel des Marchés de l'Opérateur Public), une publication hebdomadaire dans laquelle figurent tous les avis d'appels d'offres publics. La Régie Publicitaire garantit à ses clients une relation contractuelle qui se distingue par une prestation rapide, efficace et de qualité* »[144]. The ANEP Agency claims providing the following services:

- « *Conception et gestion des budgets publicitaires des grands annonceurs ainsi que les grands évènements.*
- *Promotion du livre dans différents domaines tels que la littérature, la philosophie, l'histoire, l'économie…*
- *Régie publicitaire d'appel d'offre dans la presse nationale et étrangère.*
- *Conception et impression numérique et offset d'agendas, calendrier, affiche tous type de formats.*
- *Conception et impression numérique et offset de catalogues, brochures, revues et dépliants.*
- *Conception et impression numérique et offset d'annuaires et livres.*
- *Messagerie interbancaire sur le niveau national.*
- *Diffusion de livres.*
- *Installation de panneaux publicitaires et enseignes.*
- *Conception et réalisation de spots publicitaires.*
- *Impression numérique toutes dimensions sur tous supports.*
- *Fabrication et installation de panneaux et enseignes lumineuses et signalétique (basse tension /haute tension).*

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[143]ANEP website. (2023 updates). Présentation. Available at: http://www.anep.com.dz/siege/index.php Consulted on: 16/04/2024

[144]ANEP website. (2023 updates). REGIE. Available at: http://www.anep.com.dz/regie/ Consulted on: 16/04/2024

- *Conception et montage et installation de stands.*
- *Conception et realisation audiovisuelle.*
- *Réservation d'espaces dans les médias, télévision, radio, presse écrite et électronique»*[145].

On the other hand, ARAV[146], *Autorité de Régulation de l'Audio-Visuel*, in English, [Authority of the Audio-Visual Regulation], is the governmental institution that represents the law. It has worked on regulating audio-visual activity since 2016, such as the press, media, journalism, freedom of speech, and advertising activities. The missions are as follows:

« *L'Autorité de Régulation de l'Audiovisuel exerce en toute indépendance sa mission essentielle de veiller au libre exercice de l'activité audiovisuelle dans les conditions définies par la loi relative à l'audiovisuel, la législation et la réglementation en vigueur. L'autorité a le pouvoir de réguler toute activité audiovisuelle en Algérie, indifféremment du mode de diffusion des services audiovisuels, qu'il s'agisse par voie hertzienne terrestre, par réseau câblé ou satellitaire ou par tout autre réseau de communication électronique. Ainsi l'Autorité de Régulation de l'Audiovisuel est chargée notamment de:*

- *Veiller à l'impartialité des services de communication audiovisuelle relevant du secteur public. Veiller au respect de l'expression plurielle des courants de pensée et d'opinion dans les programmes des services de diffusion sonore et télévisuelle, notamment lors des émissions d'information politique et générale.*
- *Veiller à garantir l'objectivité et la transparence, veiller à la protection de l'enfant et de l'adolescent, ainsi qu'au respect de la dignité humaine.*
- *Veiller à ce que tous les genres de programmes audiovisuels présentés reflètent la diversité culturelle nationale et promouvoir les deux langues nationales.*
- *Veiller à ce que les événements nationaux d'importance majeure ne soient pas retransmis en exclusivité de manière à priver une partie importante du public de la possibilité de les suivre en direct ou en différé sur un service de télévision à accès libre.*
- *Faciliter l'accès des personnes souffrant de déficiences visuelles ou auditives aux programmes mis à la disposition du public par tout service de communication audiovisuelle.*
- *Veiller à valoriser la protection de l'environnement et de la promotion de la culture environnementale et la préservation de la santé de la population, de façon permanente »*[147].

In general, regulations and guidelines are outsourced from media laws, Islamic doctrine rules and cultural norms of the Algerian society. Recently, there are three decrees[148] issued: A. 2012 for N° 12-05 entitled *Information Code*. B. 2014 for N° 14-04 entitled *Code of the Audio-Visual Activity*. C. 2016 for N° 16-178 entitled *Members of the Authority of the Audio-Visual Regulation*. These decrees regulate the press, media, journalism and freedom of speech activities, in general. The advertising activity takes no exception. According to the

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[145]ANEP website. (2023 updates). Services. Available at: http://www.anep.com.dz/siege/#services Consulted on: 16/04/2024

[146]ARAV website. (2023 updates). Home page. Available at: http://arav.dz/fr/ Consulted on: 16/04/2024

[147]ARAV website. (2023 updates). Missions. Available at: http://arav.dz/fr/2-non-categorise/26-missions-de-l%E2%80%99arav Consulted on: 16/04/2024

[148]ARAV website. (2023 updates). Textes Juridiques. Available at: http://arav.dz/fr/documents/texts-juridiques Consulted on: 16/04/2024

World Press Freedom Index for 2022[149], Algeria occupies 134 positions out of 180 participant countries with a score of 45.53 according to Reporters Without Borders. Such results reflect the professional media activity in the field during the unstable political activity, in these last years.

II.3 Advertisement Subjects and Objectives

Advertisement is always introducing a subject. It is not strictly for commercial purposes. However, it is always for promotional ones. Promoting a product, a service or an announcement in the forms of an event, a campaign, an opinion, a notice, a warning, a cause, an idea or an awareness note is always the aim. Advertisement subjects are symbolised as APS, for Announcement (not typically commercial), Product and Service (usually commercial).

Advertisement design is the conceptualisation of the content that should inform, convince, persuade and incentivise the customer for promotional purposes. The advertisement should not be, by any chance, error-prone content, even if it is built on the idea of improvisations or the understanding the need of a potential client. The serious mission of the advertisement should leave no room for clients' negative critics or misunderstanding, simply, because it is one of the most criticisable contents on linguistic, semiotic, epistemological and technical levels. It is by nature an attention seeker content. Briefly speaking, an advertisement is a content that consists of three objectives:

- Information for knowledge sharing;
- Argumentation for conviction and/or persuasion purposes;
- Incentivisation for reaction.

Advertisement language functions of whatever code or modality play a significant role. Nord (1997)[150] has introduced four different language functions: referential, expressive, phatic and appellative. Advertisement happens to include them all in one conception. The advertisement content has a reference, where the advertiser-customer and the source-subject-target are very identified. It is expressive in verbal or non-verbal codes, as via the modalities systems of communication. It is phatic for maintaining the connection between the clients' interaction and the advertisement message. It is appellative through conviction, persuasion and incentivisation use. In other terms, the advertisement is of informative, persuasive, argumentative and injunctive genres. As a fact, there is always a content, which provides information, persuades through emotions, convinces through rationality and pushes the customers to interact.

The Algerian advertisement has a major objective: attracting the clients' attention, despite their multilingual tongues and multicultural backgrounds. Therefore, the advertisement content is identifiable with the use of the spoken languages in Algeria and includes socio-cultural aspects in the advertisement content. All these expression systems features are of use, to create an advertisement of achievable objectives.

II.4 Advertising Methods in Algeria

The advertisement method is simply the medium in which the advertisement content is displayable. Nowadays, it is obvious that technology during the 21st century has changed all the game roles of every aspect of life. Advertising takes no exception. TV channels, radio stations, newspapers, magazines, city posters panels and street walls are identified now as traditional advertising platforms. Social media and Internet websites are now the modern advertising platforms. As noticed, the horizon, in which the advertisement has been

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[149]Reporters Without Borders. (2023 updates). Algeria Index. Available at: https://rsf.org/en/index Consulted on: 16/04/2024

[150] Nord, C. (1997). *A Functional Typology of Translations*. Amsterdam: Benjamins Translation Library, *26*, 43-66.

displayable, becomes expanded. It is not only on the reality dimension. It is also on the virtuality dimension that the Internet offers. Mathur sees that the advertisement nature changes "*With the thrust of media variants, that is, several new media being available, the definition can now be modified*" (Mathur, 2008, p.336)[151]. Many distance issues have been solved thanks to technology. Now, the target audience is no more the client home, only. They can be the people worldwide. This change has come with capitalism's dominance, technology and globalisation. According to Hoyer *et al.,* (2008: pp. 392-393)[152], modern advertisement platforms enhance credibility, communication and interaction potentials, in comparison to the old ones. The method is then the channel in which the communication is reaching the target audience to deliver the advertisement's communicative message. It is important to note that since media platforms are diverse, the choice of one channel instead of the rest is by purposive intentions. The impactful persuasion of any kind of product, service or information relies, essentially, on its source derogation, according to Chu, 2011[153]; Lu *et al.,* 2005[154]; and Pelling & White, 2009[155].

Advertising methods in Algeria are also traditional and modern. Advertisement, in general, is displayed on social media more than the traditional platforms. Of course, social media platforms are diverse, too. However, Facebook is the most popular platform in the country, where "*Data published in Meta's advertising resources indicates that Facebook had 22.45 million users in Algeria in early 2022*"[156]. Among reality and virtuality dimensions, the following sections demonstrate the advertisement platforms potentials, in Algeria.

II.4.1 Traditional Mass Media Platforms

Classical platforms are media channels that had been before the 21st century. Advertisements on these platforms must be intentional. Therefore, "*when using traditional advertisements, the placement of them must be paid for*" (Behal & Sareen, 2014. p.19)[157]. Algeria in general has 29 TV channels of private and public run[158]. There is one state-owned institution of TV station, called ENTV*, Entreprise Nationale de Télévision*, in English [National Television Company]. It has 05 channels, *La Terrestre, Canal Algérie, Algérie 3, Algérie 4* and *Algérie 5*. There is one government-owned institution of Radio stations, called ENRS, *Entreprise Nationale de Radio-diffusion Sonore*, in English [National Company of Sound Broadcasting]. The launch of Radio diffusion started, in Algeria, in 1986. It is of public service sound broadcasting type. It has seven national stations[159], diffusing in different languages: Channel I (in Arabic), Channel II (in Tamazight), Channel III (in French), International Radio (in Arabic, French, English and Spanish), Quran Radio, Culture

[151]Mathur, U. C. (2008). *International Marketing Management: Text and Cases*. Delhi: Sage Publishing India.

[152]Hoyer, W. D. & Macinnis, D. J. (2008). *Consumer Behavior*. Southwestern Jersey: Cengage Learning.

[153] Chu, S-C. (2011). Viral Advertising in Social Media: Participation in Facebook Groups and Responses among College-aged Users. *Journal of Interactive Advertising*, 12(1), 30–43.

[154] Lu, J., Yao, J. E., Yu & C-S. (2005). Personal Innovativeness Social Influences and Adoption of Wireless Internet Services via Mobile Technology. *Journal of Strategic Information Systems* 14, 245–268.

[155] Pelling, E. & White, K. M. (2009). The Theory of Planned Behavior Applied to Young People's Use of Social Networking Websites. *Cyberpsychology & Behavior*, 12, pp. 755-759.

[156]Kemp, S. (2022). DIGITAL 2022: ALGERIA. Available at: https://datareportal.com/reports/digital-2022-algeria Consulted on: 16/04/2024

[157]Behal, V. & Sareen, S. (2014). Guerilla Marketing: A Low-Cost Marketing Strategy. *International Journal of Management Research and Business Strategy*, *3*(1), 1-6.

[158] Tv Channels Live website. (2023 updates). Tv Channels Live: Algeria. Available at: https://tvchannels.live/algeria/ Consulted on: 16/04/2024

[159]Radio Algérie website. (2023 updates). Radio Algérie. Available at: https://news.radioalgerie.dz/fr Consulted on: 16/04/2024

Radio, Jil-FM Radio, and other 48 regional stations[160]. All these channels are of miscellaneous thematic broadcasting, except for International Radio, which specialises in News 24/7, Quran Radio for the Islamic religious lectures, Culture Radio for cultural topics, and Jil-FM for music. There are more than 61 newspapers[161], in Algeria. The Algerian press is publishing the information in four languages: Arabic, French, Tamazight and English.

Advertisement is displayed on most of these traditional platforms. ANEP is in charge of managing institutional and public advertisements. Other 4000 agencies, of national and international advertising agencies, are also in charge of the advertising projects in Algeria Dris (2017:269)[162].

II.4.2 Online Media Platforms

Internet is the main horizon in which advertisement is e-published, e-diffused or e-broadcasted. This virtual world is the latest innovation of advertisement display platforms. According to the statistics of January 2022, there were about 27.28 million Internet users, in Algeria. Social media platforms are replacing, drastically, the traditional mass media platforms, especially, among Y, Z and alpha generations. The same source of statistics shows that the population in January 2022 is estimated at 44.98 million, in Algeria. Social media eligible audience is at 26.60 million: 22.45 million on Facebook, 14.25 million on Messenger, 8.60 million on Instagram, 6.25 million on Snapchat, 2.80 million on LinkedIn and 891.5 thousand on Twitter (Kemp, 2022)[163].

As noticed, Facebook takes the lead in social media use, in Algeria. It is one of the most spontaneously credible and with high-value communication and consultation potentials for advertising, for being a platform of developing opinions and collecting feedback among the network members, where 70% of the social network users visit social media sites to obtain product information before buying it (Akar & Topcu, 2011[164]; Kim & Ko, 2012[165]). The classical one-way communication platforms are gradually losing their persuasive impact due to the paramount potential of Facebook, as a sort of connection for peers (Kim & Ko, 2010)[166].

Customers, with the rise of social media network use, are more aligning to, not just depending on the product or service information, delivered in the advertisement content., they are rather relying on connecting with users who already tested the product or the service. The *Social Identity Theory of Intergroup Behaviour* of Tajfel & Turner (2004)[167] explains this phenomenon. These scholars have found that the peers' opinions are actually the driving force for their rational and emotional orientation, in other words, for their behaviour change.

II.5 Advertisement Language

[160]Radio Algérie website. (2023 updates). Radio Algérie: Radio Régional. Available at: https://my.radioalgerie.dz/fr/regionales Consulted on: 16/04/2024

[161]W 3 News Papers website (2023 updates). https://www.w3newspapers.com/algeria/ Consulted on: 16/04/2023

[162]Dris, C. (2017). La Presse Algérienne: une Dérégulation sous Contraintes. *Questions de Communication*, (2), 261-286.

[163]Kemp, S. (2022). DIGITAL 2022: ALGERIA. Available at: https://datareportal.com/reports/digital-2022-algeria Consulted on: 16/04/2024

[164]Akar, E. & Topcu, B. (2011). An Examination of the Factors Influencing Consumer's Attitudes toward Social Media Marketing. *Journal of Internet Commerce*, 1(10), 35–67.

[165]Kim A. J. & Ko, E. (2012). Do Social Media Marketing Activities Enhance Customer Equity? An Empirical Study of Luxury Fashion Brand. *Journal of Business Research*, 65(10), 1480–86.

[166] Kim, A. J. & Ko, E. (2010). Impacts of Luxury Fashion Brand's Social Media Marketing on Customer Relationship and Purchase Intention. *Journal of Global Fashion Marketing*, 1(3), 164–71.

[167]Tajfel, H. & Turner, J. C. (2004). The Social Identity Theory of Intergroup Behavior. In J.T. Jost & J. Sidanius (eds), *Political psychology* (pp. 276-293). Psychology Press. Doi: 10.4324/9780203505984-16

Advertisement language is an umbrella term. Language is also identifiable as a design or the modal of lingual content. However, the advertisement language is not, exclusively, lingual. It may be visual, aural or a mixture of these two, in audio-visual content, and more. To design a language for advertisement, and regardless of the language code used, the content shape should be of specific measurements in the delivered advertising message. In other words, every single piece of information in its communicative modal insinuates an idea of value, meaning and, above all, impact. The language design must deliver a conceivable advertisement message. The mind should be capable of digesting the information, which in its turn, becomes dissolvable into meaning, impact, influence, stimulation and reaction, at the end.

Modal choice, text volume, word intensity, tone, accent, the capacity of repetition, noisy, silent, loud or low sound ambient, body language, closeness, focus, alignment, angle, contrast, and layout represent the design of the advertisement language. Advertisement design should never be conventional. However, its content must be conventional. Iedema (2003)[168] identifies multimodality as a technical term that illustrates the meaning through a variety of semiotics. Peter Newmark's *Approaches to Translation* (1981) enhances this same point "*The stronger the persuasive element in the text the more the translator is likely to stretch his imagination, to exercise his choices, unconsciously to let internal images, memories of sense impression, records of activities imbued with feelings suffuse his language. The translator is at his most creative when he is handling the persuasive function*" (Newmark, 1981, pp.133-134)[169]. In creating or translating the advertisement content, it is very challenging to create a language of a variety of codes and modalities that carry the meaning with effects and under the socio-cultural norms, in general. It is also important to note that reaching this level of creating a coherent language design is very rewarding, on the creational, social interactivity and commercial levels.

II.5.1 Singularity and Distinctiveness of the Advertisement Language

The advertisement language singularity and distinctiveness illustrate containing the communicative message of multi-task. The volume of words, the speed, the tone, the background, the zoom, the light, the multimodality coherence, the rhetoric language, the sound and the music are all taking place in one advertisement. It is identifiable as a piece of information for promotional purposes concerning a specific advertisement subject. However, each element of a lingual or semiotic sign takes space in the advertisement content for a fraction of a second, or more, simply, because the amount of the used meaning units is condensable but coherent. Therefore, the advertisement expression is diversely expressed, communicative, persuasive, concise, memorable, emotive, purposeful and thoughtful, according to Belabdi (2021: 648)[170]. In other terms, the advertisement layout is a very busy and occupied space. The language used and the semiotics, in general, are, actively, multitasking on many levels.

II.5.2 Expression Poly-system Use in Advertisement

Semiotics deal with everything that can be identifiable as a sign. However, language is also an element of the semiotics range and often not the dominant or most significant mode

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[168]Iedema, R. (2003). Multimodality, Re-semiotization: Extending the Analysis of Discourse as Multi-semiotic Practice. *Visual Communication*, 2(1), 29-57.

[169]Newmark, P. (1981). *Approaches to Translation (Language Teaching Methodology Senes)*. Oxford: Pergamon Press.

[170]Belabdi, L. (2021). The Particularity of the Advertising Expression and Its Transcreation. МАГИЯ ИННО: ЛИНГВИСТИКА ЛИНГВОДИДАКТИКА В МЕНЯЮЩЕЙСЯ СИСТЕМЕ КООРДИНАТ – РОССИЯ 2021[MAGIA INNO: linguistics and linguodidactics in a changing coordinate system. Digital collection of scientific papers - pp. 581-587]. Available at: https://open.mgimo.ru/bitstream/123456789/3037/1/magiainno_2021_105.pdf

in the content (Kress, Ogborn & Martin, 1998: 87)[171]. Language indeed takes the boldest form of communication. However, the theory of semiotics tries to include a variety of signs. It also proves that each sign carries a meaning within. Therefore, the expression poly-system is proportional in its nature. Linguistic appearances represent a portion of the whole poly-system. It is undeniable that these linguistic appearances are the clearest forms of communication. However, communication can also be in other modes of signs; conveyable through culture for instance. Culture is a heavy element in the conceptualisation of the advertisement expression, for its impact and deep meaning. Culture decides what kind of sign can carry the most powerful dose of effect while communicating. Therefore, interpersonal communication is identified through the type of culture. According to Hall (1975)[172], high-context culture has a lot to say through connotation and even silence. It is of a non-linear communication nature. In other words, this expression system consists of many insinuations and implications when communicating.

Umberto Eco (1979)[173] introduced and developed the theory of semiotics. Semiotics is the broad, inclusive and bigger picture of all forms of communication, which depend on many signs or a single sign to deliver a message. It is a brave step towards unleashing the communication from the mono-modality of language domination over the rest of the used modalities. The study has come with a clear understanding of the communication potentials of the sign function. The advertisement is also a content that focuses a lot on the semiotics potentials, in its conceptualisation. As an overview, the theory of semiotics deals with the study of codes, signs, communication, interaction, culture and more.

The expression poly-system includes the semiotics. Any modal or code can carry the message. The effect of any sign is of a culture-made, under specific space and time framing. Therefore, the selection of the sign is a crucial step. In advertisement content, an image is a preferable sign to use. However, sound, language and even gestures can be of great support to the advertisement's communicative message.

The expression poly-system, in Algeria, is multilingual and multicultural. Moreover, images, sound, gestures and even silence also transmit the communicative messages. Therefore, the poly-system consists of any means or way of communication. It is not, exclusively, for language use.

II.6 Advertisement Communication Modalities

It is of great help to explain, first, that the term 'modal' or 'mode' has varying significations, for their use in diverse disciplines. At this level, it is important to accentuate on the 'communication modalities', and they are six, according to many scholars who have worked on the multimodality project, such as (Cazden *et al.,* 1996[174]; Kress, 2003[175]; Jewett, 2009[176]; and Bezemer & Mavers, 2011[177]). Multimodality has started as a subject of study in the teaching area. Briefly after, it becomes also a subject of interest in translation and earlier in the media field, which is its main spring. The modalities can be lingual, visual, aural, spatial, gestural and multimodal. The modal is simply the format that carries the

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[171]Kress, G., Ogborn, J. & Martins, I. (1998). A Satellite View of Language: Some Lessons from Science Classrooms. *Language Awareness*, 7(2-3), 69-89.

[172] Hall, T. E. (1975). *Beyond Culture*. New York: Anchor Books.

[173]Eco, U. (1979). *A Theory of Semiotics* (Vol. 217). Indiana: Indiana University Press.

[174] Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G. & Nakata, M. (1996). A Pedagogy of Multiliteracies: Designing Social Futures. *Harvard Educational Review*, 66(1), 60-92.

[175]Kress, G. (2003). *Literacy in the New Media Age*. London/Philadelphia: Routledge.

[176]Jewitt, C. (2009). The Routledge Handbook of Multimodal Analysis. London/Philadelphia: Routledge Falmer.

[177]Bezemer, J. & Mavers, D. (2011) Multimodal Transcription as Academic Practice, *International Journal of Social Research Methodology,* Vol. 14, No. 3, May 2011, 191-206.

communicative message. In the advertisement content, the mixture of many modalities is very common. Gunther Kress, the founding father of the *Social Semiotic Approach to Communication*, sees that "*in fact, it is now no longer possible to understand language and its uses without understanding the effect of all modes of communication that are co-present in any text*" (Kress, 2000, p.337)[178]. The range of different modes creates multimodality, which helps the communication act to be clear, precise and even more impactful.

Kress (2003)[179] has again clarified that different modes have different affordances. Certain modes are more convenient to deliver certain meanings than others. The *'functional specialization'*, according to (Kress & Jewitt, 2003)[180], gives more credit to the selected modal for being in charge of carrying specific messages, and not another; for its communicative function. The effect of the modal used makes the communicative message more fluid, clear and very impactful.

Cognitivism scientists have explored mono-modalities and multimodal expressions through the sensory reception activity, in the brain. The *Dual-Coding Theory*, developed by Clark & Paivio (1991)[181] and the *Cognitive Theory of Multimedia Learning* of Mayer (2005)[182] have both introduced interesting work concerning the acquisition of information/knowledge, through the channel's duality. These scholars have developed these theories for the learning skills. Undeniably, the advertisement is also the content of an informative genre and more. As a fact, cognition science encompasses many subjects under its discipline. The advertising activity is for sure one of its fields of interest. Duality of channels use was the first study in the cognitive science, in terms of effective knowledge acquisition. Afterwards, multimodality becomes the main field of study, emphasising on the diverse use of channels.

For a better understanding, science has proved that some people are of visual cognition preference, and others are of verbal cognition. Moreover, many other preferences may enhance the experience of information reception. Scholars such as (Riding, 2001[183]; Mayer & Massa, 2003[184]; Riding & Sadler-Smith, 1997[185]) have all discussed the information reception preferences. They have all come to a similar conclusion. It is better to communicate or deliver the information through the most effective code. Once the multi-code works, effectively, it becomes better to use as many channels as possible. From this scope, the advertisement delivery is commonly multimodal. It is also important to note that the switch in channels is not exclusively between codes. It can be happening in the same code (two different languages use). For instance, the delivery of the verbal expression can be in different languages, to diversify the cognition experience of the multilingual modal.

The advertisement message is an attention seeker content. To attract the receiver, there have to be expressions that transmit the advertisement message in variant modalities. Each

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[178] Kress, G. (2000). Multimodality: Challenges to Thinking about Language. *TESOL Quarterly*, *34*(2), 337–340.

[179] Kress, G. (2003). *Literacy in the New Media Age*. London/Philadelphia: Routledge.

[180] Kress, G. & Jewitt, C. (2003). Introduction. In C. Jewitt & G. Kress (Eds.), *Multimodal Literacy* (pp. 1–18). New York: Peter Lang.

[181] Clark, J. M. & Paivio, A. (1991). Dual Coding Theory and Education. *Educational Psychology Review*, *3*(3), 149-210.

[182] Mayer, R. E. (2005). Cognitive Theory of Multimedia Learning. *The Cambridge Handbook of Multimedia Learning*, *41*, 31-48.

[183] Riding, R. J. (2001). The Nature and Effects of Cognitive Style. In R. J. Sternberg & L. Zhang (Eds.), *Perspectives on Thinking, Learning, and Cognitive Styles* (pp. 47-72). New Jersey: Erlbaum.

[184] Mayer R. E. & Massa, L. J. (2003). Three Facets of Visual and Verbal Learners: Cognitive Ability, Cognitive Style, and Learning Preference. *Journal of Educational Psychology*, *95*(4), 833846.

[185] Riding, R. J. & Sadler-Smith, E. (1997). Cognitive Style and Learning Strategies: Some Implications for Training Design. *International Journal of Training and Development*, *1*(3), 199-208.

modality has its particular effect on the receiver. Kress and Van Leeuwen think that "*transcoding between a range of semiotic modes represents a better or a more adequate understanding of representation and communication*" (Kress & Van Leeuwen, 1996, p.37)[186]. The decision-making in selecting a language, an image or any other information design has a deep purpose in the conceptualisation of the advertisement. Multimodality links the potential of the different semiotics, deployed to how they affect the interaction and the formation of subjectivity (Ibid, p.39). It is not a random selection or filling the gap with the multimodality exercise. The task of the advertisement's communicative message has to fulfil the mission of effect and meaning.

II.6.1 Lingual Communication Modal

Language, written or verbal, puts each and both formats in a context to give meaning concerning a theme or diverse ideas. The choice of words, the register of the language, the words' volume or tone and the monolingual or multilingual content are all identifying the lingual modal. The latter is the clearest manner of communication. The accurate use of words usually leaves no room for uncertain interpretations. Therefore, "*gaining social approval through language choice and usage is an important accommodation strategy for the mass communicator. Additionally, linguistic accommodation in mass communication promotes relationship building between the communicator and his or her audience*" (Koslow, Shamdasani & Touchstone, 1994, p.576)[187]. Accommodating the advertisement language is, indeed, the case on fewer occasions, for ethnic or whatsoever reasons. However, the creation of the advertisement lingual code always goes through many guidelines. Therefore, accommodating the language is a usual practice. As a fact, the communicator is the advertiser, in this case. This agent can also be the translator/transcreator.

II.6.2 Visual Communication Modal

The image represents the colours used, the selected layout, the angle or the zoom, the light, the modernity or the traditions model frames. These aspects are all representing the visual modal. The image in the advertisement has the heaviest weight among the rest of the used modalities. Not only, it makes the idea clear through visual illustrations; but it also increases the credibility ratio among the audience of clients. "*Seeing is believing!*" and "*A picture is worth a thousand words.*" are not unthoughtful proverbs. The image expresses clarity through visual descriptions, because "*photographs encourage the viewer to displace the conventional parameters of language use in order to create a new context for the articulation of meaning. A radically different conceptual framework may be initiated that does not, in and of itself, permit the easy use of either the verbal or the written for descriptive or interpretive purposes. The conflation of language into the image (proposing that the photograph 'speaks', for example) may [...] reveal the differences between language and image*" (Burnett, 1995, p.44)[188]. The visual speech is very powerful in the advertisement. As a fact, the latter is always in need of descriptions where visuals in pictorial dimensions are the best to illustrate the information in a non-verbal code.

II.6.3 Aural Communication Modal

The sound effect, music, noise ambient, silence, loud or low sounds, accent, tone, volume and speed of articulating words represent the aural modal. Horowitz (2012)[189] finds

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[186] Kress, G. & van Leeuwen, T. (2006). *Reading Images: The Grammar of Visual Design* (2nd ed.). London/Philadelphia: Routledge.

[187] Koslow, S. Shamdasani, P. N. & Touchstone, E. E. (1994). Exploring Language Effects in Ethnic Advertising: A Sociolinguistic Perspective. *Journal of Consumer Research*, *20*(4), 575-585.

[188] Burnett, R. (1995). *Cultures of Vision: Images, Media, and the Imaginary*. Indiana: Indiana University Press.

[189] Horowitz, S. S. (2012). *The Universal Sense: How Hearing Shapes the Mind*. New York: Bloomsbury Publishing USA.

that listening is the closest and the fastest sense to the understanding function. It only takes 0.05 seconds to recognise the sound and understand it, immediately. Listening does not require imagination. It only requires the identification of the element heard to decode it into meaning.

II.6.4 Spatial Communication Modal

Outdoor advertisement, outdoor disposition of products, the outdoor set of sale points and advertising campaigns represent the spatial modal. The advertising activity is occupying a space for expressing the closeness and reachability of products and services to the clients. The occupied space can be in reality as it can be in the virtual world through social media platforms and Internet websites in general. "*Outdoor advertisements in public places, such as those in the case campaigns […], are not uncommon. The cases show that it is rather the format placed at a location, and not the location itself, that makes the campaigns unconventional and unexpected. It is uncommon to see a campaign in the format of graffiti, which was used in two of the cases. However, the placement of an advertisement on a wall is considered traditional. Regardless, the choice of location should be carefully considered*" (Behal & Sareen, 2014, p.95)[190]. Spatial advertisement is one of the oldest formats. The selection of the location makes a huge impact on the interaction to the advertising message.

II.6.5 Gestural Modal

Facial expressions, hand gestures, body language in general, posture and way of walking, …etc. represent the gestural modal. It delivers a message without requiring words or sounds. When the target culture is of *high context*, the communication usually passes through gestures. Insightful research projects demonstrate the primacy of gestures over language, according to (Heath, 1984[191]; Kendon, 1990[192]). Gesture modal is also a habit of manual or body language expressions. However, any kind of gesture in the advertisement content is intentional. In other words, it carries a message.

II.6.6 Multimodal Communication

Multimodality is the interplay between different modalities to enlarge the experience of cognition via different sensors for different effects. Advertisement is an excellent illustration of an expression that is conceptualised through various modalities for the same content. The interplay of modalities has a very purposive strategy of communication in the advertisement. When varieties of modalities create a rich experience, reaching or diversifying the cognition reception of the advertisement's communicative message becomes the purpose. Kress & Ogborn (1998)[193] concluded their multimodality study with the following summary: "*The project of multimodality is an attempt to make the point overtly and decisively that an interest in representational modes other than speech or writing is essential and not merely incidentally interesting; that it is central to actual forms of communication everywhere, and not simply a kind of tangential or marginal concern which could be taken up or not, but which leaves language at the centre of communication.[…] all modes are described and describable together*". The medium used to address the target audience can be multimodal. For instance, the advertisement conceptualisation can be audio-visual. This type of advertisement consists of aural and visual codes. It can be in form of ambient sounds, music or explicitly verbal language with images, …etc.

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[190]Behal, V. & Sareen, S. (2014). Guerilla Marketing: A Low-Cost Marketing Strategy. *International Journal of Management Research and Business Strategy*, *3*(1), 1-6.
[191]Heath, C. (1984). *Talk and Recipiency: Sequential Organization in Speech and Body Movement*. Cambridge: Cambridge University Press.
[192]Kendon, A. (1990). *Conducting Interaction: Patterns of Behavior in Focused Encounters* (Vol. 7). Cambridge: Cambridge University Press Archive.
[193]Kress, G. R. & Ogborn, J. (1998). *Modes of representation and local epistemologies: The presentation of science in education*. Australia: CCS, Institute of Education.

Multimodality in Algerian advertisements is very common. A variety of communication modalities is used. Chapter V introduces the advertisements to study how the transcreation technique is applied.

II.7 Recapitulation

Chapter II explains the advertisement nature in general, and in Algeria in particular. The modern advertisement evolution has been through three major revolutions. A. With the typography development. B. With capitalist world dominance. C. With the technology era. At these stages, even the definition of advertisement has taken different conceptions due to the different use of advertisement displays platforms and formats. The obvious shift in meaning has started with capitalism taking the lead over the world's economy. Before this era, the advertisement was identifiable as content that works on catching the attention and notifying people. Afterwards, the advertisement has become the biggest financial source of the companies. It has become an income. More advertisements simply mean more money and profit to the economic establishment.

This review explains how the advertisement is identified as an evolutional concept. Time, space and the evolutional lifestyle of the human being aspects make of the concept gaining several definitions. They are all correct and essentially related to the three aspects that contribute fundamentally to the accuracy of the provided definition.

Advertisements around the world and in Algeria as well are reflecting the society's culture. The advertisement is also making itself a part of the culture by highlighting the image of the people's lifestyle. In Algeria, the advertisement nature has a distinctive nature due to the introduction and the use of multilingualism, multiculturalism and multimodality in the advertisement's communicative message.

The advertisement is the result of epistemological and technical efforts. The conception illustrates the knowledge part, where the design and the configuration illustrate the layout. The advertisement has a short life expectancy. The release date is the start and the expiry date is the invalidity of the content effect. Advertisement is also identified as a product, where its factory is the advertising agency. The advertisement expression is diverse. It is not only lingual. It is also the semiotics and beyond.

The advertisement content is the business piece of information, argumentative in its language and incentivised in its effect. The content may be mono-modal or multimodal. It has a subject to introduce: product, service or announcement. The advertisement is a communicative message that works on capturing the customers' attention. Thanks to the particular language used, the advertisement's verbal language is authored in pros as in lyrics. It is concise. It consists of all trendy elements of attraction. Briefly speaking, the advertisement is a call.

The advertisement is an activity of triple aspects: sociological, semiotic and psychological. The advertisement is most of the time made of visual aspects because it reflects the image of the society and most importantly the lifestyle of the people under an identified space-time framing. At this level, the use of the semio-pragmatic content becomes indispensable to the multimodal conceptualisation and for a better persuasion and effectiveness. The semiopragmatic use of the language measures the influence and the consequences of the expression used.

CHAPTER III
ADVERTISEMENT CREATION AND TRANSCREATION

CHAPTER III: ADVERTISEMENT CREATION AND TRANSCREATION
Road Map:
III.1 Unsettling Transcreation Terminological and Conceptual Confusion
III.2 Transcreation Functional Definition in Academic area
III.2.1 Transcreation Definition in Purushottama Lal Studies
III.2.2 Transcreation Definition in Haroldo De Campos Studies
III.2.3 Transcreation Definition in the Academic Area of the Second-Generation Theorists
III.3 Transcreation Functional Definition in Translation Industry
III.4 The Study of Advertisement Creation Circumstances
III.4.1 Audience to Address
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III.5.1 Target Audience to Transcreate to
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III.5.3 Transcreation of the Target Communicative Content
III.5.4 Target Socio-Cultural Norms to Refer to
III.6 Transcreation Technique Application on Advertisement
III.6.1 Advertisement Transcreation from an Actual Source/Referent
III.6.2 Advertisement Transcreation from a Source-idea
III.7 Recapitulation

CHAPTER III: ADVERTISEMENT CREATION AND TRANSCREATION

The 'Advertisement Creation and Transcreation' Chapter comes at the third position, in the thesis pyramid design. It is representing the application phase (part 01). The present Chapter consists of six points and a recapitulation, at the end. The discussed topics are *Unsettling Transcreation Terminological and Conceptual Confusion*, *Transcreation Functional Definition in Academic area*, *Transcreation Functional Definition in Translation Industry*, *Advertisement Creation*, *Transcreation Services* and *Transcreation Application*. In the attempt to contextualise the research topic in this Chapter, the literature review of transcreation definition has been from scholars' and practitioners' contributions, to understand its up-to-date definition; mainly, in its application horizon (transcreating advertisement). Moreover, this Chapter focuses, essentially, on two key concepts: the advertisement 'creation' and 'transcreation', to demonstrate the similarities in both processes.

To demonstrate the advertisement's nature is to relate its creation or transcreation to the circumstances of the space-time framing. In other words, the notion of '*local*' or '*target*' is a paramount element in the creation or transcreation of the advertisement. The Algerian advertisement is taking no exception. As a fact, the advertisement content (conception) and design (conceptualisation) are phenomena that refer undoubtedly to culture, society, legal regulations, deontological guidelines, people, lifestyle and the economic system, …etc. These aspects represent the framework of the advertisement creation and transcreation. Typically, the notion of '*local*' or '*target*' provides a lucid understanding concerning the aspects that distinguish the process of creating the original advertisement from the transcreated version at some points.

The use of the 'local' or 'target' expression in its system has a straight effect on the target audience. In Algeria, multilingualism, socio-culturalism and the modalities are elements of use when transcreating the advertisement content. Understanding the functionality of the creation or the transcreation process illustrates some common grounds, despite having different primary goals. In other terms, the creation of an advertisement aims to win the commercial mission. The transcreation of an advertisement aims to communicate better with the target audience.

III.1 Unsettling Transcreation Terminological and Conceptual Confusion

Many neighbouring terms have challenged the transcreation spot in the glossary of translation discipline. Creative translation, adaptation, domestication and localisation shake the stability of the term. These terms impose confusion in its significance and functionality understanding. Even its regularisation as a recognised term had failed to enter the English dictionaries for decades of discussion (Gaballo, 2012:96)[194]. However, thanks to translation market and the academic area contributions, transcreation has gained its standardisation as a term and validity as a concept under the ISO 17100:2015[195] identifier that includes transcreation among the wide range of translation specialities to assure translation services quality in translation industry. Moreover, in contrast to the following terms, transcreation unknots confusion.

- **Creative translation** is neither a translation procedure nor a translation approach. It represents the results of the act of translating; in other words, the quality standard to the act of translating. Creative translation is the use of creativity in translation, for using whatever translation procedure or approach. It is then not only the result of the transcreated content but also the translated one. On this, Bernal confirms that "*creativity has always been a skill developed by translators to avoid the robotic word-for-word approach*" (Bernal, 2006, p.31)[196]. Therefore, creativity in translation is not a new topic. It is as old as the creative translated or transcreated content.

- **Adaptation** has earned huge popularity among the rest of translation procedures and approaches due to the huge number of scholars' contributions in this area of research. Unlike transcreation, few academic records have discussed this topic, if comparing. Adaptation has entered translation discipline via Vinay & Darbelnet (1958)[197] as a translation procedure, and again via Newmark (1988)[198] as a translation approach. In translation, adaptation is opting for the target cultural attribution. Adaptation is the contrary of creation. Adaptation is the process of searching and accommodating the source content to the target cultural features. The target culture repertoire is the reference. Adaptation is "*a term traditionally used to refer to any TT in which a particularly free translation has been adopted. The term usually implies that considerable changes have been made in order to make the text more suitable for a specific audience (e.g. children) or for the particular purpose behind the translation*" (Munday, 2009, p.07)[199]. Adaptation is making changes in the source text for a specific purpose so that the target text becomes adapted to appear familiar to the target audience or the target culture. In literature, adaptation is the change of genre, for instance: the adaptation of a book into a movie, …etc.

- **Domestication** is a process used when translating for cultural conformity between the source and the target language. The text becomes modified according to the target culture, to establish the domestication and erase strangeness between the source content and the target language. "*Translation, then, always involves a process of*

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[194]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[195] Online Browsing Platform (OBP) website. (2023 updates). ISO 17100:2015 (en). Translation services — Requirements for translation services. Available at: https://www.iso.org/obp/ui/#iso:std:iso:17100:ed-1:v1:en Consulted on: 16/04/2024

[196]Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, *6*, 22-36.

[197]Vinay, J. P., & Darbelnet, J. (1958). *Stylistique comparée du français et de l'anglais : méthode de traduction.* Paris: Didier.

[198]Newmark, P. (1988). *A Textbook of Translation* (Vol. 66, pp. 1-312). New York: Prentice Hall.

[199]Munday, J. (2009). *The Routledge Companion to Translation Studies*. London/Philadelphia: Routledge.

domestication, an exchange of source-language intelligibilities for target-language ones. But domestication need not mean assimilation, i.e., a conservative reduction of the foreign text to dominant domestic values" (Venuti, 1995, p.205)[200]. Venuti, when first introducing domestication to translation studies, saw that domestication principles are always focusing on 'cultural autonomy', 'transparency', 'masking the foreign' elements and 'exchanging a foreign culture for a domestic culture'.

- **Localisation** in economics and translation is a term that has appeared during the world vector toward globalisation. The aim of winning global markets has pushed the economy to adopt standardisation strategies of products of all kinds. However, this strategy could not make it through, worldwide. Localisation has replaced product standardisation. Therefore, localisation is by area a business term at first. To quote, Bernal sees that "*'localisation' is an industry-used term and includes non-linguistic activities* […] *but if 'localisation' is to be used it should always be preceded by 'linguistic' or 'cultural'*" (Bernal, 2006, p.35)[201]. Therefore, localisation for clarity of the term should be according to Bernal preceded by either 'linguistic' or 'cultural' to specify its use in language transfer. It is important to note that some translation agencies refer to transcreation as a localisation service. It is from a business perspective true since the translation agency is already a business company. However, accuracy is always preferable. Localisation is an industry-born term for linking the business activity to specifications of a geo-localisation business in order to erase any form of strangeness.

- **Transcreation** is a term and a concept from philosophy field. According to the available resources[202], the term 'transcréation' appears in 'La langue Française', the French electronic dictionary[203] as follows:

A. Transcréation : « *Terme de métaphysique. Transformation par création. Au lieu de la création absolue d'une âme raisonnable, on pourrait soutenir la doctrine de la transcréation d'une âme non raisonnable en âme raisonnable, ce qui se ferait par l'addition miraculeuse d'un degré essentiel de perfection. LEIBNITZ, cité en Revue de l'Instr. Publique, 27 juin 1861, p. 198* ».

B. « *Pourquoi recourir ici avec notre auteur à une opération particulière de Dieu, ou à une espèce de transcréation qui est la chose du monde la plus obscure ? BONNET, Paling. Phil. VII, 5* ».

At this level, the word is of a metaphysical sense. It refers to the transformation through the creation of a '*perfect*' state for Leibnitz and '*obscure*' for Bonnet's interpretations. We found more second literature records discuss transcreation before finding the original draft of Leibniz (1676)[204]. Both Alcantara (1997)[205] and

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[200]Venuti, L. (1995). *The Translator Invisibility*. New York: Routledge

[201] Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, *6*, 22-36.

[202]Littré Online Dictionary. (2023 updates). « Transcréation », définition dans le dictionnaire Littré. Available at: https://www.littre.org/definition/transcr%C3%A9ation Consulted on: 16/04/2024

[203] La langue Française Online Dictionary. (2023 updates). Transcréation. Available at : https://www.lalanguefrancaise.com/dictionnaire/definition/transcreation Consulted on: 16/04/2024

[204]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[205]Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676: une Interprétation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.

McCaffery (2001)[206] introduced the term transcreation under the theory of change. After connecting the dots and analysing what links transcreation to the concept of change, we found that both trans. and creation stand for the concept of change from the source, where trans. can mean another, and creation means the act of creating. From the reviewed records, we found that the simple meaning of transcreation could be another creation.

However, when transcreation entered translation academic area through (P. Lal, 1957[207]; H. De Campos, 1963[208]), they both focused on the act of translating and creating content and content formats. They have simplified the act of translating literature of complex content, written in different ancient or even modern languages. They have even simplified the readings of past literatures through their transcreations into modern comprehensible language. They tried to create new content of new measures that they created from translating classical literary scripts. Many academic records refer to transcreation as a combination of trans-creation, which means, "*to transform creatively from one language into another*" (Tiwari, 2008, p.98)[209]. However, the scholar did not specify, if 'trans' stands really for 'transformation' or probably 'translation' for being a form of transformation, too. 'Transportation' has also joined the confusion list: "*'transcreation': transporting 'meaning'*" (Dávila-Montes & Orero, 2014, p.93)[210]. Another variety to mention, "*'transcreation' also is something more than 'translation' since it involves "transfer" and "creation", with the latter being often driven by the intention to make the meaning more relevant to the target readers*" (Fang & Song, 2014, p.71)[211]. For Fang and Song, 'trans-' refers to 'transfer'. According to the available resources, 'trans' is either '*transform*' '*transporting*' or '*transfer*'. Rike sees that the "*term indicates that a 'translation,' or 'transfer,' is involved, while at the same time alluding to creativity*" (Rike, 2013, p.73)[212]. Rike combines 'translation' and 'transfer' as one same concept, in addition to creativity to refer to transcreation. Gaballo (2012) has something different to deliver, "*the etymological meaning of the two components of transcreation, i.e. translation and creation*" (Gaballo, 2012, p.111)[213].

At this stage, it is confusing to refer 'trans-' to any etymological source of the above cited scholars' findings: 'transformation', 'transportation', 'transfer' or 'translation'. However, all these terms can have a synonymic relation that refers to one single word: 'change'. To draw conclusions and simplify the concept: 'trans' as a prefix has a clear meaning in the dictionary: (across- beyond- through- change/transfer)[214] and all these terms can mean the word: another. In our present study, we introduce transcreation

[206]McCaffery, S. (2001). *Prior to Meaning: The Protosemantic and Poetics*. Illinois: Northwestern University Press.

[207]Lal, P. (1957). Preface to Shakuntala. *Great Sanskrit Plays, in New English Transcreations*, 3-10.

[208]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

[209]Tiwari A. (2008). *Translation or Transcreation.* In R.K. Mohit (ed.), Studies in Translation (2nd ed.). New Delhi: Atlantic: 98-102.

[210]Dávila-Montes, J. & Orero, P. (2014). Strategies for the Audio Description of Brand Names. *Cultus*, *7*, 96-108.

[211]Fang, J. & Song, Z. (2014). Exploring the Chinese Translation of Australian Health Product Labels: Are They Selling the Same Thing? *Cultus*, (7), 72-95.

[212]Rike, S. M. (2013). Bilingual Corporate Websites-from Translation to Transcreation? *Journal of Specialised Translation, 20, 68-85.*

[213]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[214]Merriam Webster Online Dictionary. (2023 updates). Trans. https://www.merriam-webster.com/dictionary/trans#dictionary-entry-3 Consulted on: 16/04/2024

terminologically as: trans- to refer to the word 'another', and creation to refer to the meaning of the 'act of creating'.

Transcreation in the translation industry is identified in its Anglicism form; blended from trans- (translation) and creation, according to several resources on the Internet (Wikipedia article[215]; *Glossaire International*[216]; *We Glot* Translation Agency[217]). 'Trans-' is not the only terminological confusion for the word transcreation, in translation market. 'Creation' as a concept has also various referral words among several scholars and practitioners, alike. They see creation as creativity according to Global Lingo agency[218] and also True Language Agency[219]. However, we specify that the term, '*creation',* refers to the noun of the verb '*to create'*, and not to the noun 'creativity'. Haroldo de Campos as one of the pioneers transcreation scholars in translation field has introduced a book in 1962, entitled *Da Tradução como Criação e como Crítica* (De Campos, 1963)[220], which explicitly indicates [Translation as Creation and as a Critique]. Creation and creativity indeed have the same homophonic verb *'to* create'. Nevertheless, the two nouns vary in meaning. Therefore, if giving the adjective form of the term 'transcreation', it may be transcreational, transcreated and transcreative, for instance, the transcreational processing and the transcreated/transcreative content. This descriptive nomination explains the nature of transcreation as an act in 'transcreational' and a result of transcreating in 'transcreated' and 'transcreative'. 'Creative translation' is the adjective form/description of the term/act of 'creativity', which is another matter, as discussed earlier, and not exclusively a result of the transcreational act but also of the translational one.

We are not done with unsettling the confusion. Translation differs from transcreation for having the relation of major and specialisation. Translation includes several expression translation specialisations. As a side note, expression is an umbrella term. It includes all of the verbal and non-verbal expressions and also the semiotics in various modalities. Using the word 'expression' is more inclusive than the word 'language'. These expression translation specialisations are: simultaneous interpreting, sign language interpreting, subtitling, dubbing, transcription, transcreation, literal translation …etc. Transcreation represents itself as one kind of the expression translation specialisations. It is also true that transcreation differs from translation, or properly saying, from 'direct' or also called 'literal' translation approaches, simply because these two approaches of 'direct translation' and 'transcreation' belong to two different translation orientations. To specify, direct translation is a source-oriented translation. Transcreation is a target-oriented translation. With the latter, the focus is not at all on the source content. The focus is rather on the target destination. Creation in transcreation is not only applied for creating linguistic content. It is also applied for creating a target semiotic, multi-semiotic or meta-semiotic content of whatever sign,

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[215]Wikipedia website. (2023 updates). Transcreation. https://en.wikipedia.org/wiki/Transcreation Consulted on: 16/04/2024

[216] Glossaire International website. (2023 updates). Transcréation. https://www.glossaire-international.com/pages/tous-les-termes/transcreation.html Consulted on: 16/04/2024

[217]We Glot Agency website. (2023 updates). Transcreation. Available at: https://weglot.com/blog/transcreation/ Consulted on: 16/04/2024

[218] Global Lingo Agency website (2023 updates). Translation and creativity. Available at: https://global-lingo.com/translation-creativity/ Consulted on: 16/04/2024

[219] Burgner, R. (2023 updates). Transcreation: The Art of Creative Translation. Available at True Language Agency website.: https://www.truelanguage.com/transcreation-the-art-of-creative-translation/ Consulted on: 16/04/2024

[220]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

code, modal or system. At this level, transcreation appears to be like no other, if compared to any kind of translation specialisations.

Transcreation has a different functional definition than the rest of translation approaches or the expression translation specialisations (more details are in II.2 and II.3 sections). However, transcreation is a kind of translation. Transcreation can never exclude itself from translation discipline, despite the status that it has for proceeding as translation and creation of the content especially when translation only is not enough.

To conclude with this debate, Viviana Gaballo attempted to prove, in her article '*Exploring the Boundaries of Transcreation in Specialized Translation'*, that "'*transcreation' is not abusive of any other established concept in Translation Studies, i.e. it does not duplicate or fully match any other term, not even the more general term 'translation', and therefore it has its own right to exist (no case of unlawful appropriation!)*" (Gaballo, 2012, p.96)[221]. From the term to the operational concept of transcreation, this technique is like no other in translation studies field. At the end of her research, she got to the following conclusion: "*After analysing the diverse contributions by academics, translators and translation service providers to the debate about transcreation, this study examined the two strategies/approaches that have been equated most, i.e. transcreation and adaptation, to discover mutual relationships and single out the specific characteristics that differentiate one from the other and from other strategies. By reverting to the etymological meaning of the two components of transcreation, i.e. translation and creation (except in its theological meaning), I have been able to identify the peculiar feature that distinguishes the term from other terms: its productivity, i.e. the capacity of generating new, unheard-of solutions*" (Ibid, pp.111-112). Transcreation, at this level, appears facing untranslatability by either reproducing content or elaborating ideas.

To summarise, the philosopher Leibniz was indeed the first according to the available records to introduce the theory of change (1676)[222], named 'transcreation'. McCaffery (2001:241)[223] and many other scholars, as discussed above, identify transcreation as 'transformation' and 'creation'. However, transcreation is a translation kind. On many occasions, translation takes the definition of a transformation. Therefore, "*whether or not the translator acknowledges this act of transformation, translation is always an act of this kind. When we translate, we transform in all of the following ways: we replace terms and phrases with particular sets of resonances in their source language with terms and phrases with very different resonances in the target language; we disambiguate ambiguous terms, and introduce new ambiguities; we interpret, or fix particular interpretations of texts in virtue of the use of theoretically loaded expressions in our target language; we take a text that is to some extent esoteric and render it exoteric simply by freeing the target language reader to approach the text without a teacher; we shift the context in which a text is read and used*" (Garfield, 2005, pp.07-08)[224]. Transcreation is beyond being a translation procedure or approach. It is a technique for dealing with multimodal and poly-system content. Moreover, it is a target-oriented translation. The notion of 'target' (in the target audience, semiotics, systems, culture, society, space and time framing…etc) plays a fundamental role. The feature 'creation' in transcreation makes it as a technique unique and

[221]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[222] Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[223]McCaffery, S. (2001). *Prior to Meaning: The Protosemantic and Poetics*. Illinois: Northwestern University Press.

[224]Garfield, J. L. (2005). Translation as Transmission and Transformation. *APA Newsletter on Asian and Comparative Philosophy*.

distinctive from the other types of translation. The transcreator's creation is an equal effort in value to the first creation of the author's source content. The transcreator uses the 'target expression', in its system, to build the transcreated content, where his/her interventions become remarkable. The transcreator runs for applying transcreation in two cases: by demand from the client or for untranslatability reasons. Transcreation does not have specific content modifications to work on, simply because there are millions of cultural and expressional patterns, where each language/culture varies from the other, worldwide. In transcreating advertisements, each case dictates to the transcreator how to make modifications on the source content to create the target one.

III.2 Transcreation Functional Definition in Academic Area

Below, a descriptive definition concerning the functionality of transcreation may clarify more the concept. In the first place, the definition of transcreation, academically speaking, has entered the translation discipline as a translation procedure and approach, applied on literary content from India. Few years later, Brazil welcomed the concept with wide arms, simply because it inspired and helped to create a new poetical genre, called 'galáxias' thanks to the transcreations of De Campos (Nóbrega & Milton, 2009:251)[225]. Many scholars have classified the concept of 'transcreation' under the post-colonial movement (Vieira, 2012[226]; Bassnett & Trivedi, 2012[227]). Cabré (2003:163)[228] saw that transcreation has taken a worldwide fame for being used in translation market as a service, under the motto of *'being global by acting local'*, via translation agencies, mainly during the nineties and after era. The shift in the field of application and the objectives behind transcreation use has remarkably changed or added new aspects to the definition of the term. On this point, more details are in III.2.1, III.2.2 and III.3 sections.

III.2.1 Transcreation Definition in Purushottama Lal Studies

Historically speaking, P. Lal was the pioneer to discuss transcreation as a scholarly term and an applicable translation approach in the fifties (1957)[229], according to the available resources. To quote, Gaballo has also found that "*The first attested use of the term transcreation dates as far back as 1957 when Lal (1957), an Indian Sanskrit scholar, used the term to refer to his own versions of classical Indian drama in English, which brought across the richness and vitality of the original*" (Gaballo, 2012, p.97)[230]. It is important to note that he was not the first to use the technique, since it dates back to the 17th century with Leibniz in (1676)[231] and to the early 20th century with Tagore in 1936, according to Karnard (2004:59)[232]. In other terms, P. Lal is the first scholar (not the first who coined the term) to discuss transcreation, particularly in the translation area.

P. Lal (1929-2010) is an Indian poet, translator and English language scholar. His perspective, while using transcreation, was in the use of the foreign language (English) to

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[225]Nóbrega, T. M. & Milton, J. (2009). The Role of Haroldo and Augusto de Campos in Bringing Translation to the Fore of Literary Activity in Brazil. *Agents of Translation*, *81*, 257.

[226]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London/Philadelphia: Routledge.

[227]Bassnett, S. & Trivedi, H. (2012). Introduction: of Colonies, Cannibals and Vernaculars. In *Postcolonial Translation* (pp. 1-18). London/ Philadelphia: Routledge.

[228]Cabré-Castellví. M. T. (2003). Theories of Terminology: their Description, Prescription and Explanation. *Terminology* 9/2: 163-199.

[229]Lal, P. (1957). *Great Sanskrit Plays in Modern Translation*. New York: ND Publishing.

[230]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[231]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[232]Karnard. G. (2004). *Tughlaq: Indian Writing in English*. India: Maharshi Dayanand University Rohtak – 124 001. https://mpbou.edu.in/newslm/bae/ba3eng2.pdf

give another life to the old Indian writings. He translated drama and plays texts from Sanskrit into English by using transcreation approach. Lal, in his book, *Great Sanskrit Plays in Modern Translation* of 03 editions 1957, 1959 and 1964, has included few transcreated texts and explained his strategy by either:

    A. defining the functional definition of transcreation: "*Faced by such a variety of material, the translator must edit, reconcile, and transmute; his job in many ways becomes largely a matter of trans-creation*" (Lal, 1964, p.05)[233], or;

    B. Justifying the use of transcreation as the preferred process to apply for translating Sanskrit plays: "*The same scene can be better translated without violating its 'Indianess'*" (Ibid, p.08).

P. Lal has a work centred on originality and the switch, also called change. He has introduced the Sanskrit features, creatively, through the creation of new versions in modern idioms. P. Lal has worked hard on demonstrating the spirit of the Sanskrit writings for their value in the Indian culture. In India, Sanskrit literature is a national and a cultural heritage. P. Lal was able to introduce such writings to the modern world audience. It was only possible through the application of transcreation, because many readers found the 19th-century translations of the classical Indian drama very 'obscure'. With Lal, the only foreign feature was the foreign language. The rest has been authentically transcreated. Transcreation, at this level, has maintained the source by transforming the target language (English) into a recipient that becomes capable of carrying the sense of old culture to a new and modern audience, in new space and time dimensions. Meaning and effect stay valid in the transcreation version, thanks to P. Lal's effort and vision.

III.2.2 Transcreation Definition in Haroldo De Campos Studies

After P. Lal from the east, Haroldo De Campos appeared as the pioneer scholar from the west, in the sixties 1962/1963[234]. Haroldo Eurico Browne De Campos, known as De Campos, (1929-2003) is a Brazilian poet, critic, professor, polyglot and translator. De Campos translated several works of literature of worldwide fame. "*As a translator, Haroldo went beyond the Western modernist tradition and built a transtemporal, synchronic canon that encompasses Chinese and Japanese authors, both classic and contemporary, Biblical texts and Greek and Latin classics, supporting the Goethean concept of Weltliteratur. In every language he studied, he tackled both ancient and modern authors, moving from the present to the past and the other way around. From the sixties, he set himself apart from the work of the other Concrete poets, as well as from the Poundian paideuma, beginning with his interest in German avant-garde poetry*" (Nóbrega & Milton, 2009, p.260)[235]. De Campos has established a new rule in translating poetry. He made a fusion of several kinds of world literature, which belong to different space and time dimensions. He has created a new version that has given birth to a new literary genre. The latter has kept the tradition and uses the modernism, by cancelling the temporal frame through a transtemporal transcreation, called the model of "galáxias", according to Nóbrega & Milton (Ibid, p.251).

The perspective of De Campos was different from P. Lal's. De Campos did not try to hide the foreign element. He has instead made a fusion of the traditional to the foreign, to create powerful content from the consumption of various old and modern ingredients, found in the local and world literature. To quote, "*Haroldo, on the other hand, became more interested in the philosophy of language and Semiotics, not only as poet and translator but*

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[233]Lal, P. (1964). *Great Sanskrit Plays: In New English Transcreations* (Vol. 142). New York: New Directions Publishing.

[234]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

[235]Nóbrega, T. M. & Milton, J. (2009). The Role of Haroldo and Augusto de Campos in Bringing Translation to the Fore of Literary Activity in Brazil. *Agents of Translation*, *81*, 257.

also as translation theorist and literary critic. As a poet, from the early seventies onwards, he no longer followed the strict Concretist parameters but rather developed a sophisticated poetic work that included Galáxias, fifty long fragments that challenge the limits between prose and poetry, mother tongue and foreign tongue, original and translation" (Ibid, p.251). The functional definition of transcreation, for De Campos, is the translation of several contents, through the creation of a hybrid version that cancels the classical layouts of form and content. De Campos created his own rules. His transcreation rather becomes a creation from the mixture of several elements, which may belong to old, modern and innovative models for literature.

P. Lal tried to revive one of the most sacred scripts in the Indian culture by translating and creating words and using idioms from a foreign language (English), to deliver texts that can be deciphered and understood in the modern era, of Indian literature, particularly. He was trying to preserve the original features of the Sanskrit scripts, by avoiding any kind of violation to the Indianness Lal (1964:08)[236]. The only foreign element was the language English, but the core of the content was, vividly, Indian. He has succeeded in the process of choosing the right words to dress the meaning and deliver it to the target. Transcreation is indeed a sort of preserving the source content; however, the orientation is toward the target, by creating a new culture from the old spirit of the Indian script and the modern language; English.

The brothers Haroldo and Agusto De Campos are poets and translators. They tried to create a work by making a fusion of the original and the foreign, under the concept of 'consumption'. They were creating new content by feeding its meaning and effect from old features of the source and the target culture. It is then a pure target-oriented translation. The use of the descriptive term 'Cannibalism' or 'Vampirisation', referring to transcreation, attracted translation scholars' attention to the De Campos descriptions. To quote, "*Translation* [is] *as blood transfusion. Ironically, we could talk of vampirisation, thinking now of the translator's nourishment*" (De Campos, 1981, p.208)[237]. This metaphor demonstrates that translation is effective only when transmitting the old when nourished by the new. It is an extension to another life. This is how the De Campos brothers saw transcreation; they brought life from the world's literature and added that old life to another new life in a new literary genre so that the content exists longer. It was not possible to grasp the meaning of these 'savage' words if being taken out of their context. Thanks to Vieira (2012:107)[238], this Brazilian scholar has clarified the meaning from the Brazilian culture. Swallowing the foreign metaphor can only mean making a fusion of the local and the foreign powers, to recreate a superpower from two different sources, according to Vieira's interpretations. It is a sign of acknowledgement and victory over the enemy's/opponent's/foreigner's power.

To summarise P. Lal and De Campos's contributions regarding the functional definition of transcreation, the following table demonstrates the common ground (similarities) and the two poles stand (distinctions).

Similarities	Distinctions	
	P. Lal	**De Campos**
	-East pioneer transcreator (India).	-West pioneer transcreator (Brazil).

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[236]Lal, P. (1964). *Great Sanskrit Plays: In New English Transcreations* (Vol. 142). New York: New Directions Publishing.

[237] De Campos, H. (1981). *Deus e o Diabo no Fausto de Goethe*. São Paulo: Perspectiva.

[238]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London/Philadelphia: Routledge.

-Both are scholars and translators (academicians and practitioners). -Both were creating content when transcreating. -Preserving the old script and delivering the modern version. -Transcreating literary texts (drama, plays, essays and poems). -Adopting the target-oriented translation approach. -Adopting the post-colonial movement. -Adopting the modernism approach. -They are pioneers of modern translations in the 20th century for introducing transcreation to translation academic area.	-Transcreating Indian literary scripts to the Indian English-speaking community, or those who are interested in Indian Sanskrit literature.	-Transcreating world literary scripts for Brazilian and foreign readers.
	-Calling transcreation a form of translation	-Coining new terms to describe his transcreations.
	-Keeping the Indian spirit of the source content.	-Making a fusion between several world literary scripts and transcreating by creating a literature of old, modern and innovative models.
	-Fidelity to the source and the target language.	-Fidelity to the created pattern.
	-Leap from one literary source content to a different target language.	-Leap from several literary source contents to a different target language.
	-Lal's popularity has only links to the transcreation of Sanskrit scripts.	-De Campos's popularity has links to the transcreation of several world literary scripts, and also to the creation of a new literary pattern, called 'Galaxias' in the Brazilian literature.

Table 05: Contrasting Transcreation Contributions of P. Lal to those of H. De Campos

III.2.3 Transcreation Definition in Academic area of the Second-Generation Theorists

The second-generation theorists are the scholars who have discussed transcreation as a scholarly term after the pioneers P. Lal and H. De Campos. Some scholars conducted research of primary source literature such as Gaballo (2012)[239] for introducing new definitions to the concept of transcreation. Other scholars discussed P. Lal and H. de Campos applied strategy of transcreation as secondary source literature such as Nóbriga & Milton (2009)[240] for introducing various interpretations that describe the act of transcreating.

Defining transcreation from the second-generation theorists' perspectives demonstrates transcreation status. The following table demonstrates the instability of transcreation in translation academic area, by classifying some scholars' contributions into two categories of uncertainties and validations.

Category	Uncertainties	Validations
Scholars' statements	"We do not have a clear definition of 'transcreation'" (Bernal, 2006, p.35)[241]	"Transcreation is an intra-/interlingual re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones. It can be looked at as a strategy to overcome the limits of 'untranslatability', but in fact it is a holistic approach in which all possible strategies, methods and techniques can be used. It requires fluency (the ability to generate ideas and meaningful responses), flexibility (the ability to repurpose ideas), originality

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[239]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[240]Nóbrega, T. M. & Milton, J. (2009). The Role of Haroldo and Augusto de Campos in Bringing Translation to the Fore of Literary Activity in Brazil. *Agents of Translation*, *81*, 257.

[241]Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, *6*, 22-36.

		(the capacity to produce rare and novel ideas) and elaboration (the capacity to develop ideas). It requires the translator not only to conceive new words but also to imagine new worlds" (Gaballo, 2012, p.112)[242].
	Munday says that *"I admit to some initial suspicion about the use of terms such as 'transcreation' since it strikes me that they* [translation practitioners] *are sometimes motivated by the desire to mark out a territory or to claim éliteness in competition with other terms (e.g. adaptation, localisation...)"* (Gambier, 2014, p.20)[243].	*"What seems to be a common factor in transcreation when it comes to comparing it to translation is the assumption that when transcreation takes place, it involves something more than translation"* (Pederson, 2014, p.60)[244].
	Gambier says that *"The multiplication of labels is intriguing: localisation, adaptation, versioning, transediting, language mediation, transcreation, etc. I don't know if this proliferation is taking place in all languages, in all societies"* (Gambier, 2014, p.21)[245].	*"'Transcreation' might be a good term in the sense that it acknowledges the fact that it is consciously replacing text and references deemed too culturally specific. It is a translation that completely tilts the balance towards the target audience but claims to be the same product, despite those differences"* (Bernal-Merino, 2006, p.32)[246].
	"Transcreation is a practice with a status that has to date not been consolidated in the field of Translation Studies" (Carreira, 2022, p.498)[247]	*"In game localisation, transcreation, rather than just translation, takes place"* (Mangiron & O'Hagan 2006, p.20)[248].

Table 06: Scholars' Stand toward Transcreation

As noticed, the terminological confusion (please, review III.1 section) and the pauses in discussing the term have made the concept of 'transcreation' subjected to confusion and it struggles for standardisation. Historically speaking, transcreation has witnessed an absence in the academic area for decades. This matter has created obstacles in front of its evolution as a stable term of a clear concept.

Lal, first, started discussing transcreation in (1957)[249] as a scholarly term, in translation academic area. Records mention that also De Campos discussed transcreation in (1963)[250]. The first pause between Lal and De Campos contributions took half a decade. Afterwards, no prominent contributions have been brought to the academic area, the thing that has marked no sign of evolution in transcreation studies back then. The second pause took almost

[242]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[243]Gambier, Y. (2014). A Conversation between Yves Gambier and Jeremy Munday about Transcreation and the Future of the Professions. *Cultus: the Intercultural Journal of Mediation and Communication*, *7*, 20-36.

[244]Pedersen, D. (2014). Exploring the Concept of Transcreation–transcreation as "More than Translation". *Cultus: The Journal of Intercultural Mediation and Communication*, *7*, 57-71.

[245]Gambier, Y. (2014). A Conversation between Yves Gambier and Jeremy Munday about Transcreation and the Future of the Professions. *Cultus: the Intercultural Journal of Mediation and Communication*, *7*, 20-36.

[246]Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, *6*, 22-36.

[247]Carreira, O. (2022). Is Transcreation a Service or a Strategy? A Social Study into the Perceptions of Language Professionals. *Babel*, *68*(4), 498-516.

[248]Mangiron C. & M. O'Hagan. (2006). Game Localisation: Unleashing Imagination with 'Restricted' Translation. *The Journal of Specialised Translation* 6: 10-21.

[249]Lal P. (1957). *Great Sanskrit Plays in Modern Translation*. New York: ND Publishing.

[250]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

three decades, from the sixties to the eighties and nineties of the 20th century. However, in the late nineties, transcreation marked a remarkable rise of interest and a leap in research area, from literary texts to games, websites and advertising. Transcreation becomes mainly a subject of interest in economics. The transcreational processing has matched the approach of the new world economy orientations, toward globalisation and localisation. These two orientations have demanded change in products of all kinds and even in their advertisement making, for fitting purposes of the global market of specific local features. The economy functioned and stood on the four pillars, named the 04 Ps: Product, Price, Place and Promotion, according to McCarthy (1960)[251]. Quickly, this concept becomes obsolete. During the late nineties, the fifth P that illustrates 'People' appeared to have a fundamental role, too. Bringing people and brands closer according to Morin (2018, 2:15)[252] has become the key figure in running a business of huge impact. Therefore, the products and the translations of their advertisements have required localisation of the products and transcreation of their advertisements.

III.3 Transcreation Functional Definition in Translation Industry

Transcreation is at its peak of fame and practicality in the translation market since the beginning of the 21st century. Translating advertisements for global and local markets has required transcreation for its unique results. Many translation companies become providing transcreation services. Usually, the definition of translation services differs from transcreation services, when highlighting the industrial perspectives of transcreation practitioners. On this, Bernal confirms that transcreation "*is being increasingly used by a new wave of companies seeking to distance themselves from traditional translation firms*" (Bernal-Merino, 2006, p.31)[253]. Gambier has also noticed that translation and transcreation remunerations are not equal. Transcreation requires more search and effort, therefore, "*Unsurprisingly, perhaps, transcreation is claimed to add something to a more prosaic translation, and therefore, to be a specialism that is worthy of being "moderately expensive" compared to translation's "moderately inexpensive". Clients need to pay for that extra service*" (Gambier, 2014, p.20)[254]. Transcreation's prestigious status is more noticeable in the modern era of the 21st century, mainly in translation agencies.

What marks the need for transcreation, as a specialisation in the translation market, is the worldwide economic shift. "*Two vectors shape the world - technology and globalization. The first helps to determine human preferences; the second, economic realities*" (Levitt, 1983, p.20)[255]. Ever since, commerce has witnessed deeply rooted changes. The production and the advertisement of products or services become different, simply because the audiences belong to different socio-cultural backgrounds around the world.

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[251]McCarthy, E. J. (1960). Basic Marketing: a Managerial Approach. Homewood, IL: Richard D. Irwin. *Inc., 1979McCarthyBasic Marketing: A Managerial Approach1979*.

[252] Morin, M. (2018). Building Sustainable Relationships That Bring Brands and People Closer. [video]. YouTube: *Ted Talk*, https://www.ted.com/talks/mark_morin_building_sustainable_relationships_that_bring_brands_and_people_closer. Consulted on: 16/04/2024

[253]Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, 6, 22-36.

[254]Gambier, Y. (2014). A Conversation between Yves Gambier and Jeremy Munday about Transcreation and the Future of the Professions. *Cultus: the Intercultural Journal of Mediation and Communication*, 7, 20-36.

[255]Levitt, T. (1983). *The Globalization of Markets*. Harvard: Harvard Business Review: http://www.lapres.net/levitt.pdf. Copyright McKinsey Quarterly, 10 -20

To understand what transcreation has become, we make a collection of practitioners' statements from the world's top transcreation agencies[256] that are applying the technique and providing transcreation services in translation market.

Agencies	Practitioners' statements
RWS	"*At RWS, we offer transcreation services that rely on in-country, specialized translators who are highly skilled at transforming your messages so they resonate with the local audience and culture*"[257].
Keywords Studios	"*SOFTWARE LOCALIZATION SERVICES* *Translating around 250m words per year, Keywords Studios creatively adapts and translates text assets that appear in the game. We successfully marry the use of translation tools with the creative endeavour that is effectively about retelling the story of the game in another language*"[258].
Lion Bridge	"*What is Transcreation?* *Transcreation is the process of adapting a message from one language into another and making it culturally relevant, resonant and appropriate. A successful transcreation will copy the intent, style and tone of the original piece, creating the same emotional reaction for a new audience.* *This focus on message means that transcreations can depart significantly from the original content, even to the point of creating something completely new. This is what differentiates transcreation from localization. While localization adapts content to a target market, transcreation can involve creating something completely different—as long as it has the same emotional impact on the target market.* *Transcreation is commonly seen in TV commercials, which also neatly illustrate the difference between transcreation and localization. A localized commercial would contain a version of the source text along with some adjustments to the design. However, a transcreated version might completely recast the commercial and make adjustments to the setting or story for a local audience. As long as the final product mirrors the messaging and implications of the original content, transcreators have a lot more creative license to make something new.* *Since transcreation can change your original content so drastically, it's important to get it right. One of the biggest challenges in transcreation is making sure that all of that creativity results in quality content that will support your business in a new market*"[259].
Acolad Group	"*Transcreation* *Of all the services discussed in this article, transcreation is probably the least well-known. This is a shame because it's a great option for a lot of marketing content! As the name suggests, transcreation is a blend between "translation" and "creation", making it somewhat of a middle ground between translation and copywriting.* *Transcreation is the perfect solution when you need to recreate a text in a target language while preserving the same intent of the original message. It allows you to adjust the original text to the context of the local market and guarantees a strong message that appeals to your target audience.* *At Acolad, we work with transcreators who have experience in both translation and copywriting. Just like copywriting, transcreation requires a thorough brief from the client that defines the strategy, tone, and objective of the text. A transcreated text may be significantly or even completely different from the source text*"[260].

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[256] Language Wire website. (2023 updates). The World's Top Translation Companies by Revenue. Available at: https://www.languagewire.com/en/blog/top-translation-companies Consulted on: 16/04/2024

[257] RWS website. (2023 updates). Localisation services: transcreation services. https://www.rws.com/localization/services/resources/transcreation-services/ Consulted on: 16/04/2024

[258] Key Words Studios website. (2023 updates). Transcreation. Available at: https://www.keywordsstudios.com/?s=transcreation Consulted on: 16/04/2024

[259] Lion Bridge Agency website. (2023 updates). Transcreation Quality – What Defines It? Available at: https://www.lionbridge.com/blog/content-transformation/transcreation-quality-what-defines-it/ Consulted on: 16/04/2024

[260] Acolad Agency website. (2023 updates). Transcreation. Available at: https://blog.acolad.com/marketing-content-copywriting-transcreation-adaptation Consulted on: 16/04/2024

United Language Group	"*Transcreation Defined* *Strong translators are a necessary piece of any brand localization project, but sometimes translation alone doesn't cut it. This is especially true when it comes to idioms or figures of speech that aren't universally realized. This is where transcreation comes in.* *Transcreation (translation + creation) is the act of changing a text to make its meaning culturally appropriate for a target market. Translation, on the other hand, is the verbatim transfer of text from one language to another. Transcreation takes into consideration the slight subtleties that could slip through unnoticed and cause, like in Braniff's case, some big problems*"[261].

Table 07: Transcreation Functional Definition in Translation Market

RWS agency incorporates '*in-country translators'* to its team, to do the transcreation task, simply because they are of high-profile expertise in knowing the local culture system. Keywords agency specialises in game localisation. The search for transcreation services on its website directs the results to software localisation services. According to the statement delivered, transcreation, localisation or adaptation has pretty much the same task to do. Lion Bridge agency is more accurate in defining transcreation, even by contrasting the confusing terms, such as to localisation. According to the agency's experts, transcreation starts from a source or the creation of a content. It is a sign of creation and creativity, only to guarantee the success of transcreation service. Acolad Group agency acknowledges two facts: transcreation is the least known service. Transcreation is a translation and creation. Copywriting is an additional task to transcreation, simply because the creation requires promotion. United Language Group agency is also acknowledging the fact that transcreation is a translation plus creation. Transcreation is a kind of localisation services in the agency. The unmatched target culture is usually the motive for running to transcreation, instead of translation.

Likely, many translation agencies distinguish the act of transcreating from the act of translating or localising. They even count transcreation as a translation service that is also different from the act of simply translating. Most of their definitions and perspectives are from a practical standpoint. They count transcreation as a product in a business company, which is the translation agency. To summarise, creativity, localisation, adaptation, creation, originality and authenticity are the key concepts of practitioners' definitions.

III.4 The Study of Advertisement Creation Circumstances

The advertisement conception is taking a long process and under very attentive concentration. The creation of the advertisement works on the conception (communicative content creation) and the conceptualisation (design creation). The coherence between these two elements should also create and maintain the effect on the receiver. Therefore, there is a whole team behind A. its conception as an idea, B. its conceptualisation as a design, C. its test in a probing-feedback phase and D. its translation/transcreation as a form of its transmission/re-creation.

The space-time framing of the advertisement represents one of the circumstances of its creation. It plays a fundamental role in shaping the used language and the coherence of the communication layout, in general. The creation of an advertisement is not only a technical mission. It is also a communicative mission, which carries meaningful messages of obvious impact, on the target audience. "*Advertising has to call to action every single consumer by involving them in sharing the suitable ad message in order to increase their*

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[261] United Language Group website (2023 updates). What is transcreation? When should we use it? Available at: https://www.unitedlanguagegroup.com/blog/what-transcreation-when-should-use-it Consulted on: 16/04/2024

level of loyalty by using ingenious narrative techniques" (Moraru, 2019, p.237)[262]. In other words, the advertisement content is only powerful and impactful when the narratives are authentic and appealing. The stories are mainly a description that incorporates the identity of the target audience society and culture into the advertisement content with authenticity and effectiveness. Algeria has festive diversity in such themes. The following sections explain the creation of the advertisement in Algeria based on the target audience, the target market, the communicative content and the socio-cultural norms.

III.4.1 Audience to Address

The target audience is a segmentation of groups, called demographics. The classifications are usually of age, gender, social class, religious affiliation, style, preferences and level of consciousness categories. Sometimes, the whole audience of clients can be one target, despite their diverse attributions. For instance, water advertisement does not need to sub-group the clients into different categories. The whole audience can be concerned. In other cases, the segmentation can be a small audience, called niche. This category requires special needs and attention because the kind of service they ask for is unique or unstandardised. In another case, one-person segmentation can also be a category. This individual represents the entire commercial transaction. At this level, the customisation of products or services in demand is always personalised. Therefore, advertisements are either inclusive (for a larger category), exclusive (for a smaller category) or personalised (for one individual category).

The client of the 21st century tends to incline to exclusivity, despite the economic efforts in the last century for the standardisation of goods for the global market. As a fact, one of the uncalculated consequences of the globalisation strategy is localisation. Each target market appears to have tight threads to socio-cultural norms. Therefore, globalisation has reached the world only through the application of localisation strategies. Localisation, eventually, has nominated transcreation to deal with transmitting advertisements on a global scale and under the local features identification and application.

To reach any target audience, there has to be a medium. "*The advertiser frequently focused on the media through which they target the audience because they intended to create the advertising messages more effective by engaging the audience to the media and they know that on any platform audience use the media* […]. *The international advertiser considers the cultural characteristics of each consumer before targeting them*" (Usman, 2013, pp.77, 80)[263]. The type of media used can also tell a lot about the people's categories. Some users are more in traditional media platforms. Others are, most of the time, on online media platforms. Identifying the media platform status to the people is a huge step in the process toward capturing their attention to the product or service in exposure/show-stage. The reproduction of the advertisement content is also possible. "*Advertisements can be targeted to regional markets and updated over time to ensure maximum efficiency of advertising money*" (Bendjeroua & Mokrani, 2018, p.57)[264]. Sometimes, there is not an original advertisement for each targeted market. The recreation or maybe the transcreation of the advertisements can be in charge of creating second and third versions. Section III.5 has some terms to teach, concerning the application of the transcreation technique in translating advertisements.

[262]Moraru, M. (2019). Representations of Time and Space in Advertising Stories. In *Storytelling: Global Reflections on Narrative* (pp. 286-295). Leiden: Brill.

[263]Usman, M. (2013). Creation of Effective Advertising in the Persuasion of Target Audience. *International Journal*, *2*(1).

[264]Bendjeroua, H. & Mokrani, M. A. (2018). The Application of ICT in Sport Marketing Field-Case of Algeria–. *Revue Des Economies Nord Africaines ISSN*, *14*(18), 53-63.

The lifestyle reflects the status of culture to the clients. In Algeria, culture is the multilingual tongue, the multicultural backgrounds, the history, the patriotism, the socio-cultural events, the traditions and most importantly the religion and ethics. Any conceptualised advertisement against these identifiers of the Algerian society and principles would go certainly wrong. It is of high risk to the market profit expectations and even to the status of the advertising agency and eventually to the product/service.

III.4.2 Market to Win

The market place is the traditional space, where goods are displayed for purchase. The e-market place is the new horizon, where goods are now displayed on the Internet, mainly via websites or social media platforms. To understand the target market, the advertiser has to study first the business legislation, the socio-cultural norms and rules and to look for the target market experts. Feick and Price (1987) have introduced the concept of '*market maven*' in the advertising area, to identify customers that enact in special ways for the market place assistance, thanks to their knowledge or expertise. Market mavens are "*individuals who have information about many kinds of products, places to shop, and other facets of markets, and initiate discussions with consumers and respond to requests from consumers for market information*" (Feick & Price, 1987, p.85)[265]. Experts, or the market mavens, may be of great help, according to Price, Feick & Guskey study (1995)[266], in exploring and exploiting the target market.

Consulting the market mavens is necessary after collecting the customers' opinions from the display platforms of advertisement. These opinions are not enough, nor 100% accurate, simply because opinions are at a far level subjective. Therefore, there has to be a formal and a professional strategy that explains, objectively, how the target market works. "*In exploring communal risk-aversion in the online ecstasy community, there is significant value in applying "market mavenism" as a conceptual lens*" (O'Sullivan, 2015, p.287)[267]. Therefore, the market mavens understand the target market from an experimental and a practical perspective. They are a formal source of information for business, marketing and advertising. Localisation and transcreation projects are mainly manageable thanks to these experts.

The market place goes on seasons of high and regular sale transactions activity. In Algeria, before religious Eid, before and during Ramadan (the fasting month), before and during the school start and during religious celebrations, the buying and selling transactions are so active. Subsequently, the advertising activity reaches its highest level of productivity during these events, as well.

III.4.3 Communicative Content to Create

The advertisement content of whatever code or modality is a communicative message. "*Understanding the target audience is essential in deciding on the content of a message ("what to say") in order to create a campaign that is appealing to them*" (Behal & Sareen, 2014, p.28)[268]. Advertisement transmits cross-cultural communication. Edward T. Hall (1975)[269], in his book *Beyond Culture*, introduces two different concepts of culture. Hall sees that in High Context (HC) culture, communication is implicit. Few words or no words at all

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[265]Feick, L. F. & Price, L. L. (1987). The Market Maven: A Diffuser of Marketplace Information. *Journal of Marketing*, 51, 83–97.

[266] Price, L. L. Feick, L. F. & Guskey, A. (1995). Everyday Market Helping Behavior. *Journal of Public Policy & Marketing*, 14 (2) 255–266.

[267]O'Sullivan, S. R. (2015). The Market Maven Crowd: Collaborative Risk-aversion and Enhanced Consumption Context Control in an Illicit Market. *Psychology & Marketing*, *32*(3), 285-302.

[268]Behal, V. & Sareen, S. (2014). Guerilla Marketing: A Low-Cost Marketing Strategy. *International Journal of Management Research and Business Strategy*, *3*(1), 1-6.

[269] Hall, T. E. (1975). *Beyond Culture*. New York: Anchor Books.

can transmit the message. In Low Context (LC) culture, the communication is the absolute contrary; i.e., the information delivery is more explicit. The communication is clear, only when actual expression codes deliver the information. The expression poly-system in Algeria is identified as high-context. More meaning in people's talk is in connotations, gestures, sights and even silence. It is rare when people talk explicitly, without a hidden message and insinuations. The relationship among the Algerian people is very tight and intimate. The society consists of large families. The priority, on a social level, goes to the family, not the individual, unlike some Western societies. Algerian people are very sociable, hospitable and very generous. The Algerian people believe in solidary and union. The natural and environmental crises that hit Algeria prove their collaboration and empathy (Loppy, 2021)[270]. In other terms, these culture-related facts demonstrate that the Algerian society is more open to inter-relations. Addressing the communicative message to the Algerian society can only be done through a deep understanding of their cultural background.

Advertisement content from High-Context culture conveys the message by using cultural expressions that carry an intense effect on the target audience. At this level, it is not about analysing the code used, for verbal or non-verbal expression. It is all about the intensity of the expression, and measuring its influence on the target audience. "*If the advertiser and the audience belong to different contextual cultures, in order to achieve the advertising effects, the main focus should be on the target audience and the advertiser should get to know some information about that culture and make the advertisements easily perceived by the audience*" (Bai, 2016, pp.23-24)[271]. When the advertisement content refers to the cultural aspects of society, the advertising agency should not only learn about this target culture. It should also respect how important it is to its people. Making jokes or highlighting stereotypes may be of high risk if the context reveals disrespectful insinuations.

The advertisement content is not only lingual. The layout coherence is primordial between different communication modalities. The misunderstanding of the advertisement message cannot always be cultural. It may also be technical. However, this issue is somehow manageable and correctable, simply because advertisements are valid for seasons and their lifetime is relatively short. Making advertisements for products can seem somehow easy. However, one of the hardest challenges ever to an advertiser or a translator/transcreator is the creation of the advertisement of the brand, in particular. The advertisement of a product can be rectifiable by another advertisement. The advertisement of the brand illustrates the reputation and the image of the company. It may have decades of existence. However, one mistake puts the whole business in jeopardy. Coca-Cola Company has a very successful strategy in the brand advertisement creation. Usually, the advertisements are not mainly about the company or its origin. It is all about how to implement the image of Coca-Cola products as a part of the local targeted culture, globally. Chapter V demonstrates this phenomenon. Chapter VI discusses this reality.

III.4.4 Socio-cultural Norms to Create from

The social aspects of the economic system, the technology potentials and the legislation's flexibility frame the advertising activity. Moreover, culture identifies the advertisement nature, under any space-time framing. In other words, society and culture have norms to refer to when creating an advertisement. *"The intimate human relationships and the well-structured social hierarchy and norms in high-context cultures serve as a broad*

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[270]Loppy, N. (2021). Incendies en Algérie : la solidarité au cœur du dispositif de secours. Actualité en Algérie. TV5 Monde News Channel. Available at: https://information.tv5monde.com/info/incendies-en-algerie-la-solidarite-au-coeur-du-dispositif-de-secours-420352 Consulted on: 16/04/2024

[271]Bai, H. (2016). A Cross-cultural Analysis of Advertisements from High-context Cultures and Low-context Cultures. *English Language Teaching*, *9*(8), 21-27.

context in which human communication takes place. […] *Communication in high context is seen as an art form—a way of engaging someone. People focus on relationship-building as well as information-exchanging"* (Bai, 2016, pp.23, 27)[272]. Choe (2001)[273] sees that the High-Context cultures are naturally manifesting the communicative reality, in a non-linear manner. Therefore, if a society becomes known for a particular pattern of thinking, it ends up being the reality and the reference of this target society when making advertisements. The socio-cultural norms build communication for commercial relations purposes. These norms are also identified through religious affiliation, the politics in the country, history and the people's traditions and customs. The Algerian socio-cultural norms are of a rich repertoire. Censorship is also playing a serious role in regulating the advertising activity. In other words, as much as the diversity is in the tongue and habits, the boundaries are also setting the norms.

III.5 Transcreation Services for Advertisement Transmission

Advertisement creation evolves into a work of art. « *Si a principios de siglo detrás de la publicidad había una elaboración artesanal, y un sentimiento de creación rutinaria, hoy ha adquirido plenamente sus cartas de naturaleza y se exhibe sin pudor como obras de arte en numerosas exposiciones* » (Bueno García, 2000, p.30)[274]. Therefore, the advertisement translation task has become also complicated. The need for a technique that is capable of creating the same piece of art become necessary. Conveying the meaning and effect in a powerful communicative message has to lead the advertisement content (created or translated) to reaching one of its primary goals: the persuasion.

Transcreation with its creation feature is capable of generating such an artistic work, because it exceeds what direct or indirect translation approaches can do. Transcreation, since the late nineties, becomes applied on operative texts. Such kinds of texts illustrate the advertisement expression, according to Reiss classifications (1977), cited in Munday (2012:112)[275]. After transcreation shift from literary text, the technique becomes applied on the translation of the advertisement content.

Fang and Song see that "*transcreation is largely used by advertising and marketing professionals, who, in order to reach their international audiences, adapt advertisement texts from one language to another. So in essence, it can be argued that "transcreation" is, to a significant extent, a form of translation activity for it fundamentally involves the transfer of meaning from one language into another*" (Fang & Song, 2014, pp.70-71)[276]. The aim of reaching an international audience requires internationalising the advertisement's communicative message, for overcoming different languages disparities and ambiguities. Bueno García thinks that: « *La publicidad es un modo de comunicación que desafía a Babel o habría que decir más bien que se impone como meta su reconstrucción, aunque no fuera más que por convencer a tantos destinatarios de sus excelencias a través de un fino trabajo de persuasión* » (Bueno García, 2000, p.236)[277]. The translated advertisement has to be a persuasive message. The expression used must have this kind of power.

Advertisement and translation work on a common ground of spreading the advertisement message. The relation advertisement-transcreation is quite tight and necessary

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[272]Bai, H. (2016). A Cross-cultural Analysis of Advertisements from High-context Cultures and Low-context Cultures. *English Language Teaching*, *9*(8), 21-27.

[273]Choe, Y. (2005). Intercultural Conflict Patterns and Intercultural Training Implications for Koreans. *International Area Studies Review, 5,* 111-128. http://dx.doi.org/ 10.1177/223386590200500106

[274]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

[275]Munday, J. (2012). *Evaluation in Translation: Critical Points of Translator Decision-making*. London/Philadelphia: Routledge.

[276]Fang, J. & Song, Z. (2014). Exploring the Chinese Translation of Australian Health Product Labels: Are They Selling the Same Thing? *Cultus*, (7), 72-95.

[277]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

for the transmission and the conception of the advertisement. To transmit this message, there has to be an application of several processes. Adaptation, modification, substitution, creation, domestication and many others create an exclusive advertisement message. The globalisation of the business and the localisation of the products have required, particularly, the use of transcreation for translating advertisements, subsequently. Transcreation has made the possibility of reaching and communicating with the new foreign customer so possible and in a very natural way, due to the series of changes that create content of value and impact.

Transcreation simply has access to, not just standing against the impossibility of translation, but also against copyright boundaries. With flexibility instead, it translates the advertisement message, because it is very possible and even necessary to reproduce the new conception of the advertisement, with originality. The new market imposes this kind of processing on the conception of the accustomed or the exclusive advertisement, where the advertising strategy should sound local and familiar to the new receiver, under the respect and the deep study of the target expression poly-system.

The study that the advertiser does is the same as the transcreator also comes forth. Therefore, the circumstances of the creation of the advertisement message are all taken into consideration, to transcreate the new message. Furthermore, this study goes along with the language used, its charge, the target audience, the mono- or multimodal expression and the desired effect …etc. The conducted study is on two different levels: on the source expression and on the possibilities of conceiving a new target one. Adequacy, convenience, authenticity, originality and normality are very necessary standards for this new creation.

III.5.1 Target Audience to Transcreate to

The target audience is the very new element of the study when transcreating, at this level. The message may bear changes, when transcreated. The target audience collection of data should be in the search phase of the transcreation process, where this investigation document is not handed with the advertisement message to transcreate. The advertisement team and transcreation experts should make one crew to work in harmony, in order to figure out the smartest and the most efficient ways to reach the new customers. « *Se puede también aquí decir con toda seguridad que ya nada es como antes: las formas de acercamiento al receptor no son las mismas. Su evolución ha ido paralela al desarrollo industrial y tecnológico (electrónico, informático o gráfico), de los medios de comunicación y de las diferentes artes (cine, fotografía, música, pintura, literatura, etcétera), e incluso también de la sociología evolutiva y de la psicología* » (Bueno García, 2000, p.30)[278]. For a better reception, there has to be a creation of a powerful message that is capable of attracting the new audience's attention, by producing a convincing message that leads the new client to react, positively.

Bueno describes how difficult the time is for the creation of the advertisement message, during the last decades, « *Se debe hablar también de una evolución en la aceptación de la propia publicidad: de la era de la credibilidad (de los tiempos ingenuos y de las ciegas creencias) hemos pasado a la era de los recelos, l'ère du soupçon. El tiempo de la sospecha ha hecho mella y ha abierto una brecha en nuestra comunicación. Ya nadie o casi nadie cree en la publicidad; al menos "a pies juntillas" como llegó a suceder en otro tiempo. La desconfianza y la incredulidad han ganado terreno. Son malos tiempos para la publicidad... y no deja esto de resultar para dójico cuando más ganancias produce y más se cotiza su trabajo (estamos en su edad dorada)* » (Ibid, pp.36-37). The more familiar the advertisement message is to the target expression poly-system, the more real and natural it

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[278]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

may sound. Therefore, transcreation works on creating such messages by taking everything related to the target, as inspirational and referential sources.

III.5.2 Target Market to Study

The target market is a case study for the transcreator. Not only the target economic system and the mobility of the local market that matter, but also the target rules and guidelines that identify the kind of product and advertisement that should have access and be present in such new market. The commercial campaign consists of « *Lanzamiento. Periódicas. Refuerzo. Precampaña* » (Bueno García, 2000, p.60)[279]. These stages help placing the advertisement, properly, in the new market. Therefore, « *Puede que en cierta área del mercado internacional sea necesaria una actuación que no haya sido contemplada en otra* » (Ibid, p.87). These changes are applied for linguistic reasons and others. « *El criterio de la mayoría de las empresas suele ser áctuar según el mercado o mercados de distribución, señalando este presentador en las diferentes lenguas en las que se publicite su marca* » (Ibid, p.93). It is true that the original advertisement has its copyrights. However, the new global markets are different. The transcreated advertisement becomes having its own copyrights, too.

III.5.3 Target Communicative Content to Transcreate

First, the advertisement is a message, which means « *es un tipo de comunicación que pretende decidir o cambiar la opinión sobre las cosas y la acción de sus receptores por medio de unas técnicas que actúan sobre el intelecto* » (Ibid, p.29). Subsequently, translating the advertisement is not different from the process of its first creation. Bueno García (2000) thinks that « *Las normas que deben regir la traducción de estas importantes partes del mensaje publicitario no son diferentes a las normas de la creación del propio texto original o a los consejos que se dan sobre el texto publicitario, a saber : brevedad, inteligibilidad, claridad, uso de palabras y frases adecuadas al objetivo publicitario, adecuación a la función, respeto del nivel de lengua o de la jerga utilizados, etcétera. El traductor podrá hacer uso de los procedimientos de traducción más convenientes para llevar a cabo su labor* » (Ibid, pp.96-97). However, the rendition is not any simple translation. Transcreation is able to create content with conditional freedom and creativity.

The creation of the advertisement content is not only on the linguistic level. The visual elements have huge role to play. On this, Bueno explains how important the coherence between the text and the image should be. « *La adecuación del texto a la imagen resulta igualmente fundamental, y cualquier variación en estos elementos tiene una repercusión directa sobre la nueva creación publicitaria* » (Ibid, p.107). Words creation of a linguistic content may take different forms, as Bueno García has introduced different possibilities, such as: « *Neologismos - Arcaísmos - Barbarismos– Cambios ortográficos–Cambios acentuales - Uso de expresiones y vocablos nuevos–Pronunciación indebida–Formaciones caprichosas - Puntuación - Juegos de palabras* » (Ibid, p.169). It is important to note that any change in any code should be harmonious to another code of visual or aural content, in order to create a coherent content. In other words, « *El juego de palabras encontrará fácil ayuda en la imagen, por eso, cualquier alteración de las palabras debería ir acompañada de un reajuste iconográfico* » (Ibid, p.182). The meaning becomes lucid through the language and the image use, conjointly and harmoniously.

Fangs and Song confirm that transcreation is only successful when the choices of codes or substitutions are right. "*Firstly, a lexicogrammatical analysis of the translators' choices can provide very valuable insights into the process of a transcreation, especially into the 'creation' part of the process. Secondly, from a macro perspective, an analysis of the context*

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[279] Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

where transcreation takes place can help us discover the motives behind the translator's choices" (Fang & Song, 2014, pp. 90-91)[280]. The decision-making in choosing certain words with their grammatical forms justifies the reason behind reproducing the advertisement content or recreating it all over again. The content should not only be convincing from a rational perspective. It should also be persuasive. The clients have to experience different emotional situations that attract their minds and senses, and eventually, "*win the heart of the consumer*" (Adab & Valdés, 2004, p.162)[281]. On this, the use of multimodal communicative messages conveys, effectively, the message. Therefore, *"Transcreation is not only a semiotic operation between disparate systems but also a key concept in marketing and advertising. Dealing with objects in audio description, and particularly with those objects that have a clear designer imprint or branding, inevitably becomes a complex matter"* (Dávila-Montes & Orero, 2014, p.93)[282]. Different scholars insist on the fact that transcreation applies to a variety of modalities; however, any slight change should result from a harmonious combination.

III.5.4 Target Socio-Cultural Norms to Refer to

Society and culture create a new environment for the semiotic appearances to perform differently from one community into another. « *Tanto la traducción, como la publicidad, constituyen un excelente observatorio para calibrar el estado de la lengua y su evolución, así como el de la sociedad y la cultura en la que se enmarcan, definidas estas últimas a través de imágenes, metáforas, (anhelos, sueños, temores), que hablan de su realidad y de su subconsciente colectivo* » (Bueno Gracía, 2000, p.17)[283]. Therefore, transcreation provides a lucid image concerning the community to transcreate for, during the decoding and coding phases of the previous advertisement as an actual source or an idea.

Language, culture and society with their rules dictate to the transcreator how to perform the transcreational act. This situation justifies the fact that transcreation does not work under absolute freedom, but on a conditional one. The most powerful forms of the advertisement constituents show to the transcreator the path to take, to reach the new target audience. Culture manifests to display the dissimilarities between the two different speaking communities. The priority in opting for the most effective expression relies on the most influential one, in the target expression poly-system. Originality and convenience do not rely on cultural factors only, but also on the circumstances of the societal norms of the new target market. "*The nature of the cultural traits [...]is definitely multi-semiotic, and it is this exclusive combination of images and words which gives rise to a transcreation*" (Di Giovanni, 2008, p.36)[284]. The cultural representations are not only of linguistic appearances but also of multi-semiotic aspects, which can be illustrated in different communication modalities. Sometimes the creation becomes a transition from one code or modal into another. The effect of the sign is the factor that helps taking the selection decision. Therefore, "*Shifting from translation to transcreation, verbal language has definitely lost its prominence and words have come together with visual references to form a broad cultural unit*" (Ibid, p. 40). Usually, the advertisement content uses visual elements rather than linguistic ones, for clarity and functionality reasons of the perceptive language.

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[280]Fang, J. & Song, Z. (2014). Exploring the Chinese Translation of Australian Health Product Labels: Are They Selling the Same Thing? *Cultus*, (7), 72-95.

[281]Adab, B. & Valdés, C. (2004). Introduction: Special Issue on Key Debates in Advertising. *Translator*, *10*(2), 161-177.

[282]Dávila-Montes, J. & Orero, P. (2014). Strategies for the Audio Description of Brand Names. *Cultus*, 7, 96-108.

[283]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

[284]Di Giovanni, E. (2008). Translations, Transcreations and Trans-representations of India in the Italian Media. *Meta: Journal des Traducteurs/ Meta: Translators' Journal*, *53*(1), 26-43.

De Mooij (2004) states that "*if advertising is translated at all, the translator should closely co-operate with the copywriter/art director team and not only translate but also advise about culture-specific aspects of both languages*" (De Mooij, 2004, p.196)[285]. If this is what defines translating advertisements, this case is, exactly, what transcreation is also known for, when transcreating such a content. On this, Gambier added, "*An element that appears paramount when treating transcreation is culture[…]at the centre of the marketing and advertising transcreation we seem to find the brand. Behind the message of each single text, we find the voice, which is speaking: the brand voice. Ensuring that the brand is presented in the desired way in each target market appears to be a main focus of transcreation*" (Gambier, 2014, p.61)[286]. 'Culture' and the transmission of the advertisement message, in a 'desired way' are the motives of applying transcreation. Therefore, each transcreated advertisement delivery appears to introduce the target culture with originality, according to the target expression poly-system.

III.6 Transcreation Technique Application on Advertisement

Transcreation is a technique that starts from a source. However, this term requires a deep understanding. Transcreation nature requires creation. The concept 'creation' refers to generating an idea, usually from a non-existent content. Bernal says that transcreators and translators "*are not creating anything from scratch but from a very clear source*" (Bernal-Merino, 2006, p.32)[287]. In other words, the source is of three types: an actual source, a referent and a source-idea.

III.6.1 Advertisement Transcreation from an Actual Source/Referent

Transcreation offers the possibility of switching or changing the advertisement content to reproduce a new version. This transcreational processing starts from an actual source. O'Hagan and Mangiron think that transcreation "*draws attention to the human agency of the translator in the process of translation, inviting variable, non-uniform and at times non-predictable solutions*" (O'Hagan & Mangiron, 2013, p.106)[288]. The intervention of the transcreator is very important. Creation is a human-made task: impossible to be a mechanised or automated task. It is purely a human production. The machine is capable of doing the human task. However, it cannot think to solve unpredicted challenges. AI may be an invention of rivalry, but very doubtful of competing the human brain activity, in general. The machine may not impress the human with unprecedented solutions to actual problem situations. Transcreation activity can never be programmed. It is not even predictable. Each advertisement creation has its own rules, in managing its creation and creativity, alike.

The referent is also counted as an actual source where the transcreators start their tasks from. The referent is not an original version of the advertisement. It is a second translated or transcreated version. In Algeria for instance, the referent versions are usually conveyed from the Maghreb region countries, Arabs countries or France, simply because the Algerian society and these regions seem to share some cultural features (habits, beliefs or language).

III.6.2 Advertisement Transcreation from a Source-Idea

Transcreation is a translation technique that adopts the target-oriented approach. Its application starts from an actual source or referent, as it starts from a source-idea. At this level, transcreation generates an exclusive advertisement for the new target audience by

[285]De Mooij, M. (2004). Translating Advertising: Painting the Tip of an Iceberg. *The Translator*, *10*(2), 179-198.

[286]Gambier, Y. (2014). A Conversation between Yves Gambier and Jeremy Munday about Transcreation and the Future of the Professions. *Cultus: the Intercultural Journal of Mediation and Communication*, 7, 20-36.

[287] Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, 6, 22-36.

[288]O'hagan, M. & Mangiron, C. (2013). Game Localization. *Amsterdam and Philadelphia: John Benjamins Publishing Company*.

applying the idea elaboration process. Transcreation does not only consist of choosing or searching for the right expressions that carry the meaning and effect. Sometimes, it is necessary to create new content that serves to transmit the advertisement message with originality. On this, Bueno García sees that « *La elección, sin duda, será tarea ardua, no exenta de riesgos y de decisiones particulares. El problema de la equivalencia ha de ser planteado sin duda de modo distinto, pues no puede ser tanto objeto de búsqueda como de creación »* (Bueno García, 2000, p.215)[289]. No wonder, if the transcreator conceives and conceptualises the advertisement content as its first creator. To quote, transcreation "*is a holistic approach in which all possible techniques like elaboration, interpolation,* [...and] *image change* [...] *are possible. In such* [process]*, the translator enters into the sole of the original author and then he himself becomes creator*" (Gopinathan, 2006, p.04)[290]. The idea elaboration process is of the techniques that transcreation uses, when creating a new advertisement from an idea. Transcreation "*requires* [...] *elaboration (the capacity to develop ideas)*" (Gaballo, 2012, p.112)[291]. The effort, put into creating the advertisement, makes the transcreator a special agent, in the crew of the advertisement campaign.

Transcreating from a source-idea is necessary when any form of translation or transcreation from an actual source cannot work. Creation is the invention of a new content. When the client asks for an advertisement that sounds authentic to the new target audience, the transcreator has nothing but to create such a content. Still, the advertisement is not fully ready, even when transcreated from a source-idea. The advertisement team has to finish the technical conceptualisations, and continues with the other forms of elaborating the final version of the advertisement, to be ready for release to the new target audience.

III.7 Recapitulation

It is very hard for some to believe that transcreation is one of the very classical translation techniques, in translation application and studies history. Transcreation has entered translation academic area, since (1957)[292] via P. Lal, however, the technique was not very popular in comparison to translation procedures (1958)[293], translation orientations (1977/1978)[294], Skopos theory (1978)[295], translation approaches (1988)[296], and domestication & foreignisation (1995)[297]. The 21st century has made transcreation for advertisement and software translations in demand, mainly in translation market. The academic area contributions pace has been very slow, in comparison to what practitioners have said or done, regarding the use of transcreation technique.

Many scholars' contributions from linguistic and multidisciplinary backgrounds have enriched translation studies. It is also important to note that most of the evolved translation theories are the results of the act of translating. In other words, the practical field, where the

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[289]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

[290] Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. Translation Today, 3(5). https://www.taylorfrancis.com/chapters/edit/10.4324/9781315759869-18/translation-transcreation-culture-gopinathan

[291] Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures,* 9, 95-113. https://edipuglia.it/wp-content/uploads/ESP%202012/Gaballo.pdf

[292]Lal, P. (1957). Preface to Shakuntala. *Great Sanskrit Plays, in New English Transcreations*, 3-10.

[293] Vinay, J. P. & Darbelnet, J. (1958). *Stylistique comparée du français et de l'anglais : méthode de traduction.* Paris: Didier.

[294]Toury, G. (1978). The Nature and Role of Norms in Literary Translation. *Literature and Translation: New Perspectives in Literary Studies*, 83-100.

[295] Vermeer, H. J. (1978). Ein Rahmen Für Eine Allgemeine Translations Theorie. *Lebende Sprachen*. 23 (3). doi :10.1515/les.1978.23.3.99. ISSN 0023-9909. S2CID 62754751.

[296]Newmark, P. (1988). *A Textbook of Translation* (Vol. 66, pp. 1-312). New York: Prentice Hall.

[297]Venuti, L. (1995). The Translator Invisibility. London/Philadelphia: Routledge.

translation is applied, has enriched the theoretical part. New findings formulated theories and approaches. Transcreation has taken the same road. The translation market is developing very clear statements, concerning its definition or functionality as a translation technique. For further review and beside the cited quotes, Gopinathan (2006)[298], Gaballo (2012)[299] and Bueno García (2000)[300] as academicians, and the experts from the Lion Bridge translation agency[301] introduce noteworthy explanations concerning the understanding of transcreation nature, in translation field. The emphasise more on the act of the creation of content from an actual source/referent or only an idea.

Historically speaking, translation started as a vocation and it evolved after hundreds of decades into a discipline. Transcreation also witnessed a shortage bringing in academic contributions. Paradoxically, it is a topic of huge tendency in translation market. It is a service of sophistication for distinctive remuneration, as well. Transcreation offers interesting results, which guarantee the success of the transmission and the creation of the advertisement content, effectively.

Advertisement creation or transcreation happens to follow the same steps, in studying the target audience, the target market, the communicative content to create or transcreate and finally the socio-cultural norms to create from or refer to when transcreating. Transcreation is a technique for being able to deal with contents of different modalities, with high flexibility. Decoding and coding the source content is the configuration that the transcreation takes charge of. Transcreation evolution has witnessed a shift from literary texts to advertisement and software products, such as games and websites, since the nineties.

Transcreation happens to eliminate the obstacle of untranslatability, thanks to the act of creation. The latter produces expressions that ring adequately, accurately, correctly and authentically to the new target audience. Transcreation applications can start from an actual source, a referent or a source-idea. In all cases, it demonstrates the intervention of the transcreator in creating the advertisement. Nevertheless, when the actual source exists, the change is partial, but when the transcreator starts transcreating from a source-idea, the creation option becomes, totally, dominant. In other words, the change level is not partial but integral for elaborating ideas and become introduced as contents for the new version of the transcreated advertisement.

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[298] Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. Translation Today, 3(5). https://www.taylorfrancis.com/chapters/edit/10.4324/9781315759869-18/translation-transcreation-culture-gopinathan

[299]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[300]Bueno-García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere.

[301]Lion Bridge Agency website. (2023 updates). Transcreation Quality – What Defines It? Available at: https://www.lionbridge.com/blog/content-transformation/transcreation-quality-what-defines-it/ Consulted on: 16/04/2024

CHAPTER IV
TRANSCREATION TECHNIQUE LEGITIMACY

CHAPTER IV: TRANSCREATION TECHNIQUE LEGITIMACY
Road Map:
IV.1 Translation Dichotomy on a Larger Scale
IV.1.1 Source-oriented and Target-oriented Translation Categories
IV.1.2. Positioning Transcreation Technique
IV.2 Target Theories for Socio-culturalism Paradigm
IV.2.1 Skopos Theory
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IV.6.3 Impact Theory
IV.7 Recapitulation

CHAPTER IV: TRANSCREATION TECHNIQUE LEGITIMACY

Chapter IV comes also at the third position, in the thesis pyramid design. It represents the application (part 02) of transcreation from a theoretical standpoint. Transcreation technique functionality appears so clear through the classification and the attribution of transcreation to several function theories that work on the same principles as transcreation does (change, re-creation, re-construction, motion, purpose, action, interaction, effect, connection, reception and transmission). Connecting the dots between these theories includes transcreation too, for sharing the same functional perspectives. The present Chapter discusses six points with their subheadings and a recapitulation, at the end. These topics are *Translation Dichotomy, the Target Theories, the Theory of Variation, Globalisation and Localisation, the Theory of Value Creation* and *Communication Theories*. Chapter IV, simply, represents the literature review of the thesis.

To contextualise the research topic, this Chapter introduces a study tracking of 'transcreation' to demonstrate its natural processing legitimacy, through the discussed theories. The latter have a direct relationship to its functionality, in translation. To specify, all the theoreticians have perceived the notion of 'target' from different angles (socio-culturalism, philosophy, economics, inter-semiotics and impact …etc.). Combining various theories makes the fourth Chapter a result of inductive reasoning. It passes from one theory to another and from a discipline to another, to connect them and reach for a solid function understanding of transcreation technique.

Advertisement and translation work on a common ground, when it comes to the transmission of the advertisement message. However, not any translation approach can convey the advertisement due to the complexity of its conception (content) and conceptualisation (design). Therefore, creation and creativity processes are necessary to be in charge of transmitting the advertisement message, in other words, continuing its function and validity one more time. The relation between advertisement and transcreation is quite tight and essential, for the creation of effect and content creation of this operative kind of content. On this, many scholars have studied translation, not as a theoretical subject of linguistics concerns only, but also as an interdisciplinary topic. At this level, the theoretical contributions have brought different perspectives regarding the 'how' and the 'what for' the target audience should receive the advertisement message, thanks to one of translation versatile specialisations: transcreation technique.

IV.1 Translation Dichotomy on a Larger Scale

Connecting the dots between theoretical contributions of several scholars helps understanding and, eventually, identifying transcreation as a legitimate technique in translation studies. Translation scholars have worked so hard on proving the fact that translation can never be done one way, for the variety of the contents to translate. These scholars introduced two opposing processes, in nature and function, that either work on the level of the single word vs. the whole expression (including all expression's formats), the form vs. the content, the linguistics vs. the meaning or the source vs. the target translation directions. The following schema illustrates translation scholars' dispositions of translation dichotomy, on a larger scale.
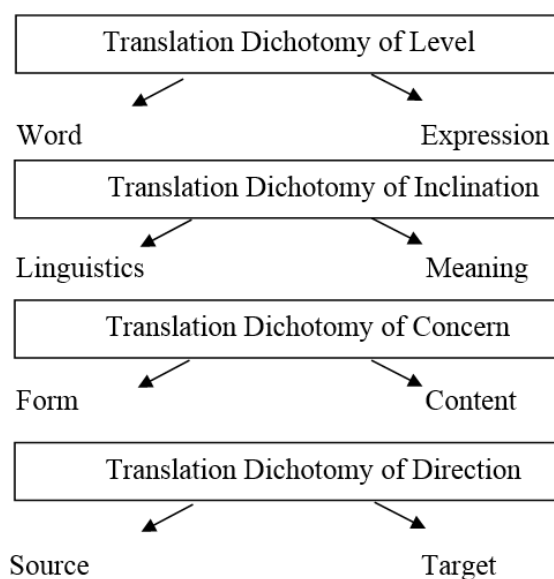
Figure 08: Translation Dichotomy on a Larger Scale Schema

As noticed, the translation process is either working on translating a single word or the whole expression. It is the procedure or the approach, in nature. Oppositions in function are between the focus on the lexicon vs. the effective meaning, the form of the script vs. its content or finally, the source vs. the target expression.

Panou has properly summarised translation dichotomy, where she says that: "*many translation theories are based on two opposing ways of translating. For example, Nida distinguishes between formal and dynamic equivalence, Newmark between semantic and communicative translation, Catford between formal correspondence and textual equivalence, House between overt and covert translation and Pym between natural and directional equivalence. These bipolar views of equivalence soon faded away and more attractive translation paradigms came to the forefront. Contrary to linguistic-oriented approaches to translation which assume that the source text occupies a supreme position and that it is considered to be of crucial importance in determining not only the translation process but also the extent to which it has been successful, target-oriented approaches view the source text as the point of departure for the translation process and mostly focus on the cultural, historical, and socio-political factors surrounding translation, thus looking at it as a culture-bound phenomenon*" (Panou, 2013, p.05)[302]. Many scholars come united at one

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[302]Panou, D. (2013). Equivalence in Translation Theories: A Critical Evaluation. *Theory and Practice in Language Studies, Vol. 3, No, 1*. Finland: Academy Publisher, doi : 10.4304/tpls.3.1.1-6

conclusion. The translation process is of bi-nature and not of mono-nature. The search for the equivalent occupied the scholars' interest for a shorter time. The concern has evolved from the smaller units (words and sentences) to the whole text/content. However, the equivalence search has been the first step towards the validation of translation dichotomy in directions. The vision has become wider and inclusive to all content elements.

On the lexical equivalence level, Panou confirms that: "*Despite its shortcomings, it should be stressed that equivalence is still one of the pivotal definitory axes of translation since it functions as a reminder of the central problems a translator encounters during the translation process*" (Panou, 2013, p.05). In other words, the relation between equivalence and translation has highlighted the translators' obstacles while translating. Translation, instead, becomes a subject of negotiations, selections, decision making and finally a direction following. All of these accesses have worked on solving translation issues because the search for equivalence could not solve them, earlier.

Transcreation, on the other hand, has also come opposing a whole approach, under the concept of translation dichotomy. Many scholars refer to this opposition as translation vs. transcreation, without indicating which kind of translation. This combination has created confusion among some scholars who have attempted to understand and compare transcreation to translation. On this, we specify that transcreation technique has come to oppose the literal translation approach. Transcreation can also be found in the context of contrasting adaptation. It is important to note that the two approaches are, completely, different, in function, because adaptation stands on the search process in the target culture, but transcreations stands on the creation process.

Transcreation has appeared as a scholarly term before so many translation theories, approaches and procedures, and even before the two translation orientations (source and target). It is a sign of translation studies evolution and transcreation legitimacy, for being a necessary technique. Transcreation creates contents when literal translation only is not enough. Translation impossibilities situations accredit transcreation role. Therefore, the transcreation technique faces and solves this issue. Transmission via content creation is the solution. Theorising for translation functionality has brought various scholars introducing translation duality oppositions as necessary paths to pave. Translation dichotomy has worked on freeing translation from the one-way rendition. Transcreation do not only rely on one start, which is the source content. It focuses also on the result, which is the re-creation/creation of content from idea elaborations.

Some studies, such as the texts typology of Katarina Reiss (1971/2004:171)[303], demonstrate that each text type has a different nature when being built, and so should its translation. In other words, if the texts' first creation circumstances were different, their transmission via translation should also be different. For instance, the key element for creating any advertisement content is its target audience. As a fact, customers are always different for belonging to different and sometimes unparalleled cultures. Therefore, advertisement content should be, not just translated, but also transcreated.

Moreover, P. Lal (1964) thinks that different formats of writing may engender different script categories. "*The difference between journalistic invention and imaginative representation is clear enough: the latter is merely intelligent, the former sensible. But the difference between imaginative writing and creative writing is, because subtle, more important: the first is esthetically organic, the second esthetically and morally unified. It is*

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[303]Reiss, K. (1971/2004). Type, Kind and Individuality of Text: Decision Making in Translation, from Venuti, Lawrence, *The Translation Studies Reader* pp.168-179, London: Routledge. https://silo.tips/download/type-kind-and-individuality-of-text-decision-making-in-translation

a question of the difference between the titillating, entertaining writer and the elevating writer, and there is such a difference" (Lal, 1964, p.04)[304]. Therefore, writing formats require specific expression use. Their translation should also be following the same standard. From this diversity of writing formats, translation has also diversified its specialisations. In the same context of the scholar study, he uses transcreation for translating the literary contents.

Research on the dichotomy of translation has commenced when translation has encountered unfitting renditions or untranslatability issues. These issues have engendered boundaries to the translators. These boundaries have created a platform for errors to take place, in translation. However, the theoreticians have developed translation dichotomy to create, instead of the one-way translation, many exits to lead to another road toward the target destination by challenging many semiotic contents.

IV.1.1 Source-oriented and Target-oriented Translation Categories

Gideon Toury (1977/2012:20)[305] introduced translation dichotomy in directions, through the target-orientedness. His contribution has contrasted the source-oriented translations.

The source-oriented translation category is a collection of procedures and approaches that take the source content as a priority. The source could be the form or the language, to emphasise on the source content components only. This category is of a linguistic slope. The target-oriented translation category is the procedures and the approaches that take the target content-making as a priority. The 'target' notion could be the target expression poly-system, the target audience…etc, to emphasise on the creation of the target content. It is obvious by now that the source-oriented translation is a kind of a direct transfer translation. However, the target-oriented translation is a sort of modification, change or absolute creation, when translating. In other words, the translator is giving credit to objective transmission or a co-creation/creation of the content. Both ways require a deep knowledge of the language (source/target) and culture, in their actual system. The target-oriented translations single out the impact identification from the source content and domesticate, adapt or create content that can carry the same effect with the same intensity to the new receiver. The creation option is exclusively a transcreational processing.

When translating, analysing the source content is usually the first step to start with. The translator develops in mind one fundamental question to ask. How to translate the whole expression? Answering the how question reveals the process to adopt to translate the source content. How to translate into a different language? How would the translated expression sound in the other language or culture? Asking questions before translating or adopting the translation direction (source or target) are necessary negotiations that the translator should set for fairness to the source and the target content integrity. "*Negotiation is a process by virtue of which, in order to get something, each party renounces something else, and at the end, everybody feels satisfied since one cannot have everything*" (Eco, 2003, p.09)[306]. Sometimes, it seems very hard to keep the source integrity. Therefore, working on the integrity of the target notion can come up with compensations, too. In other words, the content to work on decides what direction to follow (source/target orientedness).

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[304]Lal, P. (1964). *Great Sanskrit Plays: In Modern Translation* (Vol. 142). New York: New Directions Publishing.

[305]Toury, G. (2012). Descriptive Translation Studies and Beyond. *Descriptive Translation Studies*, 1-366.

[306] Eco, U. (2003). *Mouse or Rat: Translation as Negotiation*. London: Weidenfeld & Nicolson.

Inspired of Panou's (2013:05)[307] and Munday's (2016:321)[308] translation dichotomy studies, the following table introduces translation dichotomy on the level of the source and target orientations, by separating the processing via procedures vs. approaches.

Procedural Level			Methodological Level		
Scholars	**Source**	**Target**	**Scholars**	**Source**	**Target**
Nida	Formal equivalence/ correspondence	Dynamic/ functional equivalence	**Schleiermacher**	Alienating translation	Naturalising translation
Catford	Formal equivalence	Textual equivalence	**Newmark**	Semantic translation	Communicative translation
Vinay and Darbelnet	Direct translation procedures	Oblique translation procedures	**Nord**	Documentary translation	Instrumental translation
Pym	Natural equivalence	Directional equivalence	**House**	Overt translation	Covert translation
			Toury	Adequacy	Acceptability
			Hermans	Source oriented	Target oriented
			Venuti	Foreignisation	Domestication

Table 08: Translation Dichotomy on Procedures vs. Approaches Levels

As demonstrated above, translation scholars have elaborated two translation directions. It is either the source or the target expression focus, on the level of the procedure or the approach to adopt, when translating. These two paths make the translators take decisions first before translating; decisions about which direction to follow and what procedure or approach to apply.

In addition to that, the two paths are simply a demonstration of the natural evolution of the act of translating, because "*a switch to target-orientedness* […] *sheds interesting light on how changes of scholarly climate occur*" (Toury, 2012, p.20)[309]. All scholars have come to one common conclusion; there is not only one way of translating, but there are two. On this, Steiner has also noticed that "*the theory of translation – if there is one as distinct from idealized recipes – pivots monotonously around undefined alternatives: 'letter' or 'spirit', 'word' or 'sense'. The dichotomy is assumed to have analysable meaning*" (Steiner, 1998, p.290)[310]. In other words, as long as the meaning is a complex combination of language and effect, it should be analysed and transmitted for its new function, rather than its linguistic aspect.

Robinson (2003) thinks that translation scholars started introducing approaches that framed the language in linguistic ties, only. However, their studies were retrospective on translation challenges of cultural and multidisciplinary contents. "*To be precise, traditional linguistic approaches to the study of translation begin with an extremely narrow and restrictive conception of what Anthony Pym calls "the external view" - the demands placed on translation by clients. The problem, in other words, is not simply that traditional linguists find it very difficult to account for translators' own internal view of their professional work; it is also that they cannot account for very many of the client's real-world demands either. All their precepts are based on the requirement that the translator should strive for linguistic*

[307]Panou, D. (2013). Equivalence in Translation Theories: A Critical Evaluation. *Theory & Practice in Language Studies*, *3*(1).

[308]Munday, J. (2016). *Introducing Translation Studies: Theories and Applications*. London/Philadelphia: Routledge.

[309]Toury, G. (2012). Descriptive Translation Studies and Beyond. *Descriptive Translation Studies*, 1-366.

[310] Steiner, G. (1998). *After Babel: Aspects of Language and Translation*. Oxford: Oxford University Press.

equivalence with the original text" (Robinson, 2003, p.143)[311]. Robinson delivers a very accurate description, of the above statement. The linguists were creating translation standards out of unreal demands and unreal situations. Their belief about the nature of the language is only a combination of words that form a text, and it is limited at the level of equivalence matching, when translating.

Translation evolution, also called translation shifts, has justified the critics of linguistic inclination scholars who accused translation of infidelity to the source text. Fidelity is also the receiver's right, instead of the source text. Translation shift is either changing orientations or simply being inclusive to various disciplines that help developing various approaches that become eventually a problem solver of translation challenges. For instance, a linguistic approach is incapable of translating cultural content. A cultural approach, such as adaptation, can never translate an unparalleled cultural content. Therefore, transcreation approach has to take place, because it manages to create content.

IV.1.2 Positioning Transcreation Technique

Exclusively in translation academic area, transcreation has witnessed a journey of four phases, so far: A. Initial discussion in academic area of translation field. B. Absence in academic area. C. Trend in translation market. D. Further review in academic area.

The first phase has started in India and later in Brazil. P. Lal and De Campos have introduced transcreation to translation academic area. Transcreation was mainly applied on literary texts, such as old plays and poems, to continue their movement/motion to the modern world language and literature. In the second phase, transcreation, as a translation approach, could not attract scholars' attention worldwide, in comparison to Vinay and Darbelnet (1958)[312] translation procedures, Vermeer (1978)[313] Skopos theory and Newmark (1988)[314] translation approach popularity, which results its absence in the academic area. The third phase started in the nineties when transcreation has become the new service for translating software products and advertisements. It has become the trend and worldwide recognised, mainly since the new millennia. The fourth phase has pushed translation scholars to study and discuss transcreation like never before. However, many of them have fallen into uncertainties, concerning the term etymology or its conceptual meaning. After raising the concern, transcreation has succeeded entering some dictionaries[315], being a research topic of many individual and collaborative academic contributions and becoming the core theme of many international conferences.

The following stages represent an attempt of positioning transcreation in translation field, from the 19th to the first two decades of the 21st century.

- **Placing transcreation on a time-lapse**: Four years distinguish transcreation in the 20th century in translation field: Tagore's era in 1936, P. Lal era since 1957, De Campos era since 963 and the D.E (Digital Era) since the 90s. Many transcreation second-generation theorists attribute the first use of transcreation to P. Lal or De

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[311]Robinson, D. (2003). *Becoming a Translator*. London and New York: Routledge.

[312] Vinay, J. P. & Darbelnet, J. (1958). *Stylistique comparée du français et de l'anglais : méthode de traduction.* Paris: Didier.

[313]Vermeer, H. J. (1978). Ein Rahmen Für Eine Allgemeine Translations Theorie. *Lebende Sprachen*23. 99–102. [Rep. in Vermeer 1983: 48–61.]

[314]Newmark, P. (1988). *A Textbook of Translation* (Vol. 66, pp. 1-312). New York: Prentice Hall.

[315]La langue Française Online Dictionary. (2023 updates). Transcréation. Available at: https://www.lalanguefrancaise.com/dictionnaire/definition/transcreation Consulted on: 16/04/2024

Campos, such as Gaballo (2012:97)[316] and Vieira (1999/2012:103)[317]. However, the following record reveals that India knew transcreation even before P. Lal. "*Rabindranath Tagore (1861-1941) is the first* [great dramatist,] *chronologically speaking. He is a prolific artist and his creativity is inexhaustible. In Indian drama Tagore is known for the English transcreations as he translated some of his Bengali plays into English; they appeared in Collected Poems and Plays (1936)*" (Karnard, 2004, p.59)[318]. Tagore is an Indian polymath. He is recognised, internationally, for composing the national anthem of India (Tagore, 1911/1950)[319] and Bangladesh (Tagore, 1905/2018)[320]. Karnard notes that transcreation, in India, dates back to the thirties, with the Collected Poems and Plays of Tagore (1936/1937)[321]. P. Lal, on the other hand, has records, that date back to (1957)[322]. His (1964)[323] book '*Great Sanskrit Plays: In Modern Translation*' has introduced transcreation as translation. He mainly discussed his own transcreation process. P. Lal has transferred the essence of old Sanskrit scripts to the modern language system of English. De Campos (1962/1963)[324] introduced transcreation as a translation that creates new literary models. Since the 90s, the Digital Era (D.E) has incorporated transcreation as a service for transmitting/creating advertisements and inter-semiotic software products, worldwide, by using local elements from the target expression poly-system of denotative or connotative language, culture…etc.

- **Transcreation genre**: Transcreation is a translation specialisation kind. P. Lal acknowledges the fact that he has done a transcreation, which he prefers calling it translation, cited in Mukherjee's study: "*the collection Sanskrit Love Lyrics, first published in 1966. The material is drawn from an eleventh-century anthology, the Subhashita-ratnakosha compiled by one Vidyakara. Somewhat elusively P. Lal states, 'I have called my versions translations rather than transcreations', but qualifies the statement with 'I have departed (from the original) when I felt the tone demanded transcreation'*" (Mukherjee, 1997, p.86)[325]. This statement highlights the fact that transcreation is not excluded from translation field and practices. Despite having the option of 'creation' within its operational approach, it is on the account of translation kind. Therefore, P. Lal has translated content by transcreating what needed the transcreational processing. This strategy is different from many translation approaches. However, it belongs to the translation discipline.

[316]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[317]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London/Philadelphia: Routledge.

[318]Karnard. G. (2004). *Tughlaq: Indian Writing in English.* India: Maharshi Dayanand University Rohtak – 124 001. https://mpbou.edu.in/newslm/bae/ba3eng2.pdf

[319] Tagore, R. (1911/1950). National anthem of India: a brief on 'Jana Gana Mana. Available at News18 India website: https://www.news18.com/news/india/national-anthem-of-india-a-brief-on-jana-gana-mana-498576.html. Consulted on: 16/04/2024

[320] Tagore, R. (1905/2018). Amar Shonar Bangla: National Anthems. Archived from the original on 2018-05-26. Available at: https://en.wikipedia.org/wiki/Amar_Sonar_Bangla Consulted on: 16/04/2024

[321]Tagore, R. (1937). *Collected Poems and Plays of Rabindranath Tagore*. New York: The Macmillan Company.

[322]Lal, P. (1957). Preface to Shakuntala. *Great Sanskrit Plays, in New English Transcreations*, 3-10.

[323]Lal, P. (1964). *Great Sanskrit Plays: In Modern Translation* (Vol. 142). New York: New Directions Publishing.

[324]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

[325]Mukherjee, S. (1997). Transcreating Translation: An Indian Mode. *Kunapipi*, *19*(3), 16. https://ro.uow.edu.au/kunapipi/vol19/iss3/16

- **Transcreation nature**: Transcreation is a procedure, an approach and mainly a technique for dealing with the single word, the whole text and the multimodal contents conversions. P. Lal (1964)[326] has explained in his book how he dealt with smaller units of meaning and the whole content when translating the plays scenes. Moreover, De Campos, cited in Vieira (2012), has explained how he translated the whole expression of various codes within. To quote, *"The translation of creative texts, de Campos argues, is always recreation or parallel creation, the opposite of a literal translation, but always reciprocal; an operation in which it is not only the meaning that is translated but the sign itself in all its corporeality (sound properties, visual imagetics, all that makes up the iconicity of the aesthetic sign)"* (Vieira, 1999/2012, p.114)[327]. Subsequently, transcreation is also a technique, for being in charge of intermodal translations. In other words, transcreation technique is not only an intra- or inter- lingual translation. It is also inter-semiotic for creating the layout of games and audio-visual advertisements.

- **Transcreation position in translation directions category**: Transcreation is a target-oriented translation. Despite the attempt of Vieira (Ibid, p.105) for categorising transcreation in a third dimension: "*beyond source/target dichotomy*", which is reasonable for the 'creation' feature within transcreation. However, transcreation is also taking the target as a reference. The target expression poly-system is actually the core stone of the transcreated content. We suggest placing transcreation on the extreme edge of the target-oriented translation direction spectrum.

- **Transcreation freedom degree**: 'Creation' feature in transcreation is giving transcreators access to content creation and eventually to make their creativity visible. Transcreation is one of the freest translation approaches. Rewriting or creating the content makes the transcreators free to decide on their own, and of course in reliance to their vision and expertise. The client can also suggest ideas, where the transcreators elaborate them and deliver a transcreated content.

- **Transcreation evolution**: Transcreation has started translating literary texts (plays and poems) with Tagore, P. Lal and De Campos, from the thirties to the sixties of the 20th century. It has evolved into translating operative texts such as advertisements and inter-semiotic software contents like games since the nineties, due to globalisation and localisation of the world business. For instance, "*game localisers are granted quasi-absolute freedom to modify, omit, and even add any elements which they deem necessary to bring the game closer to the players and to convey the original feel of gameplay. And, in so doing, the traditional concept of fidelity to the original is discarded. In game localisation, transcreation, rather than just translation, takes place*" (Mangiron & O'Hagan, 2006, p.20)[328]. Since the Digital Era (D.E), transcreation becomes in charge of translating products of inter-semiotic content. Transcreation guarantees the transmission of communication content from one language of cultural background and an effect into another of whatever code or modal.

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[326]Lal, P. (1964). *Great Sanskrit Plays: In Modern Translation* (Vol. 142). New York: New Directions Publishing.

[327]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London/Philadelphia: Routledge.

[328]Mangiron, C. & O'Hagan, M. (2006). Game Localisation: Unleashing Imagination with 'Restricted' Translation. *The Journal of Specialised Translation* 6: 10-21.

- **Transcreation technique in translation theories classification**: Transcreation has been categorised as a post-colonial theory by many scholars (Vieira, 1999/2012[329]; Bosinelli, 2010[330]; Bassnett & Trivedi, 1999/2012[331]). To quote, *"The term "transcreation" describes some examples of the manipulative use of English, which can best be explained from a post-colonial perspective, and more specifically, the term helps to articulate one of Joyce's tactics in appropriating the language of the British"* (Bosinelli, 2010, p.191)[332]. However, it is not the only classification. P. Lal (1964)[333] has introduced a book, entitled *Great Sanskrit Plays in Modern Translation*. The book introduces and discusses his transcreations as a modern translation approach. It is a proof that transcreation is simply illustrating the modernism approach.

    Transcreation has come to beautify and simplify the classical literature in modern language settings. Moreover, the modern world of the economic order is heading towards globalisation and localisation. Transcreation is translating extensively the inter-semiotic software products and advertisements ever since. However, it is also reasonable to categorise the transcreation technique as a hermeneutic theory, simply because it interprets, reproduces and creates the content. The transcreator and the first writer's efforts are equal, in producing content that incorporates creation with creativity, to deliver, not just a simple translation but also, a work of art. George Steiner has introduced the hermeneutic theory as such, in his book *After Babel* (2013)[334], where art is only a matter of creation. Art is also the clearest form to convey communication, which includes both parts: sender and receiver.

Transcreation is a target-oriented translation. Whether it keeps on parts of the source or the target content, it ends up creating content, anyway. It has a primary goal: continuing the circulation of the content in a new original version to the new audience. Therefore, there has to be a need for creation. Transcreation is free in applying any translation procedure of the source or the target-oriented translation. As a fact, *"Transcreation makes use of adaptation to reach parts of its goals. The rest becomes achievable through creation, as 'a process of transformation'"* (Di Giovanni, 2008, p.33)[335]. The creation part is typically a target-oriented translation that stands at the extreme edge. In other words, all translation approaches have varying degrees of freedom. Transcreation stands on the extreme position.

The source-oriented category takes from the target the language only. It is the equivalence search process. The target-oriented category takes from the target the reality of the target language in its socio-cultural backgrounds. Therefore, approaches, such as adaptation and domestication are essentially applied to render cultural content with its parallel version from the target language. Transcreation stands alone in the second column of the target-oriented category, simply because no other translation approach equalises transcreation technique in its function. Transcreation decodes the source effect and dresses it with the target language, under the poly-system norms, to come out with creative content

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[329]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London/Philadelphia: Routledge.

[330]Bosinelli, R. M. B. (2010). Transcreative Joyce. *Scientia Traductionis*, (8), 190-193.

[331]Bassnett, S. & Trivedi, H. (2012). *Postcolonial Translation: Theory and Practice*. London/Philadelphia: Routledge.

[332]Bosinelli, R. M. B. (2010). Transcreative Joyce. *Scientia Traductionis*, (8), 190-193.

[333]Lal, P. (1964). *Great Sanskrit Plays: In Modern Translation* (Vol. 142). New York: New Directions Publishing.

[334]Steiner, G. (2013). *After Babel: Aspects of Language and Translation*. New York: Open Road Media.

[335]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/ Meta: Translators' Journal*, *53*(1), 26-43.

creation. The following table categorises transcreation among the source and the target-oriented translations of Newmark's (1988)[336] and Venuti's (1995)[337] approaches and strategies.

Source-oriented category	Target-oriented category	
Linguistic paradigm	Cultural paradigm	Creational paradigm
Word-for-word translation	Communicative translation	Transcreation technique
Literal translation	Idiomatic translation	
Faithful translation	Free translation	
Semantic translation	Adaptation	
Foreignisation	Domestication	

Table 09: Positioning Transcreation Technique in Translation Orientations Categories

The transcreation technique surpasses the simple act of translating. Its flexibility has made of it a unique translation approach, for dealing with multimodal contents of verbal or non-verbal expressions, for facing the hardest situations of untranslatability and for translating unparalleled cultural content.

IV.2 Target Theories for Socio-culturalism

Target, function, action or purpose theories mean the same thing, because they all illustrate the target-oriented translations. Toury (2012:20)[338] acknowledges the fact that translation studies have witnessed the elaboration of both translation target orientations (1977)[339] by himself and Skopos theory (1978)[340] by Vermeer, during the late seventies and under a pure coincidence. This fact admits that translation scholars were facing the same translation challenges. Therefore, the study conduct reflected the same scholarly climate. Transcreation, as a technique that favours the 'target' notion, becomes in line with the target theories. The target is simply the focus on the target expression, the target audience, the target culture, and the target impact…etc, when transcreating. In other words, transcreation paves its way towards the rest of the target translation theories, such as Skopos theory, the theory of culture and negotiation theory, in general, for sharing the same principles of functionality.

IV.2.1 Skopos Theory

Hans Vermeer is the founding father of Skopos theory. The theory has been introduced in translation field, since 1978. Katharina Reiss worked hand in hand with Vermeer to develop Skopos theory, since 1984[341]. Christine Nord (1991)[342] started translating the theory studies, first authored in Deutsch, to English, to help spread and explain the knowledge related to Skopos theory.

Christine Nord (2014)[343] has explained Skopos theory paradigm. She finds that Vermeer has elaborated a translation general theory, called Skopos theory. The purpose or the aim is the key element that guides the translators' decision when translating. Therefore, the process highlights what purpose to expect from the translational action. In other words, setting the purpose draws the clarity of translation results, focus and directions.

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[336]Newmark, P. (1988). *A Textbook of Translation* (Vol. 66, pp. 1-312). New York: Prentice Hall

[337]Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.

[338]Toury, G. (2012). Descriptive Translation Studies and Beyond. *Descriptive Translation Studies*, 1-366.

[339]Toury, G. (1977). *Translational Norms and Literary Translation into Hebrew, 1930–1945*. Tel Aviv: The Porter Institute for Poetics and Semiotics, Tel Aviv University. [Hebrew]

[340]Vermeer, H. J. (1978). Ein Rahmen Für Eine Allgemeine Translations Theorie. *Lebende Sprachen*23. 99–102. [Rep. in Vermeer 1983: 48–61.]

[341] Reiß, K. & Vermeer, H. J. (1984). *Grundlegung Einer Allgemeinen Translations Theorie*. Tübingen: Niemeyer.

[342] Nord, C. (1991). Scopos, Loyalty, and Translational Conventions. *Target* 3 (1). 91–109.

[343]Nord, C. (2014). *Translating as a Purposeful Activity: Functionalist Approaches Explained*. London / New York: Routledge.

The purpose is also measurable on so many translation accesses: A. The purpose of translating. B. The purpose of transmitting a content. C. The purpose of communicating with an identified audience. D. The purpose of interpreting the writers' intentions. E. The purpose of creating an impression and keeping on the effect of the source expression. F. The purpose of translating according to the client's demands. The list of purposes may go long, as much as the translators are bearing in mind that translation is done only after reflecting on its purpose, according to the Skopos theory.

Nord explained the fact that the purpose always can take place, before translating, simply because "*the general theory will either permit the translator to agree to a skopos set by another person, or replace the translator's own skopos by someone else's, which would require applying the skopos rule twice. In either case, the Skopos rule itself is not affected. Multiple (recursive) applications of a rule may be described as successive or as simultaneous, with either an amplifying or a dampening effect*" (Nord, 2014, p.98)[344]. In other words, the purpose is clear when the target audience is identied. The same principle applies to translating advertisements. Identifying the target audience is the key element in creating or translating any advertisement content. Nord (1991) developed 'the loyalty' notion within the Skopos theory while translating. To quote, "*The translator is committed bilaterally to the source and the target situations and is responsible to both the ST Sender (or the initiator, if he is the one who takes the sender's part) and the TT recipient. This responsibility is what I call loyalty. Loyalty is a moral principle, indispensable in the relationships between human beings who are partners in a communication process*" (Nord, 1991, p.04)[345]. Hypothetically speaking, loyalty in this context implicitly refers to being loyal to the target audience. The translator's responsibility should focus on the receiver as the key figure in such communicative relationships. The point that links transcreation to Skopos' theory is the 'target' notion. The target is an important element for the purpose identification. The same matter goes for transcreation. The target helps identifying the transcreational processing dimensions.

IV.2.2 Theory of Culture

Culture is a variety of practices, which a community adopts by inheritance or evolution. These practices represent the cultural identity of a group of people. Language is a paramount figure of the cultural repertoire. The definition of any language can never be outside its cultural context, simply because it explains its explicitness, implicitness, effect and depth.

Translation scholars have started being interested in culture, since the early nineties Basnett and Lefevere (1990)[346]. It is the first deviation sign towards culture turn, in translation studies. Culture is simply the badge that identifies any group of people from the other. To put this concept in a situational context, the vast majority of the world's countries were under colonial domination. There was a dominant culture and a marginalised one. Since the nineties of the last century and with the end of the Cold War, almost all nations around the world have had their independence. These nations have started exercising their power over their own countries, where the rulers become all natives. Subsequently, literature and social practices have started manifesting freedom and indigeneity. Therefore, the "*Polysystem theory was one typical example of a cultural approach, though it was put forward before the born of culture turn. Polysystem theory emphasized the whole cultural*

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[344]Reiß, K. & Vermeer, H. J. (2014). *Towards a General Theory of Translational Action: Skopos Theory Explained.* London/Philadelphia: Routledge.
[345]Nord, C. (1991). Scopos, Loyalty, and Translational Conventions. *Target. International Journal of Translation Studies*, *3*(1), 91-109.
[346]Bassnett, S. & Lefevere, A. (1990). *Translation, History and Culture.* London: Printer Publishers.

environment to decide the method to translate texts. In the 1990s, cultural turn tended to be political and finally developed into a feminist approach, cannibalism and post-colonialism approach. They, on the other hand, followed the functionalist approach whose functions varied. But cultural approach at that time just had one function, propagating their political tendency or something else" (Yan & Huang, 2014, pp.489-490)[347]. It is important to trace the cultural turn in translation field. The poly-system theory was the first attempt in highlighting the multitude of systems. Culture system was one of them. At this level, it is very essential to note that the expression poly-system is not only the linguistic appearances. The expression poly-system is very susceptible for change and evolution. Translators, for clarity reasons, should always specify that they are dealing with the expression rendition, and not the inter-lingual ones, simply because the latter has a very narrow perception, concerning the communicative expression. The expression poly-system is more inclusive to all semiotics and more.

Christine Nord has followed the same line of thoughts as Vermeer and Reiss, concerning the target-oriented and the culture approaches. She has developed the theory of culture. The translation may be difficult when dealing with cultural content. Therefore, checking on the target culture repertoire is always recommended. Another fact to mention is that the cultural nuances are the elements that create the effect and give more value to the words and signs, in the verbal or non-verbal expressions. Translating the effect is not that easy. Therefore, there has to be decoding and deep understanding processing of the source and the target expressions of cultural connotations, in particular. Nord sees that "*translation cannot be considered a one-to-one transfer between languages. Within the framework of such a comprehensive theory of human communication, a translation theory cannot draw on a linguistic theory alone, however complex it may be. What is needed is a theory of culture to explain the specificity of communicative situations and the relationship between verbalized and non-verbalized situational elements*" (Nord, 1997, p.11)[348]. Therefore, culture is the variant in each expression poly-system. Knowing whether a linguistic theory or a theory of culture can be in charge of the translational action is a matter of locking or unlocking the translators' impasses towards the proper transmission of the communicative message. Usually, the cultural content becomes a more sensitive matter to deal with. However, adaptation or domestication can work on translating such a content, if the cultural parallelism is possible from the source to the target.

Nord (Ibid) emphasises that communicating is not just about language use. It is also about the culture that identifies the target expression poly-system very differently. Translating a culture or translating to a culture should be having the welcome and the familiarity signs, as the most fundamental standards, to the target audience. To reach this level, translation processes, such as adaptation and domestication, works on searching for the paralleled cultural content, in the target expression. Transcreation becomes in charge of the content creation for unparalleled cultural expression.

Adaptation, as an approach, may be in charge of translating the cultural expressions, when the kind of source culture is parallel to the target culture. Adaptation is simply a process of searching in the target culture repertoire for resemblance, equivalence or correspondence. However, the cultural meaning sometimes is not quite easy to translate. "*The difficulty with such statements is that they seem to presume a unified cultural field which the term inhabits; the translator must simply track down the precise location of the*

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[347]Yan, C. & Huang, J. (2014). The Culture Turn in Translation Studies. *Open Journal of Modern Linguistics*, *4*(04), 487.
[348]Nord, C. (1997). *A Functional Typology of Translations*. Amsterdam/Philadelphia: Benjamins Translation Library, *26*, 43-66.

term within it and then investigate the corresponding cultural field for corresponding realities. What this image does not convey is the very difficulty of determining "cultural meaning." This meaning is not located within the culture itself but in the process of negotiation which is part of its continual reactivation. The solutions to many of the translator's dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms and to changing identities. Translators must, constantly, make decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhabit are "the same." These are not technical difficulties; they are not the domain of specialists in obscure or quaint vocabularies. They demand the exercise of a wide range of intelligences. In fact the process of meaning transfer often has less to do with finding the cultural inscription of a term than in reconstructing its value" (Simon, 1996, p.131)[349]. Simon has summarised translation challenges, precisely. Culture, in its actual system, is a local reality. Dictionaries may fail in the process of providing the cultural correspondence. At this level, transcreation is the key for having the 'creation' feature. It works on decoding and coding again the cultural value of the expression. The 'cultural meaning' happens to have an impact on the making of the target expression, just as it had on the source expression. Untying such a knot of cultural value is simply unbinding the meaning and effect of the expression from the boundaries' ties of the source. Such a case is one of the reasons for applying transcreation as a translation technique.

IV.2.3 Negotiation Theory

Translation delivers communicative messages of impact. What to transmit should be an examined content. Some scholars call for the invisibility of the translators. They focus more on the source content. Others advocate their visibility, in terms of the act of improvisation, sign selection and decision-making. The translators should highlight the tight connection that should be between the content and the receiver. In other words, it is a connection of influence and reaction. However, more issues are facing the translators. Should the translators translate every single detail in the source text? Should they focus on the words, the meaning, the form or the effect of the text? If all of them, how to? Should they focus on the expression to transmit to the target expression or other details? Another concern rises, is the target receiver a matter of concern in the translation phase or who/what exactly?

All these questions are in the translators' minds. It is important to negotiate about/with all the parts, to deliver an expression that fulfils the translation mission, illustrated in comprehensibility and effect. It is a matter of identifying translation purpose and the approach to follow, to make the content to translate sounds culturally adapted or culturally informative. Therefore, "*The choice between foreignising or domesticating is really a matter of careful negotiation*" (Eco, 2003, p.77)[350]. Beyond domestication vs. foreignisation, the source vs. the target, the visibility vs. the invisibility, the direct vs. the indirect translations or the source author vs. the new receiver are also topics of discussion and negotiations for the translators. Additionally, another kind of negotiation may also be in the translation of the integral content of parts of it, for meaning and effect reasons. The issues are on the level of the words, the signs or the code selection. To keep or to change is also a pure negotiation for the translators.

Negotiations make translators critical thinkers. It is important to negotiate, to be able to find the most suitable strategy for translating. Eco sees that *"the idea of translation as a*

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[349]Simen, S. (1996). *Gender in Translation-Cultural Identity and the Politics of Translation*. New York: Routledge.
[350]Eco, U. (2003). *Mouse or Rat. Translation as Negotiation*, 123. London: Weidenfeld & Nicolson.

process of negotiation (between author and text, between author and readers, as well as between the structure of two languages and the encyclopaedias of two cultures) is the only one that matches our experience. When speaking of negotiation I do not mean to suggest a sort of deconstructionist idea according to which, since translation is a matter of negotiation, there are no lexical or textual rules that can be used as a parameter for telling an acceptable from a bad or incorrect translation. The possibility, and even the advisability of a negotiation, does not exclude the presence of rules or of conventions" (Eco, 2003, p.31)[351]. In other words, negotiations push the translators to make changes, simply because the expression to translate happens to have challenges. However, negotiations are not a synonym for cancelling all constraints. The grammar rules are all the time valid. Eco has succeeded in identifying the translators' challenges which may also be in forms of opposing dichotomies. The translators have to make a decision first, to be able to translate or transcreate.

IV.3 Theory of Variation as the Philosophy of Nature

Leibniz's dialogue 'Pacidius Philalethi' (1676)[352] introduced the theory of variation. First, it is of a great help to note that the theory of variation has come under various synonymic nominations: transcreation theory, dialogue interpretation theory, change theory, motion theory, continuity theory, philosophy of nature theory, dynamic nature theory and geometrics (re-construction/re-creation) theory, according to the dialogue draft version of Leibniz and Alcantara interpretations study (1997)[353]. Transcreation is simply a polysemous concept.

IV.3.1 Understanding the Theory of Variation

Leibniz's dialogue, called Pacidius Philalethi (written on October 29th - November 10th, 1676), is a record, found in three versions: a draft and a partial copy authored by Leibniz, and a third copy, written by his secretary. Another translated version, by Pierre Bonnefoy, is in French[354]. "*In the draft, Leibniz had initially named the interlocutors Pacidius, Polybius, Terentius and Gallutius; he first changed Polybius to Charinus and Terentius to Theophilus towards the end of the dialogue (from p. 558, line 5), and subsequently altered the names throughout. Pacidius is a pseudonym that Leibniz used for himself on occasion*" (Leibniz, 1676, p.01)[355]. To better understand the platonic dialogue, it is very helpful to review records from both philosophy and translation fields.

Leibniz explains in his dialogue the term transcreation in-depth. In the draft version (1676), he defined transcreation as follows:

- *"Pa.: I add only that transcreation is not what disturbs you. (For to say that a thing ceases to exist here, but begins to exist there, with the transition between them eliminated, is the same as saying that it is here annihilated, there resuscitated. The*

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[351] Eco, U. (2003). *Mouse or Rat. Translation as Negotiation*, 123. London: Weidenfeld & Nicolson.

[352] Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[353] Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676 : une Interpretation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.

[354] Doc Player website. (2023 updates). Pacidius. Leibniz : Lettre De Pacidius À Philalethes : Une Première Philosophie Du Mouvement 29 octobre 10 novembre 1676. Available at: https://docplayer.fr/209555639-Pacidius-leibniz-lettre-de-pacidius-a-philalethes-une-premiere-philosophie-du-mouvement-29-octobre-10-novembre-1676.html#show_full_text Consulted on: 16/04/2024

[355] Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

same can be said in general about every change, when we have eliminated the moment of transition, i.e. of the middle state.)" (Leibniz, 1676, p.34).

- *"Pa.: Anyone advocating these leaps would only mean to say that after the moving point E has been in place A for a while, it is extinguished and annihilated, and at the moment afterwards emerges again and is recreated at B; a kind of motion that we may call transcreation" (Leibniz, 1676, p.35).*
- *"Pa.: I do not think that we can explain this better than by saying that the body E is somehow extinguished and annihilated at B, and is actually created anew and resuscitated at D, which you may call by the new but very beautiful name transcreation. Moreover, although this is indeed a sort of leap from one sphere B into the other D, it is not the kind of leap we refuted above, since these two spheres are not distant. And this is the thing, finally, for whose sake I have indulged in so many logical stratagems, namely to force you all into finally acknowledging so momentous a truth" (Leibniz, 1676, p.42).*
- *"Th.: This gives a wonderful confirmation of what the theologians said some time ago, that conservation is perpetual creation; for this opinion is related to the one you have demonstrated, that all change is a kind of transcreation" (Leibniz, 1676, p.42).*

Leibniz introduces explicitly transcreation as a kind of motion and change. It is a form of continuity and resuscitation. Moreover, Jean-Pascal Alcantara has introduced a very noteworthy study. He has explained the meaning and the functionality of the theory of variation, in his study: *An Interpretation of the Dialogue Pacidius Philalethi through the Caracteristica Geometrica.* To connect the theory to our term of interest 'transcreation', Alcantara finds that « *Pour la mécanique, Leibniz estime avoir fondé l'"axiome" de conservation de l'impetus inertiel, sur la base de cette création continuée à laquelle revient, en par faite synonymie, la transcréation du mouvement* » (Alcantara, 1997, p.247)[356]. Transcreation illustrates the philosophy of nature theory. Transcreation identifies the change process. Therefore, it is also a synonym for the change theory. The change motives are the place and time and also the status of the matter to change/transcreate. The movement of substances through time illustrates their transcreation. « *Leibniz ne renonce pas à sa définition initiale au changement par la contiguïté d'états contradictoires, la transcréation -bien distinguée de l'avatar atomiste des "petits repos" -devient inéluctable, après l'issu au labyrinthe qui a conduit la conception intentionnelle du contenu. Cette décision implique le caractère seulement phénoménal de la continuité de tout mouvement* » (Ibid, pp.226-227). Transcreation is the intentional movement, aiming for continuity. Any movement is a result of change in status, form or function. Therefore, Leibniz's philosophy of nature believes in fecundation, reuse, resurrection, movement, change and recreation. It is against any form of abandonment or end.

Leibniz confirms, in many occasions, that transcreation is the change, for creating the possibility of communication continuity. On this, Alcantara thinks that « *La continuité du mouvement doit être débattue dans ce contexte. Corrélativement, le Pacidius Philalethi marque un tournant dans la réflexion leibnizienne sur la nature du point, destitué de la portée ontologique que le système nouveau de la nature et de la communication des substances rétablit en 1695 sous la forme du point métaphysique, réel et exact, portée dont il disposait dans la première philosophie de l'esprit. Le passage des indivisibles au infiniment petits transforme le point en une simple modalité de l'étendue* » (Ibid, pp.131-

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[356]Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676 : une Interpretation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.

132). The philosophy of nature (transcreation) and the communication of substances are intertwined. The continuity makes the creation of new forms possible, through transcreation.

If going backward, Leibniz theory of variation was inspired of Descartes research concerning the continuous creation. Transcreation came as a solution of Descartes philosophical inquiries. The dynamic nature is only possible through a series of changes of the substances state that are susceptible for movement. Therefore, « *la philosophie de Leibniz est spiritualiste, l'idée dynamique en fait le fond. Descartes avait posé le problème dynamique, c'est Leibniz qui l'a résolu. Voilà ce qu'il ne faut pas oublier, quand on compare les titres de ces deux grands hommes à la fondation des sciences. Descartes lui a largué le problème, Leibniz l'a résolu. Descartes a beaucoup fait pour la création des sciences physico-mathématiques. Leibniz a créé une branche nouvelle et supérieure, celle des sciences dynamiques. Il était très important d'en montrer l'origine psychologique, et c'est ce que nous avons essayé de faire* » (de Careil & Fouillée, 1905, p.239)[357]. In other terms, what inspires the elaboration of transcreation theory is the question asked by the philosopher Descartes, who attempted to solve the issue of the continuous creation. Subsequently, Leibniz came with a solution. « *Il se pique d'émulation pour montrer que son hypothèse se concilie pour le moins aussi bien que celle de Descartes avec le dogme de la création continuée, et il donne enfin à cette hypothèse un nom* […], *celui de la Transcréation* » (Ibid, p.120). Transcreation approach is then the solution for the continuous creation.

Therefore, « *la thématique de la transcréation relie la période où sont stabilisées les conceptions principielles de la philosophie naturelle, depuis la fin des hésitations entre divers physiques de l'être incomplet et l'élaboration d'une conception dynamiste de la nature, jusqu'à l'état monadologique de la systématique, sur la base d'indices qui paraitraient au premier abord fugaces si les apories du continu et leur relève, sous l'impulsion de la caracteristica universalis, ne trouvaient à s'inscrire dans l'histoire des théories du contenu, entre Aristote et l'intuitionnisme de Brouwer* » (Alcantara, 2003, p.23)[358]. The dynamic nature or the theory of continuity explains how states of things change, in order to keep moving forward, towards a new form of states.

IV.3.2 Decoding Transcreation Use from Philosophy to Translation World

Transcreation principles introduce primarily the dialogue for communication, the change for continuity, and the movement for spirituality/existence. Indian literature is identified with all these aspects: dialogic forms, literary tradition movement and spirituality sacredness. Therefore, the Indian poets and translators, such as Tagore and P. Lal, were interested in using transcreation as a kind of translation. The vast majority of Indian plays and poems are in dialogic forms. For instance, "*The Poem An Indian Love Song is written in the form of dialogue where the protagonists are not named but referred to as 'He' and 'She'. The dialogic form makes it clear to the readers that the difference of opinion is what makes the world beautiful. It is the difference of opinion, which makes us human and which leads to dialogues and discussions. The dialogic form ensures that both the lover and beloved are on an equal footing and their concerns and voices are given due significance.* [Even] *The play is composed in dialogue form, written in poetic prose that contains a prologue and an epilogue*" (Gandhi & Nehru, 2020, p.99)[359]. In addition to that, Leibniz's philosophy is

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[357]De Careil, C. F. & Fouillée, A. (1905). Mémoire sur la Philosophie de Leibniz. *Revue Philosophique de la France*, *62*. https://gallica.bnf.fr/ark:/12148/bpt6k751644/texteBrut Consulted on: 16/04/2024

[358]Alcantara, J. P. (2003). Sur le Second Labyrinthe de Leibniz : Mécanisme et Continuité au XVIIe Siècle. *Sur le Second Labyrinthe de Leibniz*, 1-334.

[359] Gandhi, M.K. & Nehru, J.I. (2020). *Indian Writing in English*. India: Vikas Publishing House. https://mpbou.edu.in/newslm/bae/ba3eng2.pdf

spiritualist, according to De Careil & Fouillée (1905:239)[360]. It is obvious by now that transcreation is linked to dialogue, change and continuity, in philosophy as in translation field.

Indian literature communicates via spirituality, as well. For instance, the "*Translations of Manusmriti, Vedas, Upanishad, Vishnu Purana, Harivamsam etc. into English have facilitated the occident to know India better. Translation and transcreations among the various Indian languages were also not unfamiliar. For instance, the multiple transcreations of numerous Sanskrit texts like Ramayanaminto Kamba Ramayanam in Tamil, and the different versions of Mahabharata into Telugu, found the Bhasha literatures engaging themselves in a spiritual revolution, making its readers grasp the ungraspable*" (Sarada, 2007, p.149)[361]. Therefore, the incorporation of the philosophy of nature theory says a lot about keeping the sacredness and dressing it with modernity for comprehensibility and movement/motion reasons.

India knew a plethora of transcreators, mainly of literary scripts (poems and plays). Before P. Lal (1929-2010), Tagore (1861-1941), the Indian poet and translator, has also adopted transcreation, in his translations. "*Tagore Rabindranath's transcreation of the Vaishnava cult and culture mark the merger of the original and the new, the past and the present, the author, the text and the reader*" (Banerjee, 2016, p.173)[362]. Tagore's transcreation in India emerges as trans-temporal and trans-modal process for the transcreation of old writings. On top of that, transcreation generates effective communication. It creates the proper message that joins the reader to the author and to the expression. It sounds like a negotiation that gives, to all involved parts in the communication, their rights of comprehensibility and effectiveness, equally.

Karnard sees that the Indian poet and transcreator Tagore "*often made extensive changes while subjecting the texts of original plays to rigorous condensation. Tagore's transcreations form a class apart and should not be compared with the plays translated by other writers. Tagore's plays deal with the mystery of human existence and complexity of human emotions like love, faith and even religion and death. The plays make an attempt to solve the actual conflict in human situation. He focuses on one problem or another only to point out that problem being a reflective of life; no clear-cut solution can ever be given. Tagore's plays are divided into two major groups: […] theme-oriented […, and] psychological plays […]. Tagore, being charged with the spirit of new humanism, challenged most of the secluded centres of thoughts and actions misleading the conduct of the practitioners in general*" (Karnard, 2004, p.59)[363]. Moreover, the scholar and transcreator P. Lal identifies his transcreations as "*readable, not strictly faithful translation*", cited in (Kothari, 2003, p. 36)[364], insinuating the change.

To describe transcreation in translation discipline, all of Tagore, P. Lal and De Campos have worked on creating an original work, under the transtemporal paradigm for change and continuity. They have given life to the old literary texts that could not be readable or

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[360]De Careil, C. F. & Fouillée, A. (1905). Mémoire sur la Philosophie de Leibniz. *Revue Philosophique de la France*, *62*. https://gallica.bnf.fr/ark:/12148/bpt6k751644/texteBrut. Consulted on: 16/04/2024

[361]Sarada, T. (2007). Situating Post Colonial Situating Post Colonial Translations/Translator in India Translations. *Editorial Policy, CIIL. Translation Today* Vol. 4 No. 1 & 2,147.

[362]Banerjee, P. (2016). Vaishnava Poetry and Rabindranath Tagore: A Case of Adaptation, Translation and Transcreation. *The Indian Journal of English Studies,* 227.

[363]Karnard, G. (2004). *Tughlaq: Indian Writing in English*. India: Maharshi Dayanand University Rohtak – 124 001. http://mdudde.net/pdf/study_material_DDE/ma/ma-English/INDIAN%20WRITING%20IN%20ENGLISH-Section%20C%20&%20D-complete.pdf.Consulted on: 16/04/2024

[364] Kothari, R. (2003): *Translating India*. Manchester: St Jerome.

translatable, directly. Inductively speaking, transcreation is the translation technique that allows partial or radical changes in the state of the source expression, to create life in the new expression and to continue its existence with value and effect. Transcreation, from philosophy to translation discipline, proves one fundamental matter: the re-creation of the communicative messages is possible when penetrating the new space-time framing, to create new models for communication continuity.

In the translation discipline, transcreation also refers to the notion of 'change'. It is an obvious form of communication continuity, when the first state of the expression is incapable of delivering the message; transcreation allows all sorts of modifications to continue the motion of the expression from one language, culture or system into another. Transcreation in translation also happens to be a change setter in the source content. Allowing change is very possible, in transcreation, only because it guarantees the movement of the expression.

The duality, also called the dichotomy in translation, insinuates the acknowledgement of deviations and variations. They appear, mainly, when adopting the target translation direction approaches. These changes manifest in the way a translator is dealing with the content to translate. It is important to note that the decision-making of adopting either the source or the target-oriented translation depends, most of the time, on the type of material to work on, on the clients' demand or the translator's will for free or literal translation.

When translating, each language system offers a different version. Normally, the equality comparisons should never be set, because there are two different language systems of the source and the target, where the translators are dealing with, and a variety of other dualities, as discussed, earlier, in translation negotiations or dichotomy. In this context, Bassnett and Trivedi see that: "*Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems*" (Bassnett & Trivedi, 1999, p.02)[365]. Therefore, translation is not an activity that guarantees, each time, carrying all the source content elements to the target language. On the other hand, it guarantees one act: the significance. In other words, it is justifiable for the translators to make some changes, on the level of the source content, because the process requires doing so, as long as the significance standard is valid. Transcreation's ultimate focus is the significance, rather than the direct transfer.

To conclude, it is proven by now that the Leibnizian transcreation or transcreation in translation field keeps having the same principle: change in the source content and movement to the target destination for continuous validity.

IV.4 Globalisation and Localisation for the New Economic World Order

The economic world order has changed. Lately, globalisation and localisation become world business models. Transcreation, ever since, has earned a prestigious position, in the translation market. Therefore, the transcreation service is very recommended for localisation projects. Globalisation requires translating products of inter-semiotic content or their advertisement, according to the target expression poly-system. When the content contains cultural nuances of unparalleled semiotics, transcreation takes place. Transcreation is using every element of the target notion, to make communication, to the new target audience, very possible. Globalisation represents the modernism approach. Translating by working on the cultural traits, in the target expression, is where "*Modernism seeks to establish the cultural autonomy of the translated text by effacing its manifold conditions and exclusions, especially the process of domestication by which the foreign text is rewritten to serve modernist cultural agendas*" (Venuti, 1995, pp.190-191)[366]. The keywords are "rewritten" and "modernism". Transcreation is beyond domestication. Transcreation works on rewriting the content, all

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[365]Bassnett, S. & Trivedi, H. (1999). *Introduction of Colonies, Cannibals and Vernaculars*. London: Routledge.
[366]Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London and New York: Routledge.

over new, where the expression of the target cultural traits illustrate originality and not correspondence. Transcreation is the form or the evolution of modern translations, as explicitly introduced in P. Lal's book *Great Sanskrit Plays: In Modern Translation* (1964)[367].

The world business is favouring globalisation, which appears to have two turns: globalisation as standardisation and globalisation as localisation. The first phase advocates one standardised global market. The second phase advocates many localised global markets. The last situation has created the return of the community subgrouping parameters. The market communities "*can be held together through shared emotions, styles of life, new moral beliefs, senses of injustice and consumption practices. They exist in no other form but the symbolically and ritually manifested commitment of their members. They can rely on neither executive powers able to coerce their constituency into submission to the tribal rules (seldom do they have clearly codified rules to which the submission could be demanded), nor on the strength of neighbourly bonds or the intensity of reciprocal exchange*" (Cova, 1997, p.300)[368]. In other words, the members of these communities play a major role in determining the business value. Uniqueness manifests as the paramount feature of the target community. Subsequently, foreign business institutions behave, differently, towards these new market communities.

Globalisation and localisation are market shifts. The two business models aim for earning more markets, at home as much as abroad. This strategy requires a deep study, accommodation, adjustment and flexibility, regarding the creation of products or services and even their advertisement. The latter, known as the communicative and the interactive call message, becomes conceptualised under the localisation strategy, where transcreation produces original content. Mangiron and O'Hogan (2006) see that: "*Localisation is a dynamically evolving sector, responding to the demand arising from new types of electronic content to be made global-ready*" (Mangiron & O'Hagan, 2006, p.11)[369]. Therefore, the new local market rules are favouring localisation, as a globalisation form. At this point, negotiations become a subject on the table of translators/transcreators and global market investors briefings. Briefly speaking, it is a matter of movement and continuity of products and their advertisement in various potential receptive markets.

IV.4.1 Globalisation as Standardisation Phase

The adoption of the standardisation of products in the market was for a shorter time. Standardisation is simply a business strategy that attempts to produce the same product or service and their advertisements for clients who are not a segment of a specific location demographic. In other words, the aim of gaining more markets abroad becomes the new move of the world business, in the beginning of the 20th century. Standardisation is the firms' behaviour regarding the global markets, by making the products of all kinds similar, where the clients become categorised in one demographic. Their culture or any local considerations make no influence on the process of producing goods or advertising. By the end of the 20th century, standardisation has marked a tremendous shortage in reception and failed in gaining new commercial transactions, simply because the world circumstances have changed. The emergence of the post-colonial theory, the cultural turn, the modernism approach and the massive use of technology have pushed the world order to apply some changes to the business strategy. Therefore, the clients and their cultural backgrounds become more

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[367]Lal, P. (1964). *Great Sanskrit Plays: In Modern Translation* (Vol. 142). New York: New Directions Publishing.

[368]Cova, B. (1997). Community and Consumption: Towards a Definition of the "Linking Value" of Product or Services. *European Journal of Marketing*.

[369]Mangiron, C. & O'Hagan, M. (2006). Game Localisation: Unleashing Imagination with 'Restricted' Translation. *The Journal of Specialised Translation*, *6*(1), 10-21.

important in the process of studying the target market, for manufacturing their demands, differently. Alcantara, in studying Leibniz's transcreation theory, thinks that « *la nature du movement répugne à l'uniformité* » (Alcantara, 1997, p.226). Therefore, the standardisation of products of all kinds is not the solution for winning new global markets. The movement requires changes, according to the local circumstances. Therefore, transcreation becomes applied to generate localised advertisement contents.

IV.4.2 Globalisation as Localisation Phase

Localisation, on the other hand, becomes a form of globalisation. Products of all kinds and advertisements have become localised, customised and personalised. Localisation's primary aim is not to win the global markets only or to sell products at maximum rates. Winning new customers worldwide becomes the orientation of the world business order, at any cost. In addition to that, connecting products of all kinds to the local culture becomes a new project to work on in advertising as in industrialisation. In the translation field, the localisation process that is "*taking a product and making it linguistically and culturally appropriate to the target locale (country/region and language) where it will be used and sold*" (Esselink, 2000, p.03)[370]. In the translation market, clients ask for localised products of inter-semiotic content, such as games and advertisements. Transcreation technique is the translation specialisation that deals with such tasks.

Transcreation technique makes changes on the expression to translate. Content creation becomes the new translation activity. In other terms, creating localised content becomes the new mission of the translator, distinguishably called, the transcreator. "*The application of the concept of "transcreation" thus highlights the role played by a translator or localizer as a creative agent, helping to induce intended affective responses in the end game player so that a similar user gameplay experience could be transferred to the local*" (O'hogan & Mangiron, 2013, p.109)[371]. The scholars explain and reinforce our claim that game localisation is done thanks to the transcreation technique. Therefore, any change in space or time framing results from changes in the product state. Therefore, « *Le mouvement devient compréhensible à partir de son cadre spatio-temporel* » (Alcantara, 1997, p.237). Localisation is the process of making changes to generate a localised concept from the target space-time aspects. New circumstances become the new standards for change. Transcreation services apply changes to the inter-semiotic content. Eventually, the product's advertisement moves from one market into another with flexibility, thanks to transcreation.

Transcreation is then the application of localisation of the source content. O'hagen and Mangiron "*suggest that game localization is where language, technology, and culture meet and collide in a major way, with transcreation widening the scope of translator's creativity*" (Ibid, p. 331). It is a fact that the Digital Era (D.E) has changed every aspect of life. Business and translation have needed an evolution, to reach the creativity for both fields, where "*game localization* [is] *viewed as transcreation, highlighting the role of the translator as a creative agent*" (Ibid, p.149). Creation and creativity via transcreation generate localised products of inter-semiotic nature.

The globalisation of the business and the localisation of the product of inter-semiotic content and their advertisement, subsequently, have required the use of transcreation technique. The latter has made the possibility of reaching the new customer so easy and in a very authentic way, due to the series of changes that occur on the advertisement message. Transcreation simply has access to, not just standing against the impossibility of translation,

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[370]Esselink, B. (2000). *A Practical Guide to Localization* (Vol. 4). Amsterdam and Philadelphia: John Benjamins Publishing.

[371]O'hagan, M. & Mangiron, C. (2013). *Game Localization.* Amsterdam and Philadelphia: John Benjamins Publishing Company.

but also against copyright guidelines. With flexibility instead, it makes the translation of the advertisement message very possible and even necessary to reproduce the new conception of the advertisement, in a familiar way. The new global market reality imposes this kind of processing, on the conception of the customised and exclusive advertisements, where the transcreated content sounds local and familiar to the new receiver, under the respect and the deep study of the target notion, in general.

The local and the target notion puts the translators into a position of learning more, not just about the language only, but also about the inter-semiotics that explain the target expression poly-system. It is also important to note that transcreation technique is not an odd word for translation. Both translating by following the target-driven approaches or transcreating are translation types, but the strategies used are of cultural or creational paradigms.

IV.5 Theory of Value Creation in Business

The translation services are a legal activity, internationally recognised under the identifier: ISO 17100:2015. "*This International Standard provides requirements for the core processes, resources, and other aspects necessary for the delivery of a quality translation service that meets applicable specifications*"[372]. In other words, the act of translating is recognised and framed by international laws of quality standards. In other terms, translation activity has the scope of delivering quality translation services thanks to its various inter-semiotic translation kinds. Such a recognition has added more value to translation status for its multiple services.

Value creation in business is a co-creation relationship between companies and client. In other words, "*Co-creation is the joint, collaborative, concurrent, peer-like process of producing new value, both materially and symbolically*" (Galvagno & Dalli, 2014, p.644)[373]. The term '*symbolically*' refers to the link of language and culture to products or services and their advertisement. This process is only possible when the company is capable of communicating effectively with the target clients. The business activity works on creating new opportunities, in terms of winning new markets abroad and, eventually, new customers. Value creation is the result of connecting cultural features to products of all kinds, in exposure. "*Co-creation, which is developing as a new paradigm in the management literature, allows companies and customers to create value through interaction. Since the early 2000s, co-creation has spread swiftly through theoretical essays and empirical analyses, challenging some of the most important pillars of capitalist economies […]. From the co-creation perspective, suppliers and customers are, conversely, no longer on opposite sides, but interact with each other for the development of new business opportunities*" (Galvagno & Dalli, 2014, p.643)[374]. Value creation, historically speaking, has appeared during the same period as of localisation, in business. Transcreation, subsequently, has worked on localisation and value creation of business projects, simply because they all work on the same principle: change for value creation.

Language and culture and other expression systems play a major role in creating values. They essentially work on creating connections. The business activity takes advantage of this element. The customer culture theory "*explores the heterogeneous distribution of*

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[372]Online Browsing Platform (OBP) website. (2023 updates). ISO 17100:2015 (en). Translation services — Requirements for translation services. Available at: https://www.iso.org/obp/ui/#iso:std:iso:17100:ed-1:v1:en Consulted on: 16/04/2024

[373]Galvagno, M., & Dalli, D. (2014). Theory of Value Co-creation: a Systematic Literature Review. *Managing Service Quality*.

[374]Galvagno, M. & Dalli, D. (2014). Theory of Value Co-creation: a Systematic Literature Review. *Managing Service Quality*.

meanings and the multiplicity of overlapping cultural groupings that exist within the broader sociohistoric frame of globalization and market capitalism. Thus, consumer culture denotes a social arrangement in which the relations between lived culture and social resources, and between meaningful ways of life and the symbolic and material resources on which they depend, are mediated through markets" (Arnould & Thompson, 2005, p.867)[375]. These anthropological and sociological insights highlight the tight relationship between language and culture that manifest symbolically in people's ways of life. Cova (1997)[376] introduces a study that highlights the social link between traditions to postmodernity. Society witnesses a market change through an ethno-sociological approach. The link to sociocultural norms of the local market creates value on the long run to the business activity. The product becomes having the local cultural identity. In other terms, the connection between local customers and the product becomes a strong bond that joins these two business key elements: product to the customer.

Value creation is a consumer study that refers to the cultural perspective as well (Holbrook & O'Shaughnessy, 1988[377]; Belk *et al.,* 1989[378]). Consumers and companies collaborate to be both equal parts in the value creation process, according to Arnould and Thompson (2005)[379]. The consumer culture theory (CCT) scholars have started being interested in the value creation theory, such as Arnould, (2005)[380] and Peñaloza and Venkatesh (2006)[381], simply because their studies reflect on the scholarly climate that has put them on the same ground that discusses this same ethno-sociological phenomenon.

Such a recognition makes of translation services status obtaining, clearly, the business entity title, where the product to sell is the expression poly-system translation services. Such a phase in the evolution of translation activity is acknowledging the fact that all of the ISO standardisation, the services quality, the business management and the relations established between the clients and the company are all guaranteed and framed, professionally and legally. Speaking of value creation in making an advertisement, Judith Williamson sees that the "*Advertisements are selling us something else besides consumer goods: in providing us with a structure in which we, and those goods, are interchangeable they are selling us ourselves*" (Williamson, 1978, p.13)[382]. In other words, business value creation makes sure of connecting the product of any kind to the consumers' lifestyle patterns. Running a business abroad requires mastery, not just of the target market, but also of studying how the target audience is communicating and bounding to each other, as to items.

IV.6 Communication Theories for the Inter-semiotics Paradigm

Advertisement is a communicative message. The communication elements are all identified: addresser, addressee, message, context, code and channel, according to the classic

[375]Arnould, E.J. & Thompson, C.J. (2005). Consumer Culture Theory (CCT): Twenty Years of Research, *Journal of Consumer Research*, Vol. 31 No. 4, pp. 868-882.

[376]Cova, B. (1997). Community and Consumption: Towards a Definition of the "Linking Value" of Product or Services. *European Journal of Marketing*.

[377]Holbrook, M.B. & O'Shaughnessy, J. (1988). On the Scientific Status of Consumer Research and the Need for an Interpretive Approach to Studying Consumption Behavior, *Journal of Consumer Research*, Vol. 15 No. 3, pp. 398-402.

[378]Belk, R., Wallendorf, M. & Sherry, J.F. Jr. (1989). The Sacred and the Profane in Consumer Behavior: Theodicy on the Odyssey, *Journal of Consumer Research*, Vol. 16 No. 1, pp. 1-38.

[379]Arnould, E.J. & Thompson, C.J. (2005). Consumer Culture Theory (CCT): Twenty Years of Research, *Journal of Consumer Research*, Vol. 31 No. 4, pp. 868-882.

[380]Arnould, E.J. (2005). Animating the Big Middle. *Journal of Retailing*, Vol. 81 No. 2, pp. 89-96.

[381]Peñaloza, L. & Venkatesh, A. (2006). Further Evolving the New Dominant Logic of Marketing: From Services to the Social Construction of Markets, *Marketing Theory*, Vol. 6 No. 3, pp. 299-316.

[382]Williamson, J. (1978). *Decoding Advertisements* (Vol. 4). London: Marion Boyars.

communication model of Roman Jacobson (1960/1987)[383]. Bueno continues studying the same topic. However, he tried to link translation, communication and advertisement, all together. He authored a book, entitled *Publicidad y Traduccion*. Bueno García (2000:154-197) thinks that advertisement translation happens to be, for most of the time, a matter of creation, instead of direct translation or adaptation. He has suggested 09 forms of advertisement creation: « creación de palabras - expresión testimonial – declaración – tropos – reiteración – amplificación – omisión – interpelación - composición gráfica ». All these creation parameters contribute in the translational act. To be more precise, transcreation, as a translation specialisation, operates differently than the direct and indirect translation approaches. Therefore, it makes use of creation in the transcreational processing. Creation is awarded more freedom and creativity, in translating the advertisement content. Moreover, Bueno finds that the society and culture fingerprints are so visible in the first creation or the translation of the advertisement.

Bueno García (2000) in his book draws attention to how translation is carefully made, as much as the advertisement making is, at the first place. Therefore, Bueno García says that « *Tanto la traducción, como la publicidad, constituyen un excelente observatorio para calibrar el estado de la lengua y su evolución, así como el de la sociedad y la cultura en la que se enmarcan, definidas estas últimas a través de imágenes, metáforas, (anhelos, sueños, temores), que hablan de su realidad y de su subconsciente colectivo. Además de por su valor comercial, el texto publicitario interesa como difusor de hábitos y costumbres, como eco sonoro de la realidad de otras lenguas y otras culturas. La traducción es fiel reflejo de otra realidad lingüística, por la que entran maneras de pensar, estilos, formas literarias, y hasta costumbres (pensemos en el peso de la literatura traducida en momentos de claro dominio de esa otra cultura)* » (Bueno García, 2000, p.17)[384]. The key fact in this statement is in [translation is a faithful reflection of the other linguistic reality]. This situation pushes the translator to make some changes that demonstrate the mechanism of the target expression poly-system. In other words, translating advertisements highlights the target content creation. The source content is simply the start that at a far level identifies the expression effect. Therefore, conceptualising the advertisement and translating them are both made of observation, examination, evaluation and valuation of every element, for its new conception and conceptualisation. At this stage, translating escalates to the level of creating, by co-authoring or authoring solo, contents of powerful effect, to the new receiver. The same thing goes for co-creating or creating solo the target content of the advertisement, if it is a multi-semiotic nature.

Bueno García (2000) has linked his studies regarding translation and advertisement to the communicative content creation experts of advertisement. To quote, « *La creación puede por lo tanto estar en manos de un sujeto (individual) o de un colectivo (agencia o equipo de creación del anunciante), que toma las decisiones conjuntamente y tiene asignadas tareas diferentes* » (Ibid, p.50). The expert or the team of experts can create the advertisement content. The creation can explicitly mean a collaborative content creation or ideas elaboration. Bueno has added that « *los aspectos de la creación, por los que una persona se obliga a idear y elaborar una campaña* » (Ibid, p.56). The translator is becoming a part of the creation crew. In other terms, the translator applies transcreation in order to translate by creating contents. Creation concept for Bueno García can simply carry two meanings: « *Fase de trabajo en la que el redactor y el director de arte conforman una propuesta* […]. *Creación: Etapa en la que se hace la preparación de textos, ilustraciones, bandas sonoras, etcétera* » (Ibid, p.59). The creation has several accesses. It is not only on the level of the

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[383]Jakobson, R. (1960 - 1987). *Language in Literature*. Massachusetts: Harvard University Press, p. 66.
[384]Bueno, A. (2000). *Publicidad y Traducción*. Soria: Vertere. Monográficos de la Revista Hermeneus.

advertisement design, in its conceptualisation, but also on the level of the inter-semiotic content, in its conception. If the advertisement content is multimodal, it becomes naturally more expressive. Bueno confirms the same reality, by saying that the advertisement of « *El lenguaje cinematográfico, a pesar de su técnica compleja y de su trabajo de laboratorio, nos transmite un estado natural de comunicación humana, anterior a la creación arbitraria de las lenguas* » (Bueno García, 2000, p.78)[385].

The decision taking, between applying a direct translation or an adaptation, is a matter of clarifying the whys. « *El trabajo de adaptación o traducción publicitarias empieza con la dedicación solitaria y concentrada de un traductor -profesional o no tanto (conocedor de lenguas extranjeras)-, que evalúa y resuelve en una primera propuesta los problemas lingüísticos y culturales presentados; para su aprobación no es ajeno al modo de obrar para cualquier propuesta publicitaria y sigue las etapas que antes hemos comentado en el proceso de elaboración del anuncio (creación, representación, propuesta, producción y exhibición); pero con la salvedad de que se parte de una idea, en muchas ocasiones, preconcebida, con avances substanciales ya hechos en determinadas actuaciones (primeros desarrollos, idea fundamental concretada, etcétera)* » (Ibid, p.86). The advertisement content making is a very thoughtful process, simply because each element, verbal or non-verbal, carries a considerable amount of meaning and value.

The communication theory is not enough to study the creation of the advertisement, even if it is primarily a communicative message. The reception theory is also essential in the advertisement making, whether for the first creation or in the translation/transcreation process. Hans Robert Jauss (1984)[386] added solid knowledge to the study of advertisement creation and translation, from the reception theory standpoint, because knowing to whom we are translating is to understand the core stone of the content making. "*In reception theory, the reception of the text is always stressed upon more than the production of the text; that a text has different 'horizon of the expectations' when it was produced and when it is received its past and present- only the awareness of which can enable the receiver identify the universality and the timelessness of the text beyond its subjectivity or temporality. For the literary translator, too, this holds much truth as she/he is trying to either rework the signs of one language with the same language or interpret the signs of one language with the signs of another. Not only the contextual difference, he or she has to be aware of the cultural and the textual gaps of the source text and the target text before actual adaptation, translation or transcreation can happen*" (Banerjee, 2016, p.168)[387]. Banerjee thinks that the study of the reception circumstances says a lot about the method of creating the content of the advertisement. In other words, the study enables measuring the effect of the message before its reception.

Therefore, the reason for any kind of change is the receiver, under special space-time framing. Transcreation is usually applied for the new element in the making of the advertisement: the new receiver who is already under special reception circumstances. Therefore, "*transcreation, as the term suggests, is an evolution, a new birth, hence, translation a new original in another language. It should not undergo any comparative assessment with the SL text. As such, it is no longer a second-rate task and, therefore, deserves optimum appreciation due for an original work of art*" (Ibid, p.256). Transcreation is a creation. Therefore, it is qualified as a work of art for requiring both creation and creativity. The transcreator is the expert who knows a lot about the source and mainly the

[385] Bueno, A. (2000). *Publicidad y Traducción*. Soria: Vertere. Monográficos de la Revista Hermeneus.

[386]Jauss, H. R. (1984). Toward an Aesthetic of Reception. *International Fiction Review*, *11*(2).

[387]Banerjee, P. (2016). Vaishnava Poetry and Rabindranath Tagore: A Case of Adaptation, Translation and Transcreation. *The Indian Journal of English Studies,* 227.

target notion, in general. Knowing the language is not enough. Knowing the culture, the reception circumstances, the flexibility in the inter-system leaps and having the wittedness for creating content is what distinguishes transcreators from the translators.

IV.6.1 Theory of Semiotics

Any theory elaboration happens to have special circumstances. During the seventies, translation discipline incorporated, to the academic area, several interdisciplinary theories that have freed translation from the linguistic paradigm. The theory of semiotics has taken advantage of this situational conditions. Eco (1979)[388] is the father of the theory of semiotics. The scholar's vision is inclusive to many human communication formats. His study connects all of the code theory, signification theory, sign or sign production theory, communication theory, interaction theory, effect theory, linguistic theory and culture theory to each other. In other words, semiotics is the exact concept to refer to the communicative expression in its variety. It is an inclusive term to many branches, such as: language, culture, gesture…etc, introduced in different sign formats. The rendition of the semiotic message requires understanding the inter-modality and the inter-system processing. Transcreation usually processes this kind of content. The inter-modal or the inter-system translations depend on maintaining the effect of the particular modal or system on the target receiver. In advertisements for instance, the visual format happens to have more impact rather than the lingual one, because it is more descriptive, illustrative and concrete. Eco concludes his research of the theory of semiotics with emphasising on the situational circumstances of the reception, the reaction, the space-time framing, the receiver…etc. These aspects help in the decision making when selecting the expressive sign that carries the communicative message. Such a reality identifies the message significance, effect and value in its first production or translation.

The theory of semiotics and transcreation have a direct link, illustrated in dealing with the inter-modal and inter-system translations. Transcreation is a translation technique that deals with generating expressions of whatever modal or system. The intra-modal and the intra-system translations in transcreation are not mandatory linear. Any expressive semiotic sign, which can carry the communicative message with effect and meaning, can be selected in transcreation.

IV.6.2 Discourse Analysis Theory

The discourse analysis of any kind of content requires two stages when applying transcreation as a translation technique. The first stage is the deconstruction, which we identify it with the decoding phase, of the source content to detect the meaning and effect of the expression. The second stage is in the construction, which is the coding phase and also called the creation phase. Transcreation becomes in charge of dressing the effect with the new semiotics from the target expression poly-system. « *La décomposition abstraite du mouvement selon ses conatus était donc insuffisante, car elle n'en relevait pas assez les conditions de continuité* » (Alcantara, 1997, p.227)[389]. 'La décomposition' that identifies the deconstruction stage is not enough. Therefore, the creation phase, which results from the coding process, is what continues the movement of the new expression. To conclude, the change is necessary for the continuity of the expression value. The source content should be first deconstructed to analyse all its composing elements, then, the constructed to deliver the

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[388]Eco, U. (1979). *A Theory of Semiotics* (Vol. 217). Indiana: Indiana University Press.

[389] Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676: une Interpretation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.

new content creation. This is what illustrates the process of the discourse analysis before and during transcreation task.

One of the prominent figures of the critical discourse analysis theory is Norman Fairclough. The scholar thinks that "*Critical discourse analysis (CDA) brings the critical tradition of social analysis into language studies and contributes to critical social analysis a particular focus on discourse and on relations between discourse and other social elements (power relations, ideologies, institutions, social identities, and so forth)*" (Fairclough, 2013, p.09)[390]. Language and social practices provide an overview concerning the reality of the communicative situations when applying the discourse analysis process. The deconstruction reveals the first elements of content creation. They eventually help the second creation to be constructed/coded by omitting and adding new elements from the target expression poly-system. In short, transcreation approach starts from the deconstruction and the construction of the new content, which we prefer calling them the decoding and the coding phases. In addition to that, the communication is not only lingual. Many communicative patterns shape the expression with different modalities and systems that are more of an action nature. Therefore, "*a more ethnographically informed stance, in which linguistic practice is embedded in more general patterns of human meaningful action, could be highly productive*" (Blommarert & Bulcaen, 2000, p.261)[391]. In transcreation, the expression is susceptible for change, simply because the new creation works on creating a new possible way of effective communication, regardless of the first communication creation conditions, in order to keep its value valid.

IV.6.3 Impact Theory

Douglas Robinson believes that "*A useful way of thinking about translation and language is that translators don't translate words; they translate what people do with words*" (Robinson, 2003, p.142)[392]. This clear description of translation's main mission reveals that it is in charge of an essential task: effect detection and creation, to make communication possible and impactful, again. At this level, we understand that the word 'effect' is what the transcreator should pay more attention to when translating, to the target expression. In other words, how to interpret the impact and how to translate or create expressions that carry this effect is a serious matter of concern. At this stage, the transcreators are translating for creating an interactive expression that helps engage the new receivers in the communicative message, mainly illustrated in the creation and the translation of advertisements. The same thing applies to all kinds of semiotic signs. It is all about the effect produced out of their use, and not necessarily the word or the sign in their first state, in the source content. The effect gains its value due to the constructed context in the communicative expression, and not from signs out of their context. At this level, it is of a great help to acknowledge that the transcreators are not translating words as found listed in the dictionary. They are transcreating words and signs, contoured with a context and under specific circumstances of purposive functions.

The decision-making in the process of selecting semiotic signs that reconstruct the target expression is justified with the effect detection and maintaining its value and validity one more time. However, translation evaluators make critics regarding matters of fidelity vs. freedom and source vs. target expression considerations or even copyrights. The transcreation strategy works on taking the target expression poly-system as a standard that contributes in building the target content. The target destination of the source expression is a reference in measuring the possibility of creating the meaning, accompanied with the

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[390]Fairclough, N. (2013). *Critical Discourse Analysis: The Critical Study of Language*. London: Routledge.

[391]Blommaert, J. & Bulcaen, C. (2000). Critical Discourse Analysis. *Annual Review of Anthropology*, 447-466.

[392]Robinson, D. (2003). *Becoming a Translator*. London and New York: Routledge.

impact. The latter is dynamic element, very important to be conveyed. The impact helps initiating the reaction/response of the target receiver. *"The solutions to many of the translator's dilemmas are not to be found in dictionaries, but rather in an understanding of the way language is tied to local realities, to literary forms and to changing identities. Translators must constantly make decisions about the cultural meanings which language carries, and evaluate the degree to which the two different worlds they inhibit are 'the same'. These are not technical difficulties; they are not the domain of specialists in obscure or quaint vocabularies. In fact the process of meaning transfer has less to do with finding the cultural inscription of a term than in reconstructing its value"* (Simon, 1996, pp.137-138)[393]. Reaching the level of understanding the language nature is very crucial. Words never come without a purpose. Their value, usually caught in cultural references, is what defines the meaning of the word, despite its lexical form or its meaning when listed in the dictionary. Therefore, the definition of some translation approaches, particularly transcreation, is never the exchange operation of words from one language into another. The focus is always on the meaning that carries an effect. This effect generates value. This value is the spirit of the expression. It is the dynamic element that is present in the source for a specific purpose and in the target for another purpose.

Freedom in transcreation refers to the ability that the transcreators possess to free the source content from all source-centred considerations. The latter prevents creating the target content if the effect is not taken into account. However, this freedom is conditional. Dependency in transcreation refers to taking the target notion as a priority in transcreating the target expression. At this level, fidelity becomes a right to the target destination, be it: the target expression poly-system, the target audience, the target client, the target space-time framing…etc.

IV.7 Recapitulation

Translation dichotomy justifies transcreation technique functionality. As a translation approach, the technique has come to oppose the literal/direct translation. Translation dichotomy has two different directions. The source-oriented translations have a linear motion, from the source language to the target language. It is then a matter of transfer. The target-oriented translations have also a linear motion, from the source cultural expression system to the target cultural expression system, by searching for the corresponding cultural references in the target expression. Transcreation stands alone if tracking its route. Transcreation has a circular motion, simply because it is a matter of creation, more than a matter of transfer. The creation starts in the target, by taking first the target expression poly-system as a reference and the rest of the target notion elements from the target audience, target space-time framing…etc. Taking the source content as a stopover only comes at the second place, for analysing the source meaning and effect. The motion ends where it started in the target, after taking the target notion elements as the pieces that build the new target content. In short, transcreation cancels the rules that build any kind of obstacles. It creates new models that build new original contents. As a result, transcreation guarantees the expression circulation with value and effect, in the modern settings of the target destination identifiers: target expression poly-system, target audience, target reference, target space-time framing…etc.

Translation studies have evolved only when translation discipline becomes inclusive to other disciplines, which on their turns have served a clear understanding of the communicative expression nature. The first inclusion has started from the analysis of the whole expression of whatever code, instead of analysing the word as a separable element

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[393]Simen, S. (1996). *Gender in Translation-Cultural Identity and the Politics of Translation*. New York: Routledge

from the text and mainly considering the equivalence search. The second inclusion started when the socio-linguistic, cultural, communicative, semiotic, hermeneutic and many other theories began to enrich the understanding of the translational processing. At this stage, several approaches have enriched translation, for dealing with its challenges on so many levels: meaning, culture, effect, modal, inter-modality, inter-system, poly-system…etc. As a proof, transcreation has first been introduced in philosophy field as the motion theory. Subsequently, translation becomes like never before, when transcreation started being applied. Transcreation approach challenges translation errors and untranslatability. Therefore, the relationship between translation studies and translation applications is intertwined. Theorising for translation discipline comes initially from the observation of its empiricism.

Transcreation is the philosophy of nature. Nature is identified with movement, change, variation, motion, continuity and reconstruction. The pioneer transcreators, who have applied transcreation, have followed the Leibnizian technique, for keeping the old and creating new versions in new models with new measurements. Transcreation, since the nineties, has started being applied in translation market for business localisation projects. It has gained popularity and prestige like never before. The transcreation mission has continued the movement of advertisements and products of inter-semiotic content, worldwide. All of the trans-temporality, the localisation and the inter-modality processes can illustrate the transcreational act. Transcreation works on making the communicative expression continuity very possible, in translation field.

The secret, which made of transcreation from philosophy to translation used, is the dialogic forms of the Indian plays and poems, the resurrection of spiritual literary scripts in India, the continuity of communicative expression in new different space-time settings in Brazil and worldwide and making of the modern languages setting a recipient of the old scripts, in general. Leibniz's dialogue introduces transcreation as the philosophy of nature. Advertisement is a communicative message, which involves a communicator and an interlocutor, and so are the dialogues.

Transcreation is a translation technique that makes leaps with extreme flexibility. It makes sure of the continuity of the expression validity and with value. When the transmission rules start not working anymore, transcreation comes up with new rules and models, instead. The translation functional theories have introduced various solutions that justify one particular matter: translation can never be done one-way. The target-oriented translations have suggested solutions, of all kinds. They are the creation, adaptation, domestication…etc, to clear the way for the source expression to get to the target destination, with meaning and effect. Transcreation has gained a wide popularity, during the Digital Era (D.E.). Its application has expanded from the literary genre to more technical and specialised content, such as inter-semiotic software products, games and advertisements.

Transcreation is extending the translators' freedom, by cancelling the linguistic and cultural boundaries and limiting translation errors and untranslatability. These challenges push the translator, as a theoretician or a practitioner, to think outside the box, outside the source or the target entity. In other words, these theories help highlight the objectives, the differences and the similarities of the target-driven translations nature and practice. They also help in the expansion of the academic contributions of translation studies regarding the target direction.

Transcreation becomes the technique number one when '*going global by acting local*' becomes the new order of the world economic. Subsequently, the qualifications of translators are different from of the transcreators. The translators are always sticking to the source content at a higher or a lower degree with direct and indirect translation approaches. The

transcreators are looking at the source content for the effect it makes on the first receiver in order to create a new content of valid effect too. The target notion elements are the pieces that build the new content. Transcreators have the right to create content, in the target expression, as they can make an idea their source, to start creating the whole new content. Therefore, the transcreators are at some levels considered as co-authors, co-conceivers and co-conceptualisers or the only content creators. Gaballo sees that: "*In a way, the process of translation is as creative as creative writing*" (Gaballo, 2012, p.111)[394]. In the context of studying transcreation, Gaballo insinuates comparing transcreation to translation, so that transcreation remains identified as a translation kind, but of a very special kind of process; the process that creates content.

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[394]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

CHAPTER V
ANALYSING TRANSCREATION TECHNIQUE
APPLICATION
CASE STUDY: MONO- & MULTIMODAL
ADVERTISEMENTS IN ALGERIA FROM 2011 TO 2021.

CHAPTER V: ANALYSING TRANSCREATION TECHNIQUE APPLICATION CASE STUDY: MONO- & MULTIMODAL ADVERTISEMENTS IN ALGERIA, FROM 2011 TO 2021

Road Map:

V.1 Transcreation Technique Model

V.2 Analysis Table of Transcreation Technique Application

V.3 Algerian Expression Poly-system Via Communication Modalities

V.4 Analysing the Lingual Communication Modal

V.4.1 Algerian Dialect

V.4.2 Arabic Language

V.4.3 Tamazight Language

V.4.4 Algerian Netspeak Language

V.4.5 Algerian Hybrid Language

V.4.6 Algerian Idiomatic Expression

V.4.7 Transcription

V.4.8 French Language

V.4.9 English Language

V.4.10 Spanish Language

V.4.11 Italian Language

V.5 Analysing the Visual Communication Modal

V.5.1 Traditions Imagery

V.5.2 History Imagery

V.5.3 Religion Imagery

V.5.4 Art Imagery

V.5.5 Local Gastronomy

V.5.6 Local Dress Code

V.5.7 Visual Tolerance

V.5.8 Popular Figures

V.5.9 Local Physical Features

V.5.10 National Colour

V.5.11 Local Architecture

V.5.12 Local Monuments

V.5.13 Local Geography Imagery

V.6 Analysing the Aural Communication Modal

V.6.1 Multilingualism

V.6.2 Local Music

V.7 Analysing the Spatial Communication Modal

V.7.1 Salon and Exhibitions Advertising

V.7.2 Location-based Advertising

V.7.3 On-site Point of Sale Advertising

V.8 Analysing the Gestural Communication Modal

V.8.1 Body Positioning

V.8.2 Posture Preference

V.9 Analysing the Multimodal Communication

V.9.1 Multiculturalism

V.9.2 Linguo-visual Advertisement Communication

V.10 Recapitulation

CHAPTER V: ANALYSING TRANSCREATION TECHNIQUE APPLICATION CASE STUDY: MONO- & MULTIMODAL ADVERTISEMENTS IN ALGERIA, FROM 2011 TO 2021

Chapter V represents the analysis phase, in the thesis pyramid design. At this level, this part covers the collection and the analysis of the advertisements, in Algeria, from 2011 to 2021. These advertisements may be mono- or multimodal. The present thesis consists of nine headings with their subheadings and a recapitulation, at the end. The discussed topics are as follows: *Transcreation Technique Model, Analysis Table of Transcreation Technique Application, the Algerian expression poly-system via Communication Modalities, Analysing the Lingual Communication Modal, Analysing the Visual Communication Modal, Analysing the Aural Communication Modal, Analysing the Spatial Communication Modal, Analysing the Gestural Communication Modal* and *Analysing the Multimodal Communication.*

Transcreation Technique Model and the *Analysis Table* help conducting the study through the observation and the analysis of the advertisements. The results demonstrate that the advertisement creation, communication and translation through transcreation are intertwined topics. In other terms, the advertisement creation can never have any sense without incorporating the diverse communicative systems. Therefore, studying the advertisement transcreation has led us to uncover the mechanism of the target expression poly-system in Algeria, simply because the poly-system consists of multi-semiotic signs, such as multilingualism and multiculturalism…etc.

The sixty advertisements are our case study. The research is about the analysis of transcreation application on the advertisement expression of mono-& multimodal nature. The five mono-modalities: lingual, visual, aural, spatial and gestural, and the multimodal: audio-visual, for instance, represent the formats of the advertisement expression. The space-time framing of the present case study is Algeria, from 2011 to 2021. It is important to note that the duration of the ten 10 years is not a time-lapse study, where advertisements from each and every year have been analysed and discussed. It is rather a temporal framing. Therefore, the research approach is essentially qualitative and not historical. The research objectives work on observing, analysing and discussing transcreation technique application. In other terms, the study does not track the evolution of transcreation technique application, over the years, in this Chapter. Concerning the collection of the advertisements, the selection came according to the Algerian expression poly-system. The study starts by comparing the source or the referent versions to the transcreated advertisements that happen to be Algerian. However, the analysis highlights more the transcreation application circumstances. The source or the referent advertisements are only introduced to identify the transcreational change when contrasted to the transcreated version.

V.1 Transcreation Technique Model

Communication has always been a subject of huge interest to many scholars from various disciplines. Psychologists such as the German Karl Ludwig Bühler, linguists such as the Russian Roman Jakobson and translation specialists either such as the Spanish Antonio Bueno García discussed the communication nature, functions and the mechanisms used to understand the delivery of the communicative message via a thoughtfully selected code.

Roman Jakobson's model has inspired Bueno García to create his *Schéma du processus de création et de traduction de la publicité* (Bueno García, 2019:112)[395]. Karl Ludwig Bühler's model has inspired Roman Jakobson, in his turn, to create his *Communication Model* (Jakobson, 1960/1987:66)[396]. Karl Ludwig Bühler created his *Organon Model of Language,* earlier (Bühler, 1934/2011:35)[397]. The *Organon Model* has been the first source of inspiration for scholars who studied the communication functionality during the twentieth century. The following illustrations represent the schema and the two models of the three scholars, starting with the newest one to finish with the oldest:
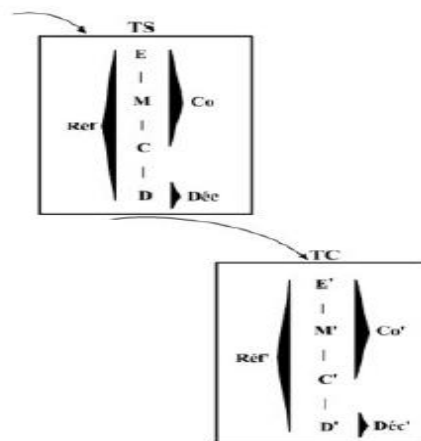
Schéma du processus de création et de traduction de la publicité

Figure 09: *Schéma du Processus de Création et de Traduction de La Publicité – Bueno García (2019)*
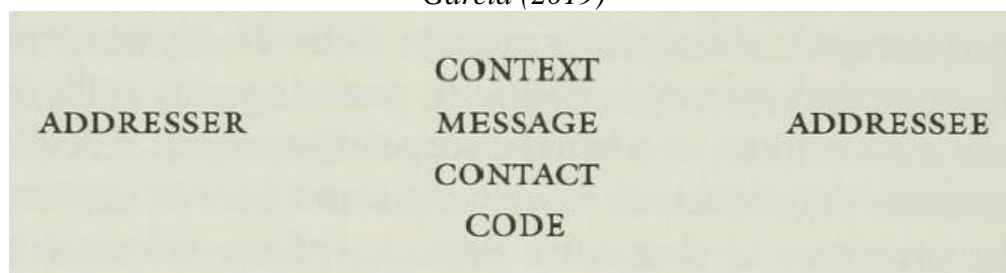
Figure 10: *Communication Model – Jakobson (1960)*

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[395]Bueno Garcia, A. (2019). La Rhétorique et la Communication non Verbale dans la Publicité, p.112. In: Agnetta, M. (2019). *Über die Sprache hinaus: Translatorisches Handeln in semiotischen Grenzräumen* (Vol. 1). Georg OlmsVerlag.

[396]Jakobson, R. (1960/1987). *Language in Literature*. Massachusetts: Harvard University Press, p.66.

[397]Bühler, K. (1934/2011). *Theory of Language. The Representational Function of Language*. Amsterdam: John Benjamins, p.35.

ORGANON MODEL OF LANGUAGE
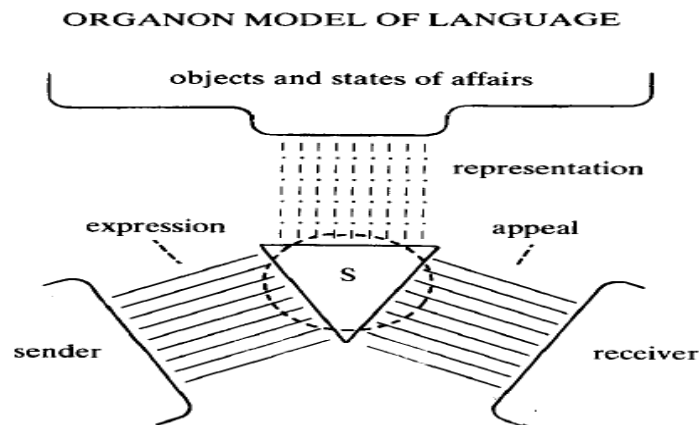
Figure 11*: Organon Model of Language – Bühler (1934/2011)*

Transcreation Technique Model has its creation circumstances, too. The models and the schema above have inspired us to elaborate its conception. The model demonstrates how similar the advertisement transcreation to its creation, on a parallel scale. The model consists of six communication elements, classified in 04 phases: the negotiation process, the transcreation process (decoding & coding), the emission process and the reception process.
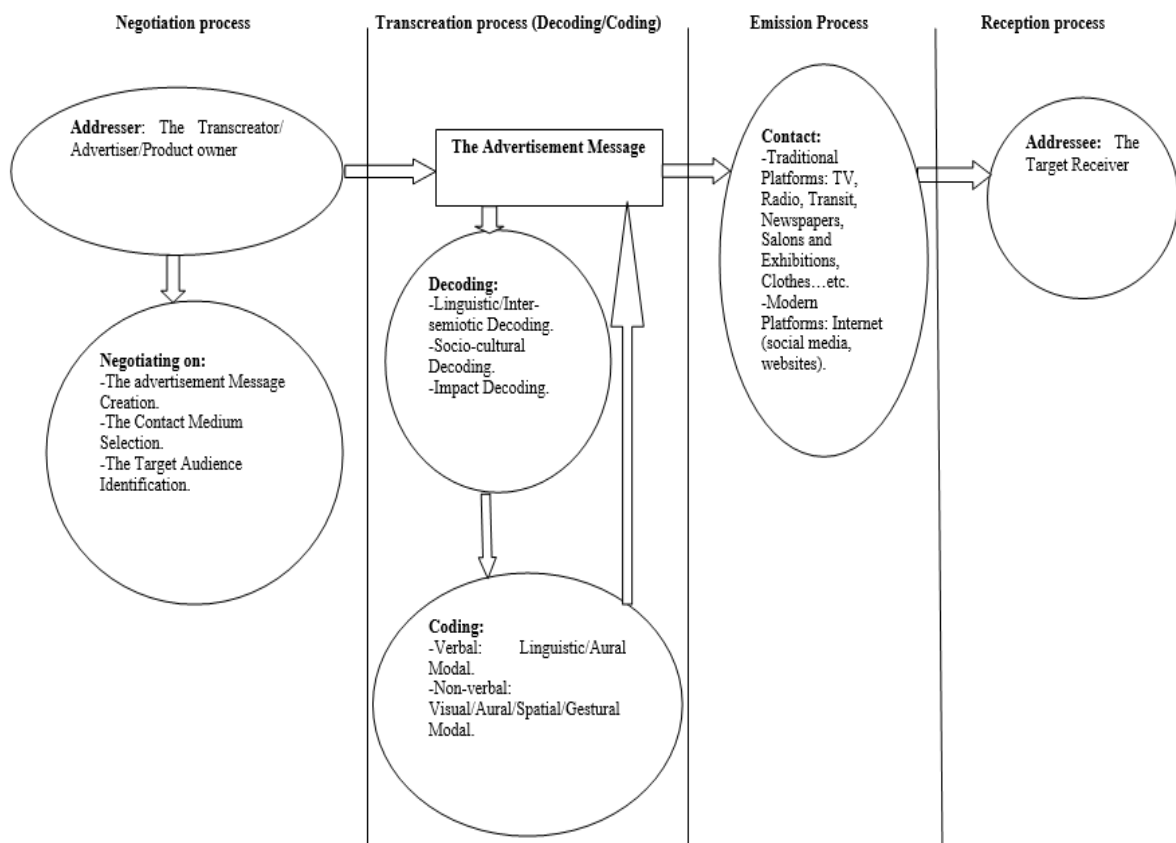
Figure 12: *Transcreation Technique Model*

The model illustrates the journey of transcreating the advertisement's communicative content. Each process has its task to accomplish.

- **Negotiation process:** the advertiser and the transcreator, as the brand's intermediates, negotiate for creating the advertisement. The transcreation can start from the source or referent or the source-idea version. As a fact, the advertising crew of the target market, consists of advertisers and transcreators. The latter can suggest the possible ways of communicating with the target audience, by using the target expression poly-system. At this level, these agents negotiate regarding how, when and for whom they are about to create the advertisement communicative message. In other words, the creation of the communicative content of the advertisement is the task of the transcreators. The rest of the job, of marketing, technical and legal procedures…etc, are tasks of the advertiser. Effectiveness and caution are recommended in the advertisement content creation. Effectiveness is the core stone of the advertisement content. Caution is primordial because stereotypes happen to play a major role in the transcreational process. However, many target audiences feel offended, simply because they refuse to be framed in one typical image.
- **Transcreation process (decoding/coding):** The advertisement message needs primarily to be decoded and then coded again. In other words, the meaning and effect of the source advertisement message should be analysed on the linguistic/inter-semiotic, socio-cultural and impact levels. coding is the creation of the verbal or non-verbal expressions, of mono- or multimodal content. Multimodality is also very common in advertisement creation. The coding starts taking place by mastering the selection of the right semiotic signs that carry the expressive meaning and the valid effect, to the new target receiver. The target expression poly-system of semiotics, language, culture systems…etc. is the reference, for creating the transcreated advertisement. This new expression delivers the message that leaves nothing for confusion or misunderstanding. Transcreation involves translation at its broad meaning, for being an intra-lingual, an inter-lingual and an inter-semiotic translation or an interpretation of ideas. Moreover, the creation of expressions is at its broad meaning too, for being a change maker, a free authoring and a free editing technique. Transcreation is simply a content creator. Therefore, transcreation is a very flexible technique. It starts from a source, a referent or an idea, to create and convey an authentic message of comprehensible meaning and valid effect.
- **Emission process:** once the advertisement message surpasses the transcreation process, it becomes ready for delivery to the target audience, through various channels. These channels may be traditional, such as TV, radio, transit, newspapers, clothes…etc and modern, such as the Internet on social media or websites. The choice of the delivery channel is not arbitrary. Each medium has a particular effect for targeting a considerable audience.
- **Reception process:** at this final level, the target customers receive the advertisement after surpassing this long chain of communication creators and distributors. Since the advertisement's lifetime is, relatively, short. This final process helps in the collection of the client's feedback. So that the next advertisement creation becomes more effective, and less error-prone, technically and epistemologically.

As noticed, the nature of the advertisement is in the first place a communicative message. No wonder, if the whole elements of communication are taking a functional place, in the advertisement making. The addresser is the advertiser and the transcreator. The addressee is the target receiver. The message of the advertisement is coded via different modalities: lingual, visual, aural, spatial, gestural or multimodal. The modalities represent the communication formats of codes, which can be verbal or non-verbal. The channel may be traditional: TV, Radio, Newspapers…etc, or modern: Internet websites, social media

platforms…etc. The context introduces the message under lingual or perceptive and socio-cultural frames that trigger the emotional reactions of the receiver. The context of the advertisement weaves the threads that link the meaning to the effect of the message.

The translators, distinguishably called transcreators in this context, play two roles. They are the intermediates of the advertisement transmission and the co-creators of the advertisement, with the technical and marketing team. The transcreators can also be the solo creators too of the advertisement communicative content when they manage to elaborate ideas that generate the advertisement content from its communicative expression and layout. In other words, transcreation can work on the creation of an original version. Through transcreation, elaborating an idea can build the advertisement content. At this stage, translating and mainly transcreating equals writing and creating content. This notion is a valid theory. Crane *et al.,* see that "*working in two languages and the act of translation produces moments of friction and hesitation. It may well be at these particular junctures that meanings and conceptualisations are challenged by new ideas and thoughts*" (Crane *et al.,* 2009, p.40)[398]. Particularly with transcreation, new ideas always take place, in creating the target content. Moreover, Horner & Tetreault confirm that "*writing can be taught as translation, including experimentation with conventional translation from one language to another as well as with the translation in meaning effected through such conventional practices as paraphrase and interpretation*" (Horner & Tetreault, 2016, p.13)[399]. Therefore, translators'/transcreators' and authors' efforts engender the same qualified creation of the communicative content. The latter manages to carry a comprehensible meaning with a valid effect, in both cases.

Translating the advertisement content is quite challenging. The translators/transcreators are in charge of difficult tasks, since they are, in their turn, intermediates and addressers of the advertisement message. Translation in general is a form of communication creation. The translators/transcreators either translate directly or most of the time transcreate the advertisement all over again. Therefore, the source advertisement is equal to the transcreated version, simply because the final objectives of meaning, effect, persuasion, conviction…etc. happen to be the same in the first creation or the transcreation of the advertisement content.

The transcreators' negotiations take the legal and the ethical framings of the target market. The target notion is always their reference in generating the content. The target audience and the target market are also a standard for the negotiations and changes. The target people's behaviour manifests in their reaction towards the advertisement message. The market is also a study theme for the legal procedures to go through. The advertisement, whether it is a creation, a translation or a transcreation, is a subject of debate. It is open to criticism from the involved parts in the advertisement. Critics are necessary because they help doing better the next creation, translation or transcreation of this kind of delicate content.

V.2 Analysis Table of Transcreation Technique Application

Transcreation Technique Model has helped in elaborating the *Analysis Table of Transcreation Technique Application.* The table has helped in studying the transcreated advertisements of the thesis. The table consists of 09 sections. They are as follows:

- **Modality under study**: lingual, visual, aural, spatial, gestural or multimodal.
- **Addresser**: the brand.
- **Addressee**: the target receiver.

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[398]Crane, L. G. Lombard, M. B. & Tenz, E. M. (2009). More than just Translation: Challenges and Opportunities in Translingual Research. *Social Geography*, *4*(1), 39-46.
[399]Horner, B. & Tetreault, L. (2016). Translation as (Global) Writing. *Composition Studies*, *44*(1), 13-30.

- **Message**: the topic of the advertisement.
- **Contact (the channel)**: traditional or modern media platforms.
- **Context**: the advertisement message circumstance.
- **Code**: verbal: written or spoken language, or non-verbal: sound, music, image…etc).
- **Decoding**: identifying the lingual/inter-semiotic, socio-cultural and impact references of the advertisement message on the target audience.
- **Transcreation application**: the study consists of analysing the transcreational processing when coding the advertisement.

As a side note, the table, as a template below, carries the possible answers in italics, to facilitate the observation, the analysis and the discussion of the advertisement transcreation processing.

Advertisement Figure Number	*Transcreated advertisement*	*Source or referent advertisement version*
Modality under study	*Lingual, visual, aural, spatial, gestural or multimodal.*	*Lingual, visual, aural, spatial, gestural or multimodal.*
Addresser	*The brand*	*The brand*
Addressee	*The new target audience*	*The first target audience*
Message	*Advertisement message*	*Advertisement message*
Contact/channel	*Traditional or modern media platforms*	*Traditional or modern media platforms*
Context	*The advertisement message circumstance.*	*The advertisement message circumstance.*
Code	*Verbal or non-verbal*	*Verbal or non-verbal*
Decoding	*Lingual/inter-semiotic, socio-cultural and impact decoding.*	*Lingual/inter-semiotic, socio-cultural and impact decoding.*
Transcreation application	*The coding analysis of the transcreated version*	

Table 10: The Analysis Table of Transcreation Technique Application

The *Analysis Table of Transcreation Technique Application* is necessary, for the analytical study of the transcreated advertisements and of the source or the referent version. For some transcreated advertisements, there is no source version, simply because transcreation manages to start working from an idea elaboration that becomes a transcreated advertisement content. What matters the most in our study is the analysis of the transcreated version in Algeria from 2011 to 2021. In other words, tracking the use of the Algerian expression poly-system highlights the application of transcreation technique.

V.3 The Algerian Expression Poly-system via Communication Modalities

In modern-day, the communication creation in most of the advertisements is multimodal, despite the dominance of the lingual modal in the human communication. The present study sheds the light on each modal, separately. These modalities are categorised into six 06 configurations:

- First, **the lingual communication modal** includes eleven 11 possible ways of creating the advertisement in a verbal code, in Algeria. It is important to note that the local people use these expressions in varying calibre across the country. The use of some of them is in daily life and others for is only for official purposes. Starting with: the Algerian dialect (also called Daridja), Arabic language, Berber language (Tamazight language in particular), hybrid Algerian language, Algerian netspeak language, Algerian idiomatic expressions, transcription, French language, English language, Spanish language and Italian language.

- Second, **the visual modal** includes thirteen 13 possible ways of creating the communication message of the advertisement in a non-verbal code. They are: traditions imagery, history imagery, religion imagery, art imagery, local gastronomy, local dress code, visual tolerance, popular figures, local physical features, national colour, local architecture, local monuments and local geography imagery.
- Third, **the aural modal** includes two 02 possible ways of creating the communication message of the advertisement in an auditory mode. They are: multilingualism and local music.
- Fourth, **the spatial modal** includes three 03 possible ways of creating the communication message of the advertisement in a spatial mode. They are: salon and exhibitions advertising, location-based advertising and on-site point-of-sale advertising.
- Fifth, **the gestural modal** includes two 02 possible ways of creating the communication message of the advertisement in a gestural mode. They are: body positioning and posture preference, according to the local culture and ethics.
- Sixth, **the multimodal communication** consists of two 02 contents that introduce the combination of different modalities. They are multiculturalism and lingo-visual advertisement.

The modal is not only a format that carries the advertisement's communicative message. Its use has a purpose. In other words, the effect of each semantic information configuration (called communication modal) helps in the process of the advertisement delivery to the target audience. The advertisement communication creators from advertisers and transcreators are very cautious and very smart in the use of notions that call on the target audience to have an impact on them. Those creators conceive and conceptualise the communicative message from the actual local expression poly-system.

From a semantic insight, the emotional response of the target audience, in line with their rational response, raise interest in the advertisement content. However, the advertisement subject focuses on the emotional appeal for persuasion and the rational appeal for conviction (Zhang *et al.*, 2014[400]; Johar & Sirgey, 1991[401]). To quote, *"Rational appeals in services advertising involve detailed information or compelling and logical arguments. Emotional appeals attempt to stir up either positive emotions (e.g. love, pride, humor and joy) or negative ones (e.g. fear and guilt) that can motivate a particular purchase"* (Zhang *et al.*, 2014, pp.2106-2107)[402]. On the other hand, Johar and Sirgy specify that *"The more the target market consists of high self-monitoring consumers, the greater the persuasiveness of the value-expressive appeal, and the more the target market consists of low self-monitoring consumers, the greater the persuasiveness of the utilitarian appeal"* (Johar & Sirgy, 1991, p.30)[403]. Usually, the socio-cultural aspects of the expression poly-system make such an effect. The awareness level of the target audience and their background subsequently clarify their inclinations and preferences.

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[400]Zhang, H., Sun, J., Liu, F. & Knight, J. G. (2014). Be Rational or Be Emotional: Advertising Appeals, Service Types and Consumer Responses. *European Journal of Marketing*.

[401]Johar, J.S. & Sirgy, M.J. (1991). Value-expressive Versus Utilitarian Advertising Appeals: When and Why to Use Which Appeal, *Journal of Advertising*, Vol. 20 No. 3, pp. 23-33.

[402]Zhang, H., Sun, J., Liu, F. & Knight, J. G. (2014). Be Rational or Be Emotional: Advertising Appeals, Service Types and Consumer Responses. *European Journal of Marketing*.

[403]Johar, J.S. & Sirgy, M.J. (1991). Value-expressive Versus Utilitarian Advertising Appeals: When and Why to Use Which Appeal, *Journal of Advertising*, Vol. 20 No. 3, pp. 23-33.

From an anthropological insight, the scholar Ibn Khaldun in his book *Al-Muqqadimah* [The Introduction] inducted that "*man is a child of the customs*" (Ibn Khaldun, 1377, translated by Rosenthal, 1958, p.*167*)[404]. The habits and the environment are different in each society and culture. Therefore, the way the communication is generated, received, interpreted and transmitted should also be different. The language itself is not capable of creating its mechanisms. It is rather the space-time framing that demonstrates how language, culture and society all contribute to its evolution and change.

From an inter-semiotic insight, the advertisement in Algeria addresses the target audience in multilingual expressions and via mono- and multimodal communication. The local communicative expression poly-system is quite rich, diverse and attributive. Therefore, multilingualism and multiculturalism are two apparent phenomena in the way the Algerian community expresses. It is undeniable that the way a community expresses itself gives a lucid image of the advertisement creation. Our study in the present chapter highlights how transcreation application demonstrates the use of multilingual and multicultural expressions. Transcreation introduces the content via a suitable communication modal. As discussed earlier, the target/local expression poly-system is a combination of language, semiotics, culture…etc. In other words, the expression poly-system is any semiotic sign, introduced via any communication modal. This description is more inclusive to all forms and formats of communication. The 33 cases illustrate the diverse advertisement models, in Algeria.

From a sociological insight, the advertisement in Algeria introduces an image of so many social and cultural aspects of the country. These indicators dictate how and when to address the target customers. This process of creation or transcreation of the advertisement message, for effectiveness and impact, is what makes the advertisement communication creators (advertisers/transcreators) on an equal scale. They both create content. Therefore, transcreation is recommended for having the change, elaboration and movement features, when dealing with the translation of regular or hybrid expression systems. The matter to consider is the purpose behind communicating, and not the simple transmission of the source advertisement message; outside its valid effect on the new target audience. In transcreation, if the source modal is not conveying the advertisement message properly, and according to the purpose behind reaching out the new audience, the substitution of modalities is also possible. It is the inter-modality processing.

As a side note, the brands of our case study are selected for no promotional purposes. The brands collection is explicitly introduced for educational purposes. Their advertisements help clarifying the nature of the adopted communication strategy for the Algerian market when applying transcreation technique. The collection consists of seventeen brands, sub-grouped into 09 categories, introduced in a brief presentation to highlight their activity launching in Algeria as foreign or local investors.

- **Telecommunication operator**: *Ooredoo*

Ooredoo, previously called from 2003 to 2013 *Nedjma*, is an international multimedia operator of mobile telephony and Internet provider. The company started its actual activity in Algeria on 24 August 2004. *Ooredoo*'s home institution is based in Qatar[405]. The brand name is in Arabic, which means [I want].

- **Beverage**: *Hamoud Boualem, Coca-Cola, Fanta, Pepsi, N'Gaous*

Hamoud Boualem is the first Algerian beverage company. It exists since 1878. *Hamoud, Hamoud Cola, Selecto, Slim, Hamoud Sirop* and *Lim-On* are the company's diverse products

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[404]Ibn. Khaldun, A. R. (1377/1958). The *Muqaddimah*, an Introduction to History. Tr. Franz Rosenthal. New York: Pantheon Books, 3 vols.

[405]Ooredoo Algeria. (2023 updates). A Propos: Algérie. Available at: http://www.ooredoo.dz/Ooredoo/Algerie/a-propos Consulted on: 16/04/2024

of carbonated and juice drinks[406]. *Hamoud Boualem* is the founder's family name of the soft drinks company.

Coca-Cola is an American beverage company. It exists since 1880[407]. *Coca-Cola* has a very successful marketing strategy. Out of 195 countries, only three countries in the world, do not sell *Coca-Cola* drinks for political reasons, in 2022.

Fanta is an international soft drink company that exists since 1940[408]. Fanta belongs to its mother company: *Coca-Cola*.

Pepsi is an international beverage company. It is serving soft drinks of food flavours. It started its first commercialisation activity in Algeria in 1998[409]. *Pepsi* is originally from North Carolina in the United States of America.

N'Gaous is an Algerian company of soft drinks and juice. It has started its activity of commercialisation since 1981[410].

- **Electronic devices**: *Samsung, Oppo*

Samsung is a mobile and home appliance manufacturer. *Samsung*'s mother institution is in South Korea.

Oppo is a mobile manufacturer. Oppo's mother institution is in China.

- **Clothing brand**: *Kiabi*

Kiabi is a clothing manufacturer. *Kiabi*'s home company is in France.

- **Online retailer**: *Jumia*

Jumia is an e-commerce website. The Online retailer activity started in Algeria in 2012[411]. *Jumia*'s mother company is in Nigeria.

- **Stationery**: *Bic*

Bic is a French company. It has produced writing tools, since 1944.

- **Mechanical machinery**: *Renault*

Renault is a European vehicle producer. The company's productive unit has existed in Algeria since 2008[412].

- **Food**: *Frico, RicamaR, Mamma Mia, Bimo*

Frico is a cheese manufacturer. It has existed since 1898. *Frico*'s mother's home is in Holland. The company has expanded its activity towards the Arab world since the nineties[413].

RicamaR is a Spanish company of tuna products. It has started its activity in Algeria since 2012[414].

Mamma Mia is a company of salty sunflower seeds. It is a savoury treat.

Bimo is a company of biscuits.

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[406]Hamoud Boualem website. (2023 updates). Présentation. Available at: http://www.hamoud-boualem.com/en/presentation Consulted on: 16/04/2024

[407]Coca Cola website. (2023 updates). Histoire. Available at: https://www.coca-cola.dz/histoire Consulted on: 16/04/2024

[408]Coca Cola website. (2023 updates). Fanta. Available at: https://www.coca-cola.dz/nos-marques/fanta Consulted on: 16/04/2024

[409]Pepsi Algérie. (2023 updates). Qui Sommes-nous? Available at : https://pepsialgerie.com/qui-sommes-nous Consulted on: 16/04/2024

[410]Ngaous website. (2023 updates). Présentation. Available at: https://ngaous.com/presentation Consulted on: 16/04/2024

[411] Jumia Algeria website. (2023 updates). Jumia History. Available at: https://www.jumia.dz/sp-a-propos/#anchistory Consulted on: 16/04/2024

[412] Renault Algeria website. (2023 updates). Renault en Algérie. Available at : https://www.renault.dz/renault-en-algerie.html Consulted on: 16/04/2024

[413] Frico website. (2023 updates). Notre Histoire. Available at : https://www.frico.com/fr-dz/notre-histoire. Consulted on: 16/04/2024

[414]Ricamar website. (2023 updates). Home page. Available at: https://ricamar.business.site/ Consulted on: 16/04/2023

- **Exhibition**: *Salon International de l'Agriculture.*

Salon International de l'Agriculture [International Agriculture Salon] is an exhibition in France.

There are 33 studied cases. The cases represent the expression models, introduced in 06 communication modalities: lingual, visual, aural, spatial, gestural and multimodal. In total, there are 60 analysed advertisements: 27 come in pairs to their source or referent versions, and 06 come single for being the result of idea elaboration process via transcreation.

From 2011 to 2021, online advertisement on the Internet knew a kind of slow progress, in the past. Social media platforms were mainly a space for chat and then entertainment. Later on, the visions of producers and marketers has changed, due to the rise in using modern virtual platforms. Business becomes a topic that invades the virtual world. Google managers have been the pioneers in making it possible, since 2006. Ever since, Google has inspired social media platforms managers for the useful services and the good it has accomplished in changing the world and in parallel to its possibility of making Google and social media profitable platforms (Orlowski, 2020, 00:10:40)[415]. The virtual space becomes then a space for business and the eliminator of so many boundaries that were facing the process of products and services advertisements. Subsequently, social media becomes a very influential platform, on the local as on the global level. It has even been in rivalry to the traditional media platforms: TV, radio, and newspapers…etc. Therefore, most of the biggest companies and even small businesses companies, in the world, have started creating their official pages on social media, since 2015 and later on, to display their advertisements. Therefore, the duration of our study from 2011 to 2021 is just a time framing for the selection of the collection that suits more our case study. Therefore, no historical methodology conduct is followed in this Chapter.

Different modalities introduce the transcreated advertisements. Cazden *et al.,* introduced the six semantic information configurations, called communication modalities. The modalities have helped the education system in learning and teaching foreign languages, very effectively. The media has started being interested in such communication formats, too, especially, when both technology and Internet have become the new vector. "*We have identified six major areas in which functional grammar –the metalanguages that describe and explain patterns of meaning- are required: Linguistic Design, Visual Design, Audio Design, Gestural Design, Spatial Design, and Multimodal Design. Multimodal design is of a different order to the other five modes of meaning; it represents the patterns of interconnection among the other modes*" (Cazden *et al.*, 1996, p.78)[416]. Each modal introduces a specific way of communicating, which results in a specific way of receiving and interacting with the semantic information configuration. Our study is in charge of observing and analysing the transcreation application on the six communication modalities. The following headings focus on one modal, in particular. The rest of the semiotic elements in the advertisement are not discussed, simply because these extra elements do not add any useful details to our focused analytical study.

V.4 Analysing the Lingual Communication Modal

The Algerian expression system is multilingual. On top of that, the use of some languages consists of hybrid combinations. For instance, the Algerian dialect is a hybrid language. It constitutes of words from Arabic, French, Spanish and so many other languages.

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[415]Orlowski, J. (Director). (2020). *Social Dilemma* [Documentary]. Exposure Labs, Argent Pictures and the Space Program. https://www.netflix.com/dz-fr/title/81254224. Consulted on: 16/04/2024

[416]Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G. & Nakata, M. (1996). A Pedagogy of Multiliteracies: Designing Social Futures. *Harvard Educational Review*, *66*(1), 60-92.

The Algerian dialect is ranked number one 01 when it comes to its use in daily life conversation and the lingual conception of advertisement, in Algeria. The following advertisements demonstrate the application of transcreation technique, essentially, on the lingual level.

The lingual communication modal introduces eleven 11 cases. They represent the possible ways of communicating, according to the lingual expression system, in Algeria. These 11 cases are as follows:

- The Algerian dialect (also called *Daridja*), Arabic language, Berber language (*Tamazight* language in particular), Algerian hybrid language, Algerian Netspeak language, Algerian idiomatic expression, transcription, French language, English language, Spanish language and Italian language.

V.4.1 Algerian Dialect '*Daridja*'

Advertisement 01: *Arab World Cup - Ooredoo* Algeria[417]

Advertisement 02: *Arab World Cup - Ooredoo* Qatar [418]

[417]Ooredoo Algérie. (2021, December 19th). 🤩🏆#Champions #Arabcup #Algeria. جبنا كأس العرب و مزال مزال [We brought the Arabs cup and there still more to bring]. [Image]. Facebook. https://www.facebook.com/OoredooDZ/photos/4684768731577226 Consulted on: 16/04/2024

[418]Ooredoo Qatar. (2021, December 18th). قطر FIFA الفوز بكأس العرب DZ تهانينا للمنتخب الجزائري🏆🎉🏐⚽🎨🎆. نعتز بكوننا مشغل الاتصالات الرسمي في الشرق الأوسط وأفريقيا لكأس العرب FIFA 2021 قطر2021™. 🎉🏐⚽🏆🎨🎆Congratulations to the Algerian team DZ for winning the FIFA Arab Cup Qatar 2021™Super proud to be the Official Middle East & Africa Telecommunications Operator of the FIFA Arab Cup Qatar 2021™! #Ooredoo #ArabCup #FIFAArabCup. [Video]. Instagram. https://www.instagram.com/p/CXooEPXDW7D/ Consulted on: 16/04/2024

Advertisement Number	Advertisement 01	Advertisement 02
Modality under study	Lingual modal	Lingual modal
Addresser	*Ooredoo* Algeria	*Ooredoo* Qatar
Addressee	Algerian customers	Arabs customers
Message	Celebrating Algeria's national football team for winning the *FIFA Arab Cup*.	Congratulating Algeria's national football team for winning the *FIFA Arab Cup*.
Contact	Social media - Meta	Social media - Meta
Context	*FIFA Arab Cup*	*FIFA Arab Cup*
Code	Verbal: Algerian dialect	Verbal: Arabic language
Decoding	**Linguistic decoding:** Algerian dialect use is in: "جبناها لدار. جبنا كأس العرب ومزال مزال" Translation: [We have brought it home. We have brought the Arab Cup and we are not done yet]. **Socio-cultural decoding:** Algerian dialect use has the cultural value of closeness and informality to the Algerian customers. **Impact decoding:** Algerian dialect use has a direct effect on the target addressees. Simply, because *Daridja* is the first spoken language, categorised as the first lingua franca, in Algeria. The lingual modal used expresses spontaneity and familiarity.	**Linguistic decoding:** Arabic language use is in: "قطر 2021... الفوز بكأس العرب. تهانينا للمنتخب الجزائري" Translation: [Qatar 2021 ... Arab Cup winning. Congratulations to the Algerian team]. **Socio-cultural decoding:** Arabic language use has the cultural value of formality and inclusiveness of all Arabs or Arabic speakers. **Impact decoding:** Arabic language use has a sense of decency and pride, on the target addressees. Simply, because the lingual modal used is the Quran language and the first formal language to learn, after the local dialects, which are informal languages.
Transcreation application	**Coding analysis of advertisement 01:** as noticed above, the Algerian dialect represents the lingual conceptualisation of the advertisement 01. Transcreation has made some changes in the source content, not only on the level of the language but also on the whole content. The objective is to create a valid impact on the new target audience. Therefore, *Daridja* has replaced the Arabic language. It is only a matter of effect validity. The outcomes of this change have created the effect of closeness, familiarity and spontaneity on the Algerian customers. Shifting Arabic with the Algerian dialect is a matter of preference and impact. The formal language use is not, in any sense, contrary to the Algerian dialect use. The substitution has taken place because each language belongs to a different language register. Therefore, they have different and special conversational situations. The applied transcreation processes are then the inter-register and the inter-content transcreations.	

Analysis Table 01: The Transcreated Advertisement 01.

V.4.2 Arabic Language

Advertisement 03: World Labour Day –*Ooredoo* Algeria[419]

Advertisement 04: World Labour Day - *Ooredoo* Qatar[420]

Advertisement Number	Advertisement 03	Advertisement 04
Modality under study	Lingual modal	Lingual modal
Addresser	*Ooredoo* Algeria	*Ooredoo* Qatar
Addressee	Algerian customers	Qatari customers
Message	Congratulating the blue- & white-collar workers on World Labour Day.	Congratulating the blue-collar workers on World Labour Day.
Contact	Social media - Meta	Social media - Meta
Context	World Labour Day congratulations	World Labour Day congratulations
Code	Verbal: Arabic language	Verbal: Arabic language
Decoding	**Linguistic decoding:** Arabic language use is in: "شكرا على جهودكم. يحيا العمال"	**Linguistic decoding:** Arabic language use is in: "بمناسبة يوم العمال العالمي، نوجه التحية للجميع تقديرا لمساهماتهم وجهودهم في

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[419]Ooredoo Algérie. (2021, May 1st). Labour day. [Image]. Facebook. https://www.facebook.com/OoredooDZ/photos/3972012812852825 Consulted on: 16/04/2024

[420]Ooredoo Qatar. (2021, May 1st). بمناسبة يوم العمال العالمي، نوجه التحية لجميع تقديراً لمساهماتهم وجهودهم في بناء 🏗️👷🏻‍♂️👏🏻 وتقدم العالم.#يوم_العمال_العالمي2021 Celebrate the many workers who build and maintain our awesome country on#WorldLabourDay2021!#Ooredoo. [Image]. Instagram. https://www.instagram.com/p/COU-ZCxpPMD/ Consulted on: 16/04/2024

	Translation: [Thank you for your efforts. Long live the workers]. **Socio-cultural decoding:** the Arabic language use reflects the reality of the profession's sector language, in Algeria. **Impact decoding:** Arabic has the effect of formality and professionalism on the target customers. Simply, because it is exclusively used in more formal and serious situations at work.	بناء وتقدم العالم. يوم العمال العالمي " *2021* Translation: [On World Labour Day, we salute and appreciate everyone's contributions and efforts for building and making progress in the world. World Labour Day 2021]. **Socio-cultural decoding:** Arabic language used refers to inclusiveness. **Impact decoding:** the Arabic language has the effect of formality on the target customers.
Transcreation application	**Coding analysis of advertisement 03:** the transition from Arabic to Arabic is a transcreation in the same language, called: the intra-lingual transcreation. The change has been, not on the lingual modal used, but on the lingual content introduced, to address the new target customers, in Algeria. The transcreated lingual expression addresses all workers, in Algeria, especially with the use of visual element of three coloured dots in green, red and white, which refer to the Algerian national flag colours. In the source advertisement, the lingual expression addresses all workers of the world explicitly, by saying "في بناء وتقدم العالم", [for building and making progress in the world]. Transcreation application, at this level, has come as a matter of preference and reality reflection, too. Simply, because Qatar is a more open country to foreigners for work and investments, in comparison to Algeria. Changing the lingual content comes according to the social reality, by considering the target customers. Transcreation process used in this case is the inter-content transcreation.	

Analysis Table 02: The Transcreated Advertisement 03.

V.4.3 Berber Language -Tamazight in Particular

Advertisement 05: Berber New Year - *Coca-Cola* Algeria[421]

Advertisement 06: Chinese New Year - *Coca-Cola* China[422]

Advertisement Number	Advertisement 05	Advertisement 06
Modality under study	Lingual modal	Lingual modal
Addresser	*Coca-Cola* Algeria	*Coca-Cola* China
Addressee	Algerian customers	Chinese customers
Message	Congratulating the Berber people on New Year.	Congratulating the Chinese people on New Year.
Contact	Social media - Meta	Internet: website
Context	Berber New Year celebrations	Chinese New Year celebrations
Code	Verbal: Tamazight language	Verbal: Chinese language
Decoding	**Linguistic decoding:** *Tamazight* language use is in: "*Asseggas Amegas*". Translation: [Happy New Year]. **Socio-cultural decoding:** the use of Tamazight language refers to addressing the target customers; Berber people, in particular, and the Algerian people, in general, for their old civilisation and history. **Impact decoding:** the native language use, Tamazight, (especially, for being the language of the very old and primitive Berber community) has a deep impact on connecting people to the product and the brand, eventually.	**Linguistic decoding:** Chinese language use is in: "多福多了". Translation: [More blessings]. **Socio-cultural decoding:** the use of the Chinese language refers to creating an affinity between the addresser, the product and the addressee, by using the native language. **Impact decoding:** the use of the Chinese language has a deep effect on the target audience. Simply, because the native language carries a clear understanding of values when the drink comes linked to the native and cultural aspects of the Chinese society.
Transcreation application	**Coding analysis of advertisement 05:** The transcreation application is in the use of the native language, Tamazight. The	

stick to their traditions. In this year, Coca Cola is present with you. Cola Cola wishes you Happy New Year. Gathering is better with family]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/2773097502938516 Consulted on: 16/04/2024

[422]Coca Cola. (2019, January 24th). Coca-Cola unveils specially created symbolised cans for Chinese New Year. Image. Marketing Interactive website. https://www.marketing-interactive.com/coca-cola-unveils-specially-created-symbolised-cans-for-chinese-new-year Consulted on: 16/04/2024

	lingual communication modal has marked closeness to the target customers. It has also created the market value to the brand. Simply, because the effect of using an old historical element, which is the Tamazight language, is very strong on the addressees. The transcreational processes are then the inter-lingual and the inter-cultural transcreation. Therefore, the market value creation comes from the use of the native/local language. The cultural value of the language use has transferred values to the brand, subsequently. Building the connection between the brand and the target customer is one of the most effective standards of successful advertisements creations and transcreations. Transcreation processes used are the inter-system and the inter-lingual transcreations.

Analysis Table 03: The Transcreated Advertisement 05.

V.4.4 Algerian Netspeak Language

Advertisement 07: Drinking *Pepsi* - *Pepsi* Algeria[423]

Advertisement Number	Advertisement 07
Modality under study	Lingual modal
Addresser	*Pepsi* Algeria
Addressee	Algerian customers
Message	Having *Pepsi* drinks as a routine
Contact	Social media (Meta)
Context	Drinking *Pepsi*
Code	Verbal: Algerian Netspeak language
Decoding	**Linguistic decoding:** the Algerian Netspeak language use is, exclusively, in: "*MET'CHAHI 3AFSA?*" Translation: [Would you like something?] "*RAK 3ATCHAN?*" Translation: [Are you thirsty?] "*T7AB LGAZOUZ?*" Translation: [Do you like soft drinks?]

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[423]Pepsi Algérie. (2021, November 16th). Tous les chemins mènent à Rome, hna 3endna tous les chemins mènent bech tnodo tcherbo Pepsi …. [For us, all roads lead to where you drink Pepsi]. [Image]. Instagram. https://www.instagram.com/p/CWWQJsnoSWM/   Consulted on: 16/04/2024

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	"*3ADI...*" [Easy…] "*CHKOUN MA Y7ABOUCH*?" Translation: [Who does not like it?] **Socio-cultural decoding:** the Algerian Netspeak language use refers to addressing special target customers (the social media users). **Impact decoding:** the Algerian Netspeak language use has the effect of incorporating a modern imposed language (by the social media users), as a communicative model of advertisement, to express modernism.
Transcreation application	**Coding analysis of advertisement 07:** transcreation application is in the use of the Algerian Netspeak language. As a fact, the use of such a lingual model refers to expressing modernism. The Algerian Netspeak language is the use of code-switching and code-mixing. However, it makes sense to the Algerian social media users, not only to the younger generations, but also to the older people too. Simply, because the use of some odd signs has a functional role in the sentence. To specify more, if writing an expression in the Algerian dialect (by using the Roman alphabet), the use of some numerals instead of some letters (as demonstrated in the advertisement above) refers to the substitution of the missing sounds in the lingual system with an existing sound in the numeral system. The transcreational process is then an inter-semiotic and an inter-system transcreation that has started from the source-idea elaboration. The latter interprets *Pepsi's* intentions when making advertisements to the Algerian customers. Transcreation process used is the idea elaboration via transcreation.

Analysis Table 04: The Transcreated Advertisement 07.

V.4.5 Algerian Hybrid Language

Advertisement 08: Routine of *Pepsi* Lovers -*Pepsi* Algeria[424]

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[424]Pepsi Algérie. (2021, October 23rd). And that's the cycle of Pepsi!#Pepsi #PepsiCola. [Image]. Available at Instagram: https://www.instagram.com/p/CVYdBWggRyC/ Consulted on: 16/04/2024

Advertisement 09: Break the Routine - *Pepsi* Global [425]

Advertisement Number	Advertisement 08	Advertisement 09
Modality under study	Lingual modal	Lingual modal
Addresser	*Pepsi* Algeria	*Pepsi* Global
Addressee	Algerian customers	Global customers
Message	The routine of drinking *Pepsi*.	Breaking the routine with dinking *Pepsi*.
Contact	Social media - Meta	Internet: website
Context	The routine of *Pepsi* lovers	Breaking the routine with *Pepsi*
Code	Verbal: Algerian hybrid language	Verbal: English language
Decoding	**Linguistic decoding:** the Algerian hybrid language use is in: "*J'achète un Pepsi*", "*Je bois le Pepsi*" from French. "*BRRRRD*", translation: [Cold], "*KHLASSE déjà?*" translation: [Is it already empty?], from the transcription of the Algerian dialect with the Roman alphabet. "*Do it again*" from English. **Socio-cultural decoding:** the multilingual combination is a code-mixing between French, Algerian dialect and English to refer to the illustration of the actual communicative expression poly-system in Algeria. **Impact decoding:** the Algerian hybrid language has	**Linguistic decoding:** the English use is in: "*Break the routine*" **Socio-cultural decoding:** English use refers to unifying all customers around the world as one demographic of clients' category, where English breaks the language barrier. **Impact decoding:** the English language has the effect of the lingua franca used, to address the global customers.

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[425]Pepsi. (2019). Sánchez, G. & Pierucci, C. (Directors). (2019). Spot: Pepsi Cinema Pop. Break the routine. [Video]. Audio Bend website: http://audiobend.com/2019/03/22/spot-pepsi-cinema-pop/ Consulted on: 16/04/2024

	the effect of modernism and more openness to the world for belonging to a receptive culture.	
Transcreation application	**Coding analysis of advertisement 08:** transcreation application is in the use of the Algerian hybrid language. Simply, because transcreation is capable of working on the creation of hybrid communication models that break all rules of mono-language or regular models that impose obstacles against communicating naturally and effectively. The use of multilingualism in the Algerian advertisement is a reflection on how the vast majority of the Algerian people communicate in daily life. Therefore, transcreation is the appropriate technique that creates reality-like communication. It takes of the actual expression poly-system a standard and a reference. Therefore, transcreation can also work on substituting the regular conventions of the language with hybrid forms to reflect on the actual expression poly-system, in reality. The transcreation processes are trans-lingual and trans-system.	

Analysis Table 05: The Transcreated Advertisement 08.

V.4.6 Algerian Idiomatic Expression

Advertisement 10: *RicamaR* Tuna –*RicamaR* Algeria[426]

Advertisement Number	Advertisement 10
Modality under study	Lingual modal
Addresser	*RicamaR* Algeria
Addressee	Algerian customers
Message	Having *RicamaR* tuna daily
Contact	Social media - Meta
Context	Introducing the tuna
Code	Verbal: Algerian idiom

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[426]Ricamar Premium. (2020, August 3rd). حتى حاجة ماتنسيني في #تن_ريكامار... لأنه وببساطة #وليد_الدار 🤙🤗. [Nothing can make me forget Ricamar... Simply because it is the home's child. Healthy. Without Gluton. Without conservative substance. Number one in Algeria]. [Image]. Instagram. https://www.instagram.com/p/CDcU9-OH3YE/ Consulted on: 16/04/2024

Decoding	**Linguistic decoding:** the use of the Algerian idiom is in:
	"وليد الدار"
	Translation: [The home's child], meaning: *RicamaR* tuna is always Home (always available).
	Socio-cultural decoding: the Algerian idiom meaning refers to consuming *RicamaR* tuna, regularly. There is a tradition in the Algerian society. If the family starts hosting/receiving a person who is not a part of the family, but just a friend to anyone of the family members. With time, this person becomes a part of the family, simply because he/she is now a home's child, which means he/she has been raised and fed at home (just like anybody of the family members, and for a long time). Taking *RicamaR* tuna as such is a connotation for the regular presence of this particular product in the Algerian houses.
	Impact decoding: the use of the Algerian idiom has a powerful impact on the target customers, because they understand the expression. They exactly know its cultural charge and effect.
Transcreation application	**Coding analysis of advertisement 10:** transcreation application is in finding a proper context for the Algerian idiomatic expression, to create a strong effect on the target audience. As a fact, the language level of the idiom use reflects the proficiency and mastery of the target language. In other words, the Spanish product *RicamaR* tuna of the foreign company becomes very familiar. Simply, because the use of the very cultural expression has a context, in the advertisement message. In other words, transcreation has worked on connotations of cultural semantics. Translating a culture to a different culture is not that easy. However, transcreation is qualified to face the hardest translation situations. Transcreation processes are inter-culture and idea elaboration.

Analysis Table 06: The Transcreated Advertisement 10.

V.4.7 Transcription

Advertisement 11: *Fanta* the Treat - *Fanta* Algeria[427]

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[427]Fanta Algérie. (2021, April 4th). اضرب تبنيجة مڨلبة مع فانتا وين ما كنت 😎#Mguelbapeople. [Have rocky treat with Fanta wherever you are]. [Image]. Available on Instagram: https://www.instagram.com/p/CNP_uMXHDYs/ Consulted on: 16/04/2024

Advertisement 12: Drinking *Fanta* - *Fanta* South Africa[428]

Advertisement Number	Advertisement 11	Advertisement 12
Modality under study	Lingual modal	Lingual modal
Addresser	*Fanta* Algeria	*Fanta* South Africa
Addressee	Algerian customers	South African customers
Message	Drinking *Fanta*, the treats.	Drinking *Fanta* and having snacks.
Contact	Social media - Meta	Social media - Meta
Context	Drinking *Fanta*	Drinking *Fanta*
Code	Verbal: transcription	Verbal: English language
Decoding	**Linguistic decoding:** transcreation use is in: "*TABNIDJA* LEVEL *TAYAR*" Translation: [Treats of a flying-high level] **Socio-cultural decoding:** the transcription use reflects on the actual situation of the Algerian writing system, mainly on social media. It reflects on the influence of the neighbour Europe on the Algerian tongue. **Impact decoding:** transcreation has the effect of openness to the neighbour Europe. Not to forget mentioning, the French language is also recognised as lingua franca, mainly in the Algerian urban towns.	**Linguistic decoding:** English use is in: "*FANTA, SNACKS, FUN*" **Socio-cultural decoding:** the English use refers to the formal situation, for unifying the target customers in South Africa. **Impact decoding:** Using English has the inclusiveness effect since the country has several spoken dialects and languages.
Transcreation application	**Coding analysis of advertisement 11:** transcreation application is in the transition from English into the multilingual expression, where transcription is used. The transcreation process has	

[428]Fanta South Africa. (2021, July 27th). Good 👏 times 👏 only 👏 RT if you agree 🙌 #ColourEveryMoment. [Image]. Available on Twitter: https://twitter.com/FantaFunZA/status/1420013615449575429/photo/1 Consulted on: 16/04/2024

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	worked on two levels of transition at the same time: language and semiotics transitions. In other words, the change was from one language into another (English to Algerian dialect) and from a sign into another (instead of using the Arabic alphabet to express the Algerian dialect, using the Roman alphabet has come instead). The Effectiveness, closeness, familiarity and modern model of communicating in the advertisement have been the objective of the transcreator. Therefore, breaking the regular rules has only created possible ways for communicating, according to the local hybrid norms in Algeria. Transcreation processes are inter-register and the inter-semiotic. It is a leap from English, as a formal language, into the Algerian dialect as an informal language. On top of that, the linguistic signs become transcribed.

Analysis Table 07: The Transcreated Advertisement 11.

V.4.8 French Language

Advertisement 13: *Renault Twingo - Renault* Algeria[429]

Advertisement 14: *Renault Twingo - Renault* France[430]

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[429]Renault Algérie. (2019, September 9th). Ajoutez de la couleur à votre vie ◈ ▲ ◈ #renault #renaultalgérie #renaulttwingo #twingo #orange #colour #graffiiti #carofinsta #beautifulcar. [Image]. Instagram. https://www.instagram.com/p/B2Mq7uahUrc/ Consulted on: 16/04/2024

[430]Renault France. (2018, May 11th). Saurez-vous identifier l'œuvre d'art sur cette image ? 😊#twingo #twingogt #renault #renaulttwingo #renaultfr #renaultfrance #auto #streetart #art #graffiti #urbanart #carsofinsta #instacars. Image. Instagram. https://www.instagram.com/p/BipdORoASd8/ Consulted on: 16/04/2024

Advertisement Number	Advertisement 13	Advertisement 14
Modality under study	Lingual modal	Lingual modal
Addresser	*Renault* Algeria	*Renault* France
Addressee	Algerian customers	French customers
Message	Introducing the colourful *Renault Twingo*	Introducing the work of art *Renault Twingo*
Contact	Social media - Meta	Social media - Meta
Context	Introducing *Renault Twingo*	Introducing *Renault Twingo*
Code	Verbal: French language	Verbal: French language
Decoding	**Lingual decoding:** French language use is in: "*Ajoutez de couleur à votre vie*" **Socio-cultural decoding:** French language use refers to introducing the advertisement content in one of the *linguae francae*, in Algeria. **Impact decoding:** French language use has the impact of formality and prestige on the target audience, in Algeria.	**Lingual decoding:** French language use is in: "*Saurez-vous identifier l'œuvre d'art sur cette image ?*" **Socio-cultural decoding:** French language use refers to introducing the French advertisement in the native language, in France. **Impact decoding:** French language use has the impact of closeness and familiarity on the target audience, in France.
Transcreation application	**Coding analysis of advertisement 13:** transcreation application is in the use of the French language, which is an apparent lingual aspect in the Algerian culture. The lingual content introduced in the Algerian advertisement is different from the French advertisement. The change in the lingual content reflects the social reality of each target audience. In Algeria, it is frequent that cars' colours are either black, white or grey. It is not very common to have a colourful car, especially, in orange. The marketing campaign suggests introducing a new concept, by using the expression [Adding more colour to your life], in the advertisement. The French advertisement focuses on another dimension of the French society, by using the expression [Identifying the work of art]. Art theme is very important to the French people. Simply, because it is an element of value and history, in the French culture. The transcreational processing has opted for creating lingual content for its effectiveness and closeness to the country's culture and the target audiences' mentality. Therefore, the space framing is the identifier of the target culture system, too. At this level, transcreation application processes are intercultural, intra-lingual and inter-content.	

Analysis Table 08: The Transcreated Advertisement 13.

V.4.9 English Language

Advertisement 15: *Galaxy Watch 4 - Samsung* Algeria[431]

Advertisement 16: *Galaxy Watch 4 - Samsung* Global[432]

Advertisement Number	Advertisement 15	Advertisement 16
Modality under study	Lingual modal	Lingual modal
Addresser	*Samsung* Algeria	*Samsung* global
Addressee	Algerian customers	Global customers
Message	Using *Samsung Galaxy Watch 4* as a map indicator	Using *Samsung Galaxy Watch 4* as a map indicator
Contact	Social media - Meta	Social media - Meta
Context	Introducing *Samsung Galaxy Watch 4*	Introducing *Samsung Galaxy Watch 4*
Code	Verbal: English language	Verbal: English language
Decoding	**Linguistic decoding:** English language use is in: "*Your #Galaxy watch4, your way. #withGalaxy. #SamsungAlgerie. #Healthylifestyle*".	**Linguistic decoding:** English language use is in: "*Carry your maps on your wrist. Know where you're going with @googlemaps and #wearOS powered by Samsung.*

[431]Samsung Algérie. (2021, December 17th). Your #Galaxywatch4 your way #withGalaxy #samsung_algerie #healthylifestyle. [Image]. Instagram. https://www.instagram.com/p/CXmZeHtIHAh/ Consulted on: 16/04/2024

[432]Samsung Mobile. (2021, September 9th). Carry your maps on your wrist. Know where you're going with @googlemaps and #WearOS Powered by Samsung. #GalaxyWatch4 Series. The watch that knows you best. [Video]. Instagram. https://www.instagram.com/p/CTmaDE-Dzec/ Consulted on: 16/04/2024

	Socio-cultural decoding: English language use refers to modernism and keeping up with the modern world global culture. **Impact decoding:** English language use has the effect of modernism and inclusiveness.	*Galaxy Watch 4 Series. The watch that knows your best*". **Socio-cultural decoding:** English language use refers to the inclusiveness of the global market. **Impact decoding:** English language use has the effect of globalisation.
Transcreation application	**Coding analysis advertisement 15:** transcreation application use at this level is an intra-lingual transcreation, for switching English of a long lingual content with English of a succinct one. The transcreational process has worked on the abridgement of the original advertisement content. It becomes concise and very explicit. As a fact, the English language use involves the globalisation strategy on the target market. As a side note, English language use in Algeria is not widely used, in comparison to French. English use is always in fewer words or in very short expressions. However, these moves are the first steps towards modernism and the making of the Algerian market, guided by globalisation economics strategy, in advertisements.	

Analysis Table 09: The Transcreated Advertisement 15.

V.4.10 Spanish Language

Advertisement 17: *La Casa del Bimo–Bimo* Algeria[433]

Advertisement Number	Advertisement 17
Modality under study	Lingual modal
Addresser	*Bimo* Algeria
Addressee	Algerian customers
Message	Having Bimo biscuits when watching *La casa de papel* series.
Contact	Social media - Meta

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[433]Groupe Bimo Algérie. (2020, April 2nd) . كيفاش راح يطرطقو البونكا و كيفاش راح تخلاص عليهم؟ ونايروبي يادرا إذا تعيش
Comment 😊 ولا لالا؟ هاد الاسئلة كامل راح تتعرفوا على لجواب ديالهم في الموسم الرابع. موعدنا غدوا بصح ماتنساوش! اقعدوا في دياركم
va s'achever le casse de la Banque d'Espagne ? Nairobi va-t-elle survivre ? Autant de questions qui devraient
trouver leurs réponses dans cette saison 4. Rendez-vous demain 😊Et n'oubliez pas! Restez chez vous
🏠#lacasadepapel #GroupeBimo. [Image]. Facebook.
https://www.facebook.com/BimoAlgerie/photos/1383981778450826 Consulted on: 16/04/2024

Context	Having Bimo biscuits
Code	Verbal: Spanish language
Decoding	**Linguistic decoding:** the Spanish use is in: "*LA CASA DEL BIMO*". **Socio-cultural decoding:** the Spanish language used refers to globalisation and openness to the European neighbour; Spain. **Impact decoding:** Spanish language use has an effect on the inclusiveness of Algeria to the modern global movement, culturally.
Transcreation application	**Coding analysis of advertisement 17:** transcreation applications are in the use of the Spanish language. The series *La casa de papel* has indeed become a global phenomenon. However, the choice of the word '*la casa*', in the transcreated Algerian advertisement, has found a context, simply because the meaning of the word *"la casa"* is familiar to a large number of the Algerian speakers. It is also a reference to openness to the neighbour Europe and an indicator of the historical linguistic influence. Moreover, the transcreational processing is in creating content from a foreign global culture. It is then a trans-lingual and a trans-cultural transcreation, by making the foreign input a domesticated content in the Algerian lingual and cultural expression poly-system.

Analysis Table 10: The Transcreated Advertisement 17.

V.4.11 Italian Language

Advertisement 18: *Mamma Mia* Sunflower Seeds - *Mamma Mia* Algeria[434]

Advertisement Number	Advertisement 18
Modality under study	Lingual modal
Addresser	*Mamma Mia* Algeria
Addressee	Algerian customers
Message	The sunflower seeds company supports the national football team of Algeria.

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[434]Mamma Mia. (2021, December 15th).شحال تتوقعوا .DZ DZDZ ماماميا تحييكم من ستاد قطر 😎 لتشجيع المنتخب الجزائري. 1.2.3😜 viva l'algerie .#algerie #dz #match #arabcup #algerievsqatar# ماماميا#Qatar2022 #ArabCup نتيجة اليوم ؟؟ #mammamia. [Mamma Mia is greeting you from Qtatr studium. What are your expectations? To support the Algerian team]. [Image]. Facebook. https://www.facebook.com/dz.mammamia/photos/660943321949858 Consulted on: 16/04/2024

Contact	Social media - Meta
Context	*Mamma Mia* Sunflower Seeds
Code	Verbal: Italian language
Decoding	**Linguistic decoding:** the Italian language use is in: "*Mamma Mia*". **Socio-cultural decoding:** the use of the Italian language refers to the domestication of the foreign language into the local culture. **Impact decoding:** the Italian language use has the effect of closeness and openness to the neighbour Europe.
Transcreation application	**Coding analysis of advertisement 18:** transcreation application is in the use of the Italian language as a foreign input, to make it sounds domesticated in the Algerian advertisement. In other terms, transcreation, at this level, works on making of the foreign expression a familiar one, in the lingual context of the advertisement. Especially, when the Algerian target audience belong to an open and a receptive culture of foreign linguistic input. Transcreation processes are trans-lingual and trans-cultural.

Analysis Table 11: The Transcreated Advertisement 18.

V.5 Analysing the Visual Communication Modal

Visual elements, in the Algerian advertisement, are transcreated based on the local expression poly-system. At this level, the inter-semiotic decoding takes place, instead of the linguistic one in the analysis table to interpret the transcreated visual content. The present part introduces thirteen 13 perceptive cases to study. They are as follows:

- Traditions imagery, history imagery, religion imagery, art imagery, local gastronomy, local dress code, visual tolerance, popular figures, local physical features, national colour, local architecture, local monuments and local geography imagery.

V.5.1 Traditions Imagery

Advertisement 19: *Galaxy 21Plus - Samsung* Algeria[435]

[435]Samsung Algérie. (2021, March 24th). Pour des portraits d'équipe. Plus besoin de retoucher vos photos. Capturez et partagez-les instantanément sur instagram en rajoutant Samsung_Algérie. #Galaxys21Plus #Sahara #Algeria #DZ. [Image]. Instagram. https://www.instagram.com/p/CPQ4rDOAqpO/ Consulted on: 16/04/2024

Advertisement 20: *Galaxy S20 - Samsung* Global[436]

Advertisement Number	Advertisement 19	Advertisement 20
Modality under study	Visual modal	Visual modal
Addresser	*Samsung* Algeria	*Samsung* Global
Addressee	Algerian customers	Global customers
Message	Demonstrating the quality of *Samsung* mobile images, through photographing dishes of the traditional habit of drinking tea, in Algeria.	Demonstrating the quality of *Samsung* mobile images, through photographing a meal that is worth exploring.
Contact	Social media - Meta	Social media - Meta
Context	Demonstrating *Samsung* mobile camera quality	Demonstrating *Samsung* mobile camera quality
Code	Non-verbal: traditions imagery	Non-verbal: traditions imagery
Decoding	**Inter-semiotic decoding:** the traditions imagery is in demonstrating the traditional tea set when drinking tea habit, in Algeria. **Socio-cultural decoding:** the traditional tea set use refers to the deep understanding of the target culture, aiming for seeking proximity to the target customers, in Algeria. **Impact decoding:** the traditional tea set has the effect of familiarity and authenticity.	**Inter-semiotic decoding:** the traditions imagery is in demonstrating the traditional meal to explore. **Socio-cultural decoding:** the traditional meal refers to the interest that Samsung company puts on traditional concepts. Moreover, it calls the global audience to explore it. **Impact decoding:** the traditions imagery has the effect of originality and curiosity for discovery.
Transcreation application	**Coding analysis of advertisement 19:** transcreation application is in the use of the tea set visuals, which is a traditional element that refers to drinking tea habit in the Algerian culture. Transcreation has worked on keeping the tradition. Moreover, the fusion of tradition concepts (Tea set/drinking tea habit) and	

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[436]Samsung Mobile. (2020, April 20th). Capture the world in 8K with Galaxy S20. Plus Shoot in 8K. Watch in 8K. [Video]. Instagram. https://www.instagram.com/p/CC19CyoBulf/   Consulted on: 16/04/2024

	modernism concepts (probing Samsung camera quality) is one of the content creation processes. In other terms, the trans-model transcreation makes sense of creating one new model that joins two rival realities (tradition and modernism). At this stage, the change is in the focus on the uniqueness of the target culture and making of *Samsung* communication model a part of a familiar culture. Transcreation processes are inter-semiotic, inter-content and intersystem.

Analysis Table 12: The Transcreated Advertisement 19.

V.5.2 History Imagery

Advertisement 21: Revolution anniversary – *Hamoud Boualem* Drinks[437]

Advertisement Number	Advertisement 21
Modality under study	Visual modal
Addresser	*Hamoud Boualem*
Addressee	Algerian customers
Message	Illustrating the soldier's silhouette with *Hamoud Boualem's* soft drink bubbles from the can.
Contact	Social media - Meta
Context	67th Revolution anniversary
Code	Non-verbal: history imagery
Decoding	**Inter-semiotic decoding:** the history imagery is in illustrating the soldier silhouette. **Socio-cultural decoding:** the use of history imagery refers to recalling the heroic history of Algeria. **Impact decoding:** the history imagery has the effect of pride and glory on the target audience.
Transcreation application	**Coding analysis of advertisement 21:** transcreation application is in the use of demonstrating the Algerian history imagery. The anniversary is a recall to the Algerian revolution that started on November 1st, 1954 against the French coloniser. The transcreator has applied the process of inter-semiotic, trans-coding, idea elaboration and interpretative transcreations. It is a shift from interpreting the advertisement idea of a lingual sign into a visual sign, which is trans-coding and idea elaboration

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[437]Hamoud Boualem. (2021, October,31st).أول نوفمبر ثورة الأحرار،قرار الشجعان ،نساء و رجال ، شيوخ و شبان ناضو من أجل أكبر بيان ، جزائر العزة, حرة أبية DZ. [Novermber the 1st is the revolution of the free people, the decision of braves; women and men, elderly and young people stood up for the biggest statement, Algeria of dignity, free and proud]. [Image]. Facebook. https://www.facebook.com/HamoudBoualemOfficielle/photos/4465571640223601 Consulted on: 16/04/2024

	transcreations. The transcreator has worked on creating the advertisement content from the idea of recalling the heroic anniversary and linking this impactful idea to the *Hamoud Boualem* drinks advertisement.

Analysis Table 13: The Transcreated Advertisement 21.

V.5.3 Religion Imagery

Advertisement 22: Eid Adha with *Frico* Cheese - *Frico* Algeria[438]

Advertisement 23: Christmas with *Frico* Cheese - *Frico* Cyprus[439]

Advertisement Number	Advertisement 22	Advertisement 23
Modality under study	Visual modal	Visual modal
Addresser	*Frico* Algeria	*Frico* Cyprus
Addressee	Algerian customers	Cypriot customers
Message	Having *Frico* cheese while celebrating Eid Adha; the religious festival.	Having *Frico* cheese while celebrating Christmas; the religious festival.
Contact	Social media - Meta	Social media - Meta
Context	Eid Adha celebrations	Christmas celebrations

[438]Frico. (2021, July 20th). ‏هل تحتاج لبعض الإلهام؟ احتفل بعيد الأضحى على طريقة فريكو واملأ مائدتك بالابتسامات! عيد مبارك‏ 🏠🐑. [Do you need a little bit of insperation? Celebrate Eid Adha On Frico way and fill your table with smiles! Blessed Eid]. [Image]. Facebook. https://www.facebook.com/FricoAlgerie/photos/4108145665888587 Consulted on: 16/04/2024

[439]Frico Cyprus. (2020, December 31st). Χρόνια πολλά, χρόνια καλά, χρόνια γεμάτα γεύση! #Morecheese #FricoCyprus 👉🧀 #linkinbio. [Happy New Year, good years, years full of flavor!]. [Video]. Instagram. https://www.instagram.com/p/CJdGRF-FEOl/   Consulted on: 16/04/2024

Code	Non-verbal: Sheep shape	Non-verbal: Christmas bubble shape
Decoding	**Inter-semiotic decoding:** *Frico* cheese slices have created a sheep shape. **Socio-cultural decoding:** the sheep shape refers to the sacrifice festival. It is a religious celebration of huge value to the Muslim community. **Impact decoding:** the sheep shape used through the cheese has the effect of sharing the moment of a very special religious event to the target customers.	**Inter-semiotic decoding:** *Frico's* small wheel of cheese has created the Christmas bubble. **Socio-cultural decoding:** the Christmas bubble refers to the religious ornament of the tree to honour the Christmas celebration. **Impact decoding:** the Christmas bubble used through the small wheel cheese has an effect on family gatherings and celebrations of the Christian community.
Transcreation application	**Coding analysis of advertisement 22:** transcreation application is in the creation of the new visual element from Frico cheese, to refer to the sacrifice of the Islamic religious celebration of Eid Adha. Transcreation, at this level, worked on creating a communicative message with very special culture imagery in the referent version as in the transcreated one. Transcreation application processes are inter-semiotic, intersystem, idea elaboration and inter-content. The change of the cultural concept in each version illustrates the inter-culture processing through the different visual elements use. These visuals are semiotic signs that carry a culture-specific connotations and eventually creates an unique impact on each target audience.	

Analysis Table 14: The Transcreated Advertisement 22.

V.5.4 Art Imagery

Advertisement 24: Desert Pen Drawing Art - *Bic* Algeria[440]

[440]Bic Algeria. (2021, October 15th). BIC®Cristal®Soft ▢ Pour une écriture jusqu'à 35% plus douce, plus fluide, et beaucoup plus nette. 😍▢#BIC #CristalSoft. [Image]. Instagram. https://www.instagram.com/p/CVDh85xDQh5/ Consulted on: 16/04/2024

Advertisement 25: Christmas Decoration Pen Drawing Art - *Bic* France[441]

Advertisement Number	advertisement 24	Advertisement 25
Modality under study	Visual modal	Visual modal
Addresser	*Bic* Algeria	*Bic* France
Addressee	Algerian customers	French customers
Message	Desert pen-drawing art.	Christmas tree decoration pen-drawing art.
Contact	Social media - Meta	Social media - Meta
Context	Desert drawing art	Christmas drawing art
Code	Non-verbal: art imagery	Non-verbal: art imagery
Decoding	**Inter-semiotic decoding:** the art imagery is in the desert pen drawing. **Socio-cultural decoding:** the desert drawing refers to the real description of a huge part of the Algerian geography. **Impact decoding:** Art imagery carries the effect of originality and concreteness, especially, when the drawing reflects the reality.	**Inter-semiotic decoding:** the art imagery is in the Christmas decoration pen drawing. **Socio-cultural decoding:** the Christmas drawing refers to the religious festival of the Christian community, in France. **Impact decoding:** Art imagery has the effect of joy and celebration.
Transcreation application	**Coding analysis of advertisement 24:** transcreation application, at this level, is in the substitution that introduces the desert drawing, instead of searching for a parallel concept in the target expression system from the religion theme repertoire. Therefore, this process is far from being an adaptation. It is a transcreation, simply by creating a new concept that is not parallel to the source content. It is the pure meaning of change and creation; in other words, of free editing and idea elaboration. As noticed, the target expression poly-system becomes a	

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[441]Bic Stationery Fr. (2019, December 26th). Souhaitez la nouvelle année à vos proches de manière créative. Découvrez notre tuto pour réaliser et personnaliser vos cartes de vœux. Rendez-vous sur notre site www.bic.com. Nous avons hâte de voir vos créations alors n'hésitez pas à les partager avec nous avec le #DIYBIC 😊 ! #DIYBIC #bicyourday. [Image]. Instagram. https://www.instagram.com/p/B6iX8nnicQX/ Consulted on: 16/04/2024

	reference in this transcreational processing. *Bic* stationery company has also been creative in making the advertisement an art imagery conception, simply to refer to the quality and the flexibility of their product (the pen). Therefore, the advertisement transcreation is not only effective, artistic and creative but also convincing and persuasive. Transcreation creations are usually reality-reflective. Simply, because the communicative message works on taking the target expression poly-system as a reference, for making a positive impression and an effect, eventually.

Analysis Table 15: The Transcreated Advertisement 24.

V.5.5 Local Gastronomy

Advertisement 26: Couscous with *Coca-Cola* - *Coca-Cola* Algeria[442]

Advertisement 27: Turkey with *Coca-Cola* - *Coca-Cola* USA[443]

Advertisement Number	Advertisement 26	Advertisement 27
Modality under study	Visual modal	Visual modal
Addresser	*Coca-Cola* Algeria	*Coca-Cola* USA
Addressee	Algerian customers	American customers
Message	Having Couscous during the family reunion.	Having turkey during the Thanksgiving celebrations

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[442]Coca Cola. (2021, March 11th). ما يلمّنا في طابلة واحدة غير طعام الجمعة، بلا ما ننساو الكوكا-كولا الباردة. #اللمة_تحلى_مع_العايلة ♡ ☺. [Nothing can gather us around one table except Friday Kouskous. Not to forget mentioning Fresh Coca Cola. Gathering is better with family]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/2812493465665586 Consulted on: 16/04/2024

[443]Coca Cola. (2018, November 22nd). Heartland Coca Cola: Wishing you and your loved ones a Happy Thanksgiving from Heartland Coca-Cola #happythanksgiving. [Image]. Facebook. https://www.facebook.com/HeartlandCocaCola/photos/wishing-you-and-your-loved-ones-a-happy-thanksgiving-from-heartland-coca-cola-ha/510052679494437/?_rdr Consulted on: 16/04/2024

Contact	Social media - Meta	Social media - Meta
Context	Couscous dish for the family reunion.	Turkey dish for Thanksgiving.
Code	Non-verbal: local gastronomy	Non-verbal: local gastronomy
Decoding	**Inter-semiotic decoding:** local gastronomy is in introducing the Couscous dish. **Socio-cultural decoding:** Couscous dish is a cultural element of huge value to the Algerian people, simply because it is present in every family reunion and ceremony. **Impact decoding:** local gastronomy use has the effect of familiarity with the target culture and traditions.	**Inter-semiotic decoding:** local gastronomy is in introducing the turkey dish. **Socio-cultural decoding:** turkey dish refers to a special cultural celebration for the American people. **Impact decoding:** local gastronomy has the effect of closeness, to the American culture.
Transcreation application	**Coding analysis of advertisement 26:** transcreation application is in the use of the local gastronomy imagery that represents a core stone in each target culture. Transcreation application processes are inter-culture and an inter-semiotic. Therefore, transcreation is not always concerned with the parallel cultural correspondent search, unlike adaptation. Transcreation generates contents of inter-semiotic aspects that communicate effectively with the target audience. Transcreation in general makes use of any element of valid effect from culture repertoire or any other expression system, to create a message that sounds more authentic and original to the target audience. Therefore, transcreation processing is not mandatory parallel or linear. Any modal and any system of valid effect can be selected to create content as a form of translation.	

Analysis Table 16: The Transcreated Advertisement 26.

V.5.6 Local Dress Code

Advertisement 28: *Oppo A94 - Oppo* Algeria[444]

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[444]Oppo Algérie. (2021, July 16th). Des selfies parfaits avec la quad caméra AI 48 mégapixels du #OPPOA94 😎#ColorezVotreMoment #لون_اللحظة. [Image]. Instagram. https://www.instagram.com/p/CRZxy6uAEMR/ Consulted on: 16/04/2024

Advertisement 29: *Oppo Find X2 Pro - Oppo* Global[445]

Advertisement Number	Advertisement 28	Advertisement 29
Modality under study	Visual modal	Visual modal
Addresser	*Oppo* Algeria	*Oppo* Global
Addressee	Algerian customers	Global customers
Message	Demonstrating the local dress code through *Oppo* camera photography.	Demonstrating the casual dress code through *Oppo* camera photography.
Contact	Social media - Meta	Social media - Meta
Context	Demonstrating *Oppo* camera	Demonstrating *Oppo* camera
Code	Non-verbal: local dress code	Non-verbal: dress code
Decoding	**Inter-semiotic decoding:** the local dress code is in the demonstration of the female model (on the right) with a scarf, fashioned in a modern way, and the other female model (on the left), with a modest dress, too. **Socio-cultural decoding:** the dress code refers to the illustration of the Algerian identity, for being a Muslim country. **Impact decoding:** the dress code has the effect of attribution and identification.	**Inter-semiotic decoding:** the dress code is in the demonstration of the female model with a casual dress. **Socio-cultural decoding:** the casual dress code has no significance of religious meaning, in the advertisement content for global customers. **Impact decoding:** the dress code has the effect of casualty.
Transcreation application	**Coding analysis of advertisement 28:** transcreation application is in the use of a special dress code. It reflects on the religious attribution of Algeria. The scarf appearance in the image has the connotation of religion aspect. Moreover, the two advertisements are not opposing each other. Many women in Algeria dress similarly to the female model of the source version advertisement. However, the dress code of the female model,	

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[445]Oppo. (2020, November 13th). In every grain of sand, there is a story of the earth. Take your phone and tell your story. #ShotonOppo #OppoFindX2Pro #Oppomobilefr. [Image]. Instagram. https://www.instagram.com/p/CHhzk82HoAy/ Consulted on: 16/04/2024

	wearing a scarf or wearing modest clothes, is more impactful and effective, in the advertisement's communicative message. Transcreation, at this level, works on preference and effectiveness, instead of blurring the Algerian identity. To many Algerian people, the broadcasted content, including the advertisement content, should represent the Algerian culture, which is known for religion, modesty and conservative families. Even if the reality in fewer situations is more of a Western-influenced lifestyle in the dress code, however, the vast majority of the Algerian people are more sticking to their traditions and conservative norms. They criticise any content of rudeness and prefer introducing their local Algerian identity, instead.

Analysis Table 17: The Transcreated Advertisement 28.

V.5.7 Visual Tolerance

Advertisement 30: Swimsuit – *Kiabi* Algeria[446]
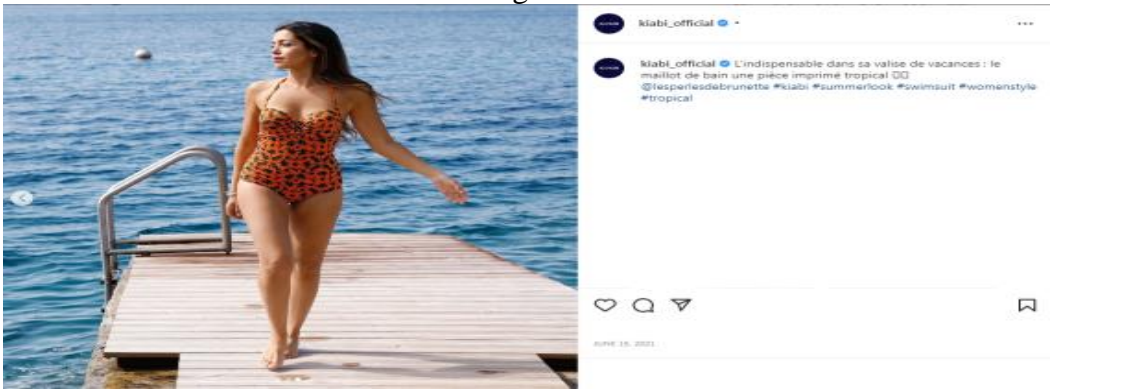
Advertisement 31: Swimsuit - *Kiabi* France[447]

Advertisement Number	Advertisement 30	Advertisement 31
Modality under study	Visual modal	Visual modal
Addresser	*Kiabi* Algeria	*Kiabi* France

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[446]Kiabi Algérie. (2021, June 18th). Il est temps d'aller bronzer n'est-ce pas ! Maillot de bain une pièce du XS au XL à 2700 DA. Haut de maillot de bain triangle du XS au XL à 2100 DA. Bas de maillot de bain du XS AU XL à 1000 DA. [Image]. Instagram. https://www.instagram.com/p/CQQXeODKc_t/ Consulted on: 16/04/2024

[447]Kiabi France. (2021, June 15th). L'indispensable dans sa valise de vacances : le maillot de bain une pièce imprimé tropical 🏝️🦎 @lesperlesdebrunette #kiabi #summerlook #swimsuit #womenstyle #tropical. [Image]. Instagram. https://www.instagram.com/p/CQJGV3BHWT6/ Consulted on: 16/04/2024

Addressee	Algerian customers	French customers
Message	Introducing summer outfits without the female model.	Introducing the female model wearing a summer outfit.
Contact	Social media - Meta	Social media - Meta
Context	Introducing summer outfit	introducing summer outfit
Code	Non-verbal: visual tolerance	Non-verbal: visual tolerance
Decoding	**Inter-semiotic decoding:** visual tolerance is in showing the bikini and the swimsuit without the female model putting them on her. **Socio-cultural decoding:** visual tolerance in Algeria refers to showing the summer outfit without the female model for decency and prudency reasons. Skin showing is not acceptable, religiously and culturally, in Algeria. It is a sin and a shame. **Impact decoding:** visual tolerance has the effect of respect and empathy to the target audience, for the religious and cultural attributions of Algeria.	**Inter-semiotic decoding:** visual tolerance is in exposing the female model with the swimsuit on her. **Socio-cultural decoding:** visual tolerance in France allows showing the female model with the summer outfit on her. Culturally, it is an acceptable behaviour, in France. **Impact decoding:** visual tolerance has the effect of freedom of body expression, according to the French culture.
Transcreation application	**Coding analysis of advertisement 30:** transcreation application is in showing the summer outfit without the female model. Transcreation at this level works on expressing decency and prudency concepts of the target culture. The transcreational processing takes the target expression poly-system as a reference, for communicating effectively with the target audience and according to their belief and ideology. Transcreation application processes are inter-semiotic and intercultural. Simply, because these processes decode and code again, for effectiveness of the visuals used in the transcreated version. The new creation makes sense to the target audience for the attributions that are taken into consideration, during the content creation. Religious morals are a paramount factor, in regulating and orienting the lifestyle of the Muslim community. These morals are also a reference for applying censorship in media and business regulations.	

Analysis Table 18: The Transcreated Advertisement 30.

V.5.8 Popular Figures

Advertisement 32: *Coca-Cola* in Arab World Cup Qatar - *Coca-Cola* Algeria[448]

Advertisement 33: *Coca-Cola* in World Cup Russia - *Coca-Cola* France[449]

Advertisement Number	Advertisement 32	Advertisement 33
Modality under study	Visual modal	Visual modal
Addresser	*Coca-Cola* Algeria	*Coca-Cola* France
Addressee	Algerian customers	French customers
Message	Algerian football players introduce *Coca-Cola* drink.	*Coca-Cola* supports the French football team.
Contact	Social media - Meta	Social media -Meta
Context	*Coca-Cola* in Arab World Cup - Qatar	*Coca-Cola* in World Cup - France
Code	Non-verbal: popular figures	Non-verbal: popular figures
Decoding	**Inter-semiotic decoding:** popular figures are the Algerian football players. **Socio-cultural decoding:** introducing the popular figures in the Algerian advertisement refers to having a huge influence on the target audience. Simply, because the	**Inter-semiotic decoding:** popular figures are the French football players. **Socio-cultural decoding:** introducing the popular figures in the French advertisement refers to creating a bond between the company and the

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[448]Coca Cola. (2017, January 15th). Ensemble, continuons à soutenir les Verts ‫ذوق اللحظة#الخضرة دعم نواصل ،معا‬. [Taste_Moment]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/1818790611702548 Consulted on: 16/04/2024

[449]Coca Cola France. (2018, July 15th). CHAMPPIIIIIIOOOOONNNNNS 🏆 CP Merci l'@equipedefrance de Football de nous faire vivre un rêve 😍. [Image]. Instagram. https://www.instagram.com/p/BlRBroZnykW/ Consulted on: 16/04/2024

	popular figures are already influencers, especially, when they are football champions. **Impact decoding:** introducing the popular figures has the effect of influence, in making *Coca-Cola* drinks popular and famous, too.	target audience, for supporting the same team. **Impact decoding:** popular figures use has the effect of persuasion on the target audience.
Transcreation application	**Coding analysis of advertisement 32:** transcreation application is in introducing *Coca-Cola* drink through the popular figures who are Algerian football players. Moreover, *Coca-Cola* advertisement always knows how to share the moment with the target audience. In this context, winning the Arab World Cup is a huge ceremony that brings joy and pride feelings to the Algerian people. Since *Coca-Cola* supports the national football team, all supporters become eventually interested in the company and its products. Transcreation at this point creates content that has a deep meaning and a valid effect. The Algerian football team has a wide popularity in the country. Therefore, the advertisement message comes with a maximum capacity of impact on the target audience. Transcreation is again using a familiar way of communicating with the target audience. As a result, we notice that transcreation processes are inter-semiotic and inter-cultural, for being very flexible in identifying the semiotic signs that carry the semantic information of meaning and effect.

Analysis Table 19: The Transcreated Advertisement 32.

V.5.9 Local Physical Features
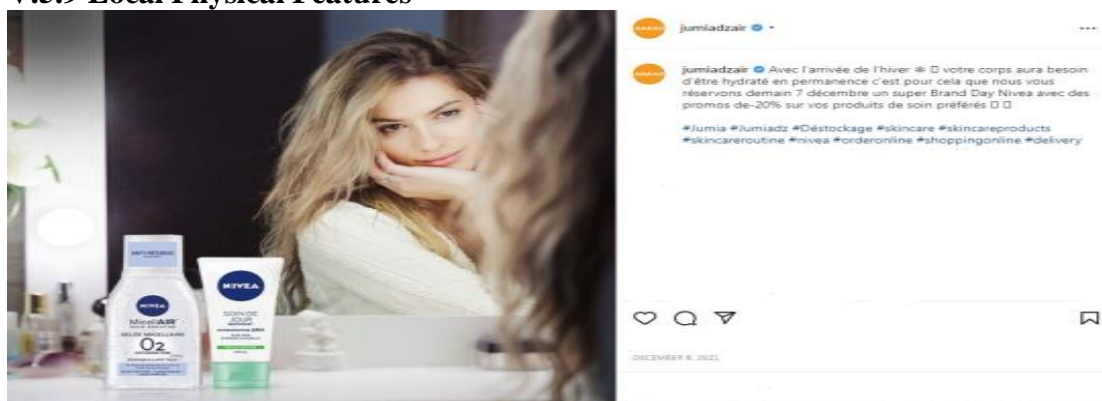
Advertisement 34: *Nivea* Products–*Jumia* Algeria[450]

[450]Jumia Algérie. (2021, October 6th). Avec l'arrivée de l'hiver ❄ ☁ votre corps aura besoin d'être hydraté en permanence c'est pour cela que nous vous réservons demain 7 décembre un super Brand Day Nivea avec des promos de-20% sur vos produits de soin préférés 😍 📷#Jumia #Jumiadz #Déstockage #skincare #skincareproducts #skincareroutine #nivea #orderonline #shoppingonline #delivery. [Image]. Instagram. https://www.instagram.com/p/CXJG07utDjo/ Consulted on: 16/04/2024

Advertisement 35: *Nivea* Products -*Jumia* Nigeria[451]

Advertisement Number	Advertisement 34	Advertisement 35
Modality under study	Visual modal	Visual modal
Addresser	*Jumia* Algeria	*Jumia* Nigeria
Addressee	Algerian customers	Nigerian customers
Message	*Jumia* introduces Nivea products through the female model of local physical features of Algeria (Mediterranean, in particular).	*Jumia* introduces Nivea products through the female model of local physical features of Nigeria.
Contact	Social media - Meta	Social media - Meta
Context	Introducing Nivea products	Introducing Nivea products
Code	Non-verbal: local physical features	Non-verbal: local physical features
Decoding	**Inter-semiotic decoding:** the female model, who has introduced Nivea products, has North African physical features. **Socio-cultural decoding:** introducing the advertisement through people with local physical features refers to the exclusivity of the advertisement message. **Impact decoding:** local physical features used have the effect of familiarity.	**Inter-semiotic decoding:** the female model, who has introduced Nivea products, has central and south African physical features. **Socio-cultural decoding:** introducing the local physical features in the advertisement refers to the exclusivity of the message. **Impact decoding:** local physical features used have the effect of familiarity.
Transcreation application	**Coding analysis of advertisement 34:** transcreation application introduces the advertisement visual content through the female model of local physical features. Transcreation works on localising the content, on so many levels. As a result, it creates familiarity, exclusivity and directness of the advertisement communicative message, when addressing the target audience.	

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[451]Jumia Nigeria. (2021, September 8th). Wear your skin with pride 😍. Enjoy up to 40% off and free delivery on Nivea products all day tomorrow. 📷: @teminikan__. [Image]. Instagram. https://www.instagram.com/p/CTkvysesXuH/ Consulted on: 16/04/2024

	Therefore, the transcreated advertisement content appears very natural, in other words, very original. The transcreational processing is beyond the direct translational act. Simply, because it works as the first creation of the source version through free editing and the idea elaboration that generate new content for each target audience.

Analysis Table 20: The Transcreated Advertisement 34.

V.5.10 National Colour

Advertisement 36: *Coca-Cola* Real Magic - *Coca-Cola* Algeria[452]

Advertisement 37: *Coca-Cola* Real Magic - *Coca-Cola* France[453]

Advertisement Number	Advertisement 36	Advertisement 37
Modality under study	Visual modal	Visual modal
Addresser	*Coca-Cola* Algeria	*Coca-Cola* French
Addressee	Algerian customers	French customers
Message	Highlighting the green colour as a visual element, for being the national colour of Algeria.	Introducing the blue colour as a visual element, for being the national colour of France.
Contact	Social media - Meta	Social media - Meta
Context	Demonstrating the national colour of Algeria	Demonstrating the national colour of France
Code	Non-verbal: national colour	Non-verbal: national colour
Decoding	**Inter-semiotic decoding:** the *Coca-Cola* official colour	**Inter-semiotic decoding:** the national colour of France (blue)

[452]Coca Cola Algérie. (2021, November 11th). مابقاش قدّ اللّي فات و نحقّقو حلمنا. بالتّوفيق للخضر ! [Not much has left to realise our dream. Good Luck the Green]. DZ#realmagic #CocaColaDZ #Foot #EquipeNational #DzFoot. [Image]. Instagram. https://www.instagram.com/p/CWJK-5ZITg3/ Consulted on: 16/04/2024

[453]Coca Cola France. (2021, October 7th). Célébrez la magie des Bleus avec Coca-Cola ! [Image]. Instagram. https://www.instagram.com/p/CUuExeFsJLV/ Consulted on: 16/04/2024

	(red) surrounds the national colour of Algeria (green) in the visual representation of the advertisement. **Socio-cultural decoding:** the national colour use refers to the closeness to the local culture and society. **Impact decoding:** the national colour used in the advertisement message has the effect of patriotism and pride.	comes framed from the bottom with *Coca-Cola's* official colour (red). On top of that, Real Magic also refers to Real Madrid football team, illustrating, in the advertisement, with the visual element 'Benzema', as a player of double contract (France and Spain). **Socio-cultural decoding:** the national colour use refers to the social and cultural inclusion in France. **Impact decoding:** the national colour use in the advertisement has the effect of affiliation and union among the French people.
Transcreation application	**Coding analysis of advertisement 36:** transcreation application highlights the national colour of Algeria (green) as a visual element in the advertisement content. It is important to note that the source version is not at any point opposing the transcreated version. The transcreational processing at this stage works on introducing content, exclusivity to the target audience. The demonstration of the semiotic sign (national colour) delivers a communicative message of meaning and effect. It expresses the pride and patriotism to the Algerian people. Moreover, it identifies the social attribution of Algeria. As noticed, transcreation manages to create content that has a special meaning and helps creating an emotion by all means too, to the target audience. Transcreation processes are inter-cultural and inter-semiotic (inter-visual). The latter can also be called the intra-modal translation.	

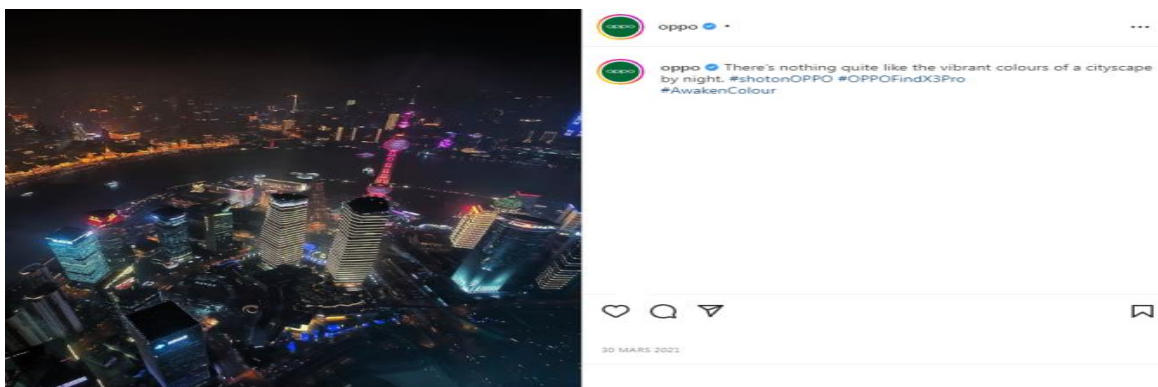Analysis Table 21: The Transcreated Advertisement 36.

V.5.11 Local Architecture

Advertisement 38: Shot-On *Oppo* - *Oppo* Algeria[454]

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[454]Oppo Algérie. (2021, May 30th). Alger la Blanche...en noir et blanc 😊. 📷 @safaa_belghazali #shotonOPPO #OPPO. [Image2]. Instagram. https://www.instagram.com/p/CPfw_LFIeFu/ Consulted on: 16/04/2024

Advertisement 39: Shot-On *Oppo* - *Oppo* China[455]

Advertisement Number	Advertisement 38	Advertisement 39
Modality under study	Visual modal	Visual modal
Addresser	*Oppo* Algeria	*Oppo* China
Addressee	Algerian customers	Chinese customers
Message	Introducing *Oppo* camera quality by demonstrating Algiers's local architecture.	Introducing *Oppo* camera quality by demonstrating Shanghai's local architecture.
Contact	Social media - Meta	Social media - Meta
Context	Shot-on *Oppo*	Shot-on *Oppo*
Code	Non-verbal: local architecture	Non-verbal: local architecture
Decoding	**Inter-semiotic decoding:** the local architecture element is in demonstrating *La Grande Poste* building, in Algiers city. **Socio-cultural decoding:** local architecture use in the advertisement refers to localisation. **Impact decoding:** the local architecture use has the effect of proximity.	**Inter-semiotic decoding:** the local architecture element is in demonstrating Shanghai city skyscrapers. **Socio-cultural decoding:** local architecture use in the advertisement refers to closeness and exclusivity. **Impact decoding:** the local architecture has the effect of familiarity and nationalism.
Transcreation application	**Coding analysis of Advertisement 38:** transcreation application is in the use of the local architecture as a visual representation, to deepen the meaning of the advertisement message. Transcreation is the most recommended translation technique when it comes to manifesting localisation, in the advertisement content. *Oppo*, as a foreign mobile company, introduces an advertisement content that demonstrates one of the artistic architectural buildings in Algeria, to promote for the mobile camera quality. In other words, it is a double-standard effect, on the target client for illustrating with familiarity of the building visuals and modernity of the camera use. The advertisement's communicative message has further dimensions. It provides the ||

[455]Oppo. (2022, March 20th). There's nothing quite like the vibrant colours of a cityscape by night #ShotOnOppo #OppoFindX3Pro #AwakenColour. [Image]. Instagram. https://www.instagram.com/p/CNCesWbn4Lb/ Consulted on: 16/04/2024

	meaning of closeness to the target audience and the valid effect. These concepts, taken from the target expression poly-system, work on creating an original advertisement, even though it has been transcreated. Transcreation application processes are localisation, inter-content and inter-modal translation.

Analysis Table 22: The Transcreated Advertisement 38.

V.5.12 Local Monument

Advertisement 40: *Oppo* Mobile - *Oppo* Algeria[456]
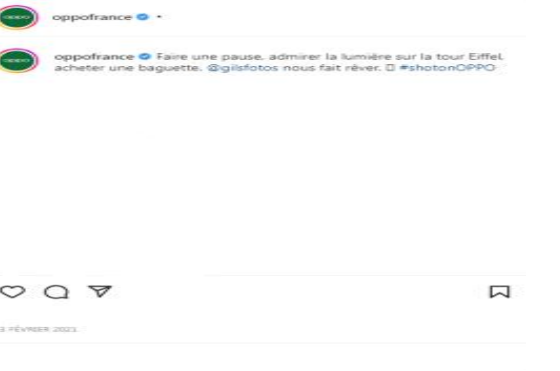
Advertisement 41: *Oppo* Mobile - *Oppo* Global[457]

Advertisement Number	Advertisement 40	Advertisement 41
Modality under study	Visual modal	Visual modal
Addresser	*Oppo* Algeria	*Oppo* France
Addressee	Algerian customers	French customers
Message	Introducing *Oppo* camera quality by demonstrating the local monument of Algeria, *Maqam Shaheed*. Translation: [The martyr's statue]	Introducing *Oppo* camera quality by demonstrating the local monument of France: *La Tour Eiffel*.
Contact	Social media - Meta	Social media - Meta
Context	*Oppo* mobile	*Oppo* mobile
Code	Non-verbal: local monument	Non-verbal: local monument

[456]Oppo Algérie. (2021, May 30th). Alger la Blanche...en noir et blanc😁. 📷 @safaa_belghazali #shotonOPPO #OPPO. [Image1]. Instagram. https://www.instagram.com/p/CPfw_LFIeFu/ Consulted on: 16/04/2024

[457]Oppo France. (2021, February 3rd). Faire une pause, admirer la lumière sur la tour Eiffel, acheter une baguette. @gilsfotos nous fait rêver. 😍 #shotonOPPO. [Image]. Instagram. https://www.instagram.com/p/CK04MpKjzvs/ Consulted on: 16/04/2024

Decoding	**Inter-semiotic decoding:** the local monument use is in demonstrating *Maqam Shaheed*, [the martyr's statue]. **Socio-cultural decoding**: using the local monument *Maqam Shaheed* refers to introducing one of the cultural heritage materials, in Algeria. **Impact decoding:** the local monument has the effect of pride for demonstrating the symbol of the heroic history of Algeria to the target audience.	**Inter-semiotic decoding:** the local monument use is in demonstrating *La Tour Eiffel*. **Socio-cultural decoding:** using the local monument La Tour Eiffel refers to demonstrating one of the artistic cultural monuments. **Impact decoding:** using the local monument has the effect of showing the art of the French cultural heritage.
Transcreation application	**Coding analysis of advertisement 40:** transcreation application is in the use of the local monument, *Maqam Shaheed* [Martyr's Statue], to refer to the closeness to the target audience. The transcreational processing has made the selection of introducing the monument of historical connotation, whereas the source version has introduced a monument of attraction, in France. As noticed, transcreation is making use of semantic and semiotic signs from the target expression poly-system to create a meaningful and an impactful advertisement communicative message. The parallel correspondence of the visual elements is not necessary, at this point, simply because transcreation chooses the most impactful communicative expression, instead of tying the transcreational processing to the search for parallelism of the cultural concept.	

Analysis Table 23: The Transcreated Advertisement 40.

V.5.13 Local Geography Imagery
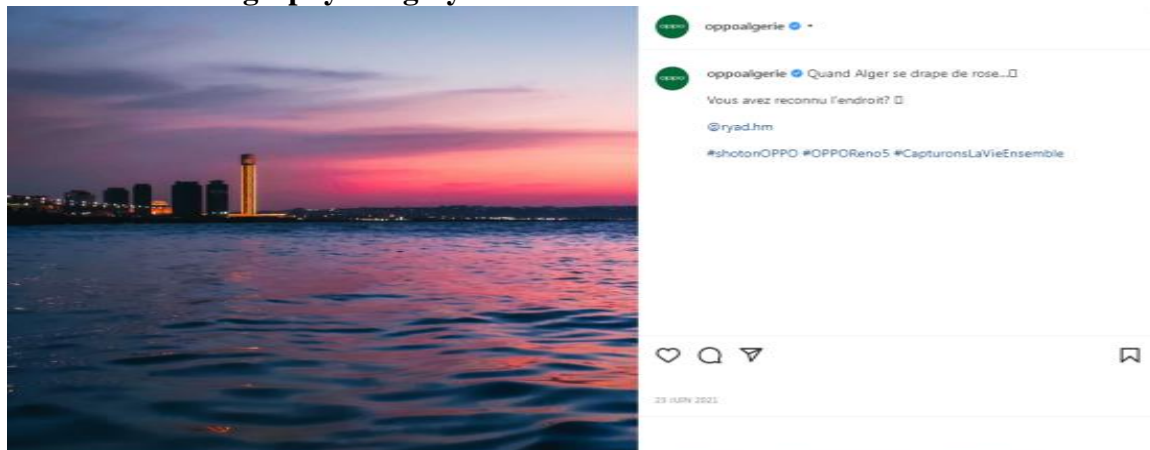
Advertisement 42: Algiers City - *Oppo* Algeria[458]
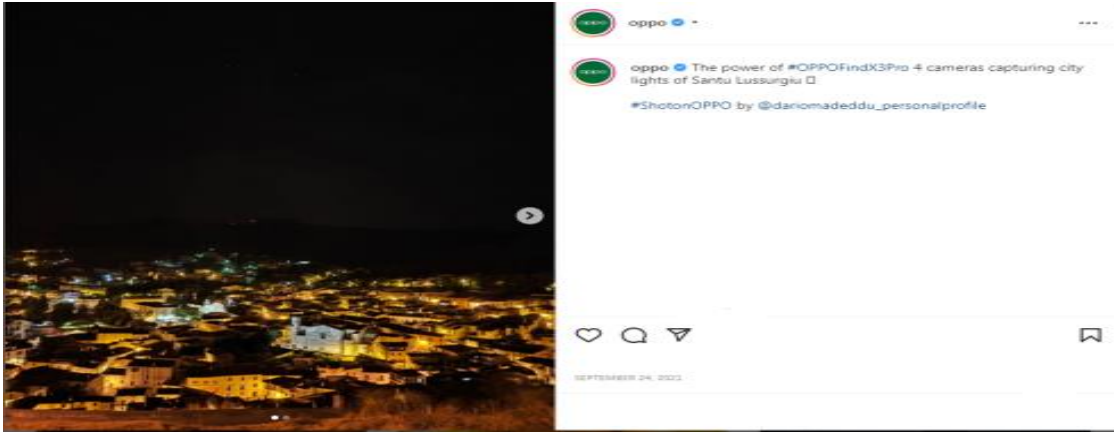
Advertisement 43: Santu Lussurgiu village - *Oppo* Global[459]

Advertisement Number	Advertisement 42	Advertisement 43
Modality under study	Visual modal	Visual modal
Addresser	*Oppo* Algeria	*Oppo* global
Addressee	Algeria customers	Global customers
Message	Demonstrating *Oppo* camera quality by taking photos of the local geography of Algiers city in Algeria.	Demonstrating *Oppo* camera quality by taking photos of the local geography of Santu Lussurgiu village in Italy.
Contact	Social media - Meta	Social media - Meta
Context	Oppo phone camera quality	Oppo phone camera quality
Code	Non-verbal: local geography	Non-verbal: local geography
Decoding	**Inter-semiotic decoding:** local geography imagery is in taking photos of Algiers city. **Socio-cultural decoding:** local geography used in the advertisement refers to the closeness to the target audience. **Impact decoding:** local geography use has the effect of exclusivity and localisation.	**Inter-semiotic decoding:** local geography imagery is in taking photos of Santu Lussurgiu city. **Socio-cultural decoding:** local geography use is in demonstrating the Italian village, which is a mediaeval city. The visual element refers to the illustration of the world's historical heritage. **Impact decoding:** local geography use has the effect of globalisation and inclusiveness.
Transcreation application	**Coding analysis of advertisement 42:** transcreation application is in the use of local geography imagery in the advertisement to localise the content from different angles. The transcreational processing works on creating an exclusive advertisement that has an identified, explicit and powerful effect on the target audience, mainly when connecting them tightly to their home country, where the sense of patriotism and nationalism is very high. The transcreator is aware of the fact that the Algerian people belong to a high-context communication culture. Therefore, the change,	

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[459]Oppo. (2022, September 24th). The power of #OppoFindX3Pro 4 Cameras Capturing city light of Santu Lussurgiu. [Image]. Instagram. https://www.instagram.com/p/CUM8qa0tK9W/ Consulted on: 16/04/2024

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	also called the transcreational processing, comes in form of authenticity and exclusivity, to express localisation, through the transcreation of the advertisement visual content.

Analysis Table 24: The Transcreated Advertisement 42.

V.6 Analysing the Aural Communication Modal

The transcreated advertisement can also be auditory. Transcreation chooses, based on the local aural expression system, the most meaningful and impactful sounds to convey the advertisement's communicative message. Two 02 cases introduce the study of the aural modal in the transcreated advertisement content, in Algeria. They are as follows:

- Multilingualism (the hybrid multi-lingual expression system, in Algeria) and local music.

V.6.1 Multilingualism

Advertisement 44: *Dirou El-Hedda* [Do the move] - *Coca-Cola* Algeria[460]

Advertisement 45: *Wavin' Flag* (Spanish version) – *Coca-Cola* Spain[461]

Advertisement Number	Advertisement 44	Advertisement 45
Modality under study	Aural modal	Aural modal
Addresser	*Coca-Cola* Algeria	*Coca-Cola* Spain
Addressee	Algerian customers	Spanish customers
Message	*Coca-Cola* supports the Algerian football team	*Coca-Cola* supports the football teams
Contact	Internet - YouTube	Internet - YouTube
Context	*Dirou El-hedda* song [Do the move]	*Wavin' Flag* song

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[460]Coca Cola Algérie. (2019, July 16th). Coca-Cola Algerie - Dirou Elhedda [Make the Move]. [Video]. Youtube. https://www.youtube.com/watch?v=gz1WWlB8gqk Consulted on: 16/04/2024
[461]Coca Cola. (2010, February 23rd). K'naan Warsame: Wavin Flag (Coca Cola Spanish Celebration Mix) - K'Naan feat David Bisbal. [Video]. Youtube. https://www.youtube.com/watch?v=5OeXJRqVlVY&t=88s Consulted on: 16/04/2024

Code	Verbal: multilingualism (Algerian hybrid multi-lingual system)	Verbal: multilingualism (English and Spanish)
Decoding	**Inter-semiotic decoding:** multilingualism use is in:	**Inter-semiotic decoding:** multilingualism use is in:
	"احنا شبان،	*"[Intro]*
	قلبنا يخبط غير على النجمة والهلال.	*Oh-oh-oh-oh-oh*
	نفرطوا فيهم، هذا الشي محال.	*Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh*
	محال نقولوا محال،	*Oh-oh-oh-oh-oh*
	معاك كيما كان الحال،	*Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh*
	ما نصبرش على دزاير ديما فيدال.	*[Verso 1: K'naan & David Bisbal]*
	قولوا معايا قاع،	*Give me freedom, give me fire*
	Vival'Algérie ،	*Give me reason, take me higher*
	mi amoré نتيا	*See the champions*
	من بارتو رانا جينا،	*Take the field now*
	خاوة عليها تلقينا .	*You'll be fighters*
	Viva l'Algérie,	*Make us feel proud*
	mi amoré الخضرا	*En las calles muchas manos*
	نعيشو ليام الزينا،	*Levantadas, celebrando*
	غير انت لي تحركينا،	*Una fiesta sin descanso*
	أولي أولا أولي أولا،	*Los países como hermanos*
	قلنا وبليمين حلفنا،	*Canta y une tu voz*
	أولي أولا أولي أولا،	*Grita fuerte que te escuche el sol*
	مالسما ما يطيح علامنا،	*El Partido ya va acomenzar*
	أولي أولا أولي أولا،	*Todos juntos vamos a ganar*
	قلنا وبليمين حلفنا،	*[Coro: David Bisbal & K'naan]*
	أولي أولا أولي أولا،	*Unidos seremos grandes, seremos fuertes*
	مالسما ما يطيح علامنا،	*Somos un pueblo, bandera de libertad*
	التيفو أولي أولا ليجان قاع اتغني،	*Que viene y que va, que viene y que va*
	الحفلة بالكوكا كولا مع الخضرا أبوني.	*Que viene y que va, que viene y que—*
	La fiesta نديروها	*When I get older, I will be stronger*
	في كل حوما وفي كل دار	*They'll call me freedom just like a waving flag*
	goal goal معولين نجبيوها،	*So, wave your flag, now wave your flag*
	قلوبنا نار.	*Now wave your flag, now wave your flag*
	Nti lkalb ou nti la3mor,	*Now wave your flag, now wave your flag (Wave)*
	à la vie à la mort.	*Now wave your flag oh-oh-oh*
	l'Algerie mi amor,	*[Post-Coro]*
	nti lkalb ou nti la3mor,	*Oh-oh-oh-oh-oh*
	à la vie à la mort,	*Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh*
	l'Algérie mi amor.	*Oh-oh-oh-oh-oh*
	أولي أولى أولي أولا،	*Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh*
	قلنا وبليمين حلفنا،	*[Verso 2: David Bisbal & K'naan]*
	أولي أولا أولي أولا	*Danos vida, danos fuego*
	مالسما ما يطيح علامنا،	*Que nos llevealo alto*
	أولي أولا أولي أولا،	*Campeones, o vencidos*
	مع كوكا كولا.	*Perounidos a intentarlo*
	كوكا كولا،	*In the streets are exalted people*
	كلنا مع الخضرا".	*As we lose our inhibitions*
	Translation: [We are the guys, whose hearts only pomp for the star and the crescent. It is impossible to lose our passion for support. Impossible, we say it again. We are always with you, no matter what. I	*Celebretion is around us*
		Every nation all around us (Oh)
		[Puente: K'naan & David Bisbal]
		Singing forever young

	will not lose my patience for Algeria. I am forever loyal. Say it all with me 'Viva l'Algérie'. You are 'mi amoré'. From everywhere, we have come. We are all brothers, gathered for it. 'Viva l'Algérie', the 'green team' is 'mi amoré'. We live our best days, only you can make us move. 'Olé ola Olé ola, we have said it, and we have even taken the oath. 'Olé ola olé ola'. From the sky, our flag will not fall. 'Olé ola olé ola, we have said it, and we have even taken the oath. 'Olé ola olé ola'. From the sky, our flag will not fall. 'Tifo olé ola', all guys sing. The party is with Coca-Cola. Join us! We are doing 'La fiesta' in every neighbourhood and in every home. We are determined to have it. 'Goal, goal', our hearts are on fire. You are the heart and the life, 'à la vie à la mort', l'Algérie mi amor. You are the heart and the life, 'à la vie à la mort', l'Algérie mi amor. 'Olé ola olé ola, we have said it, and we have even taken the oath. 'Olé ola olé ola'. From the sky, our flag will not fall. 'Olé ola Olé ola' with Coca-Cola. Coca-Cola, we are all with the green team].	*Singing songs underneath the sun (Ah, ah-ah-ah, ah)* *Let's rejoice to the beautiful game* *And together at the end of day* *We all say* *[Coro: David Bisbal & K'naan]* *Unidos seremos grandes, seremos fuertes* *Somos un pueblo, bandera de libertad* *Que viene y que va, que viene y que va* *Que viene y que va, que viene y que—* *When I get older, I will be stronger* *They'll call me freedom just like a waving flag* *So, wave your flag, now wave your flag* *Now wave your flag, now wave your flag* *Now wave your flag, now wave your flag (Wave)* *Now wave your flag oh-oh-oh* *[Post-Coro:]* *Oh-oh-oh-oh-oh* *Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh* *Oh-oh-oh-oh-oh* *Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh* *[Coro: David Bisbal & K'naan]* *Unidos seremos grandes, seremos fuertes* *Somos un pueblo, bandera de libertad* *When I get older, I will be stronger* *They'll call me freedom just like a wavinflag* *So, wave your flag, now wave your flag* *Now wave your flag, now wave your flag* *Now wave your flag, now wave your flag* *Now wave your flag oh-oh-oh* *[Outro: K'naan]* *Oh-oh-oh-oh-oh* *Oh-oh-oh-oh-oh-oh-oh-oh-oh-oh* *And everybody will be singing* *Oh-oh-oh-oh-oh* *Oh-oh-oh-oh-oh-oh-oh-oh-oh* *Every of us will be singing'* [462]
	Socio-cultural decoding: using multilingualism in Algeria, in its hybrid form (a combination of all of the Algerian dialect, French, Spanish, Italian and English) refers to the openness of the	**Socio-cultural decoding:** multilingualism in Spain refers to the openness to the global culture when using English.

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[462]Genius website. (2023 updates). Knaan and Davis Bisbal: Wavin Flag. Available at: https://genius.com/Knaan-and-david-bisbal-wavin-flag-coca-cola-spanish-celebration-mix-lyrics Consulted on: 16/04/2024

Algerian people to the neighbour Europe's culture. It does also express the willingness of the Algerian culture to be receptive to the foreign culture, mainly of the linguistic aspects input. **Impact decoding:** multilingualism has the effect of demonstrating the Algerian cultural flexibility. It is always capable of being receptive and originally creative as well, in many forms of transcription, code-mixing and code-switching. The target audience has the feeling of being a part of the world, and not excluded, because of the linguistic obstacles.	**Impact decoding:** multilingualism use has the effect of modernism and globalisation.
Transcreation application	**Coding analysis of advertisement 44:** transcreation application, at this stage, is taking a huge part of the target expression poly-system, by manifesting the creative fusion between the foreign and the local. It is important to note that the foreign elements are words from foreign languages. However, their use justifies the historical and the cultural influences on the Algerian people. Transcreation is creating a hybrid expression model that carries a very powerful communicative message in the advertisement. The attempt at the inclusiveness of the target customers is obvious. The transcreational processing is making use of inter-lingual, trans-lingual, trans-cultural, foreignisation and domestication in the same model, to create an original model of communication, identified as hybrid. Simply, because the target linguistic recipient is from a receptive culture. Understanding the mechanism of the target expression poly-system is one of the mastery skills that the transcreator must have, to create flexible communicative content.

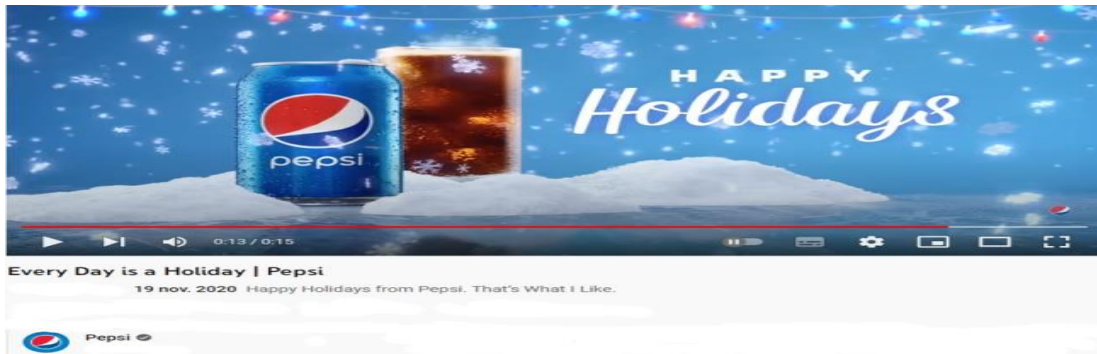Analysis Table 25: The Transcreated Advertisement 44.

V.6.2 Local Music

Advertisement 46: *Men Zinou Nhar Lyoum* song [How Beautiful Today Is] - *Pepsi* Algeria[463]

[463]Pepsi Algérie. (2021, May 13th). Pepsi vous souhaite un eid moubarak! بيبسي تتمنى لكم عيد مبارك Pepsi# #EidAlFitr. [Video]. Instagram. https://www.instagram.com/tv/COzq1BPt7zX/ Consulted on: 16/04/2024

Advertisement 47: *Every Day is a Holiday* song - *Pepsi* Global[464]

Advertisement Number	Advertisement 46	Advertisement 47
Modality under study	Aural modal	Aural modal
Addresser	*Pepsi* Algeria	*Pepsi* global
Addressee	Algerian customers	Global customers
Message	Drinking *Pepsi* during Eid Fitr [the Breaking Fast festival] celebrations.	Drinking *Pepsi* during Christmas celebrations.
Contact	Social media - Meta	Internet - YouTube
Context	Drinking Pepsi for Islamic religious holidays	Drinking Pepsi for Christian religious holidays
Code	Verbal: Shae'bi music [the Country music style]	Verbal: Pop music
Decoding	**Inter-semiotic decoding:** local music use is in the song *Men Zinou Nhar Lyoum*. Translation: [How Beautiful Today Is]. **Socio-cultural decoding:** the song belongs to the Shae'bi genre, which means the Country music style. It is a part of the Raï musical culture in Algeria. **Impact decoding:** the song has a very special effect on the Algerian target audience. Simply, because it is an anthem in every Eid festival.	**Inter-semiotic decoding:** local music use is in the song *Every Day Is a Holiday*. **Socio-cultural decoding:** the song belongs to the Pop genre. It is a part of the American music culture. **Impact decoding:** despite being an American song, it has gained global success. Simply, because it is played in every Christmas holiday. The effect is not only for religious celebration but also for celebrating the New Year for the global culture.
Transcreation application	**Coding analysis of advertisement 46:** transcreation application is in the use of the local music through the song *Men Zinou Nhar Lyoum* [How Beautiful Today Is], which belongs to the Raï genre in Algeria. Transcreation application processes are in inter-culture, inter-semiotic, inter-modal, inter-system translations and localisation. Simply, because the local Algerian music has a deep effect on the target audience. As a fact, the song is a culture	

[464]Pepsi. (2020, November 19th). Every Day is a Holiday | Pepsi. [Video]. Youtube. https://www.youtube.com/watch?v=3UOx99SJs04 Consulted on: 16/04/2024

	icon. It has links to the event of celebrating Eid in Algeria through playing this special song for years. It is just the must-play and the unavoidable song for such an occasion.

Analysis Table 26: The Transcreated Advertisement 46.

V.7 Analysing the Spatial Communication Modal

Spatial advertisement can also be transcreated. The space framing can be a used mode to convey the advertisement message. The study has introduced three 03 cases. They are:

- Salons and exhibitions advertising, location-based advertising and on-site point-of-sale advertising.

V.7.1 Salons and Exhibitions Advertising

Advertisement 48: Algerian Stand–*58th Paris International Agriculture Salon*[465]

Advertisement 49: France Stand - *58th Paris International Agriculture Salon*[466]

Advertisement number	Advertisement 48	Advertisement 49
Modality under study	Spatial modal	Spatial modal
Addresser	*58th Paris International Agriculture Salon*: Algeria Stand	*58th Paris International Agriculture Salon*: France Stand
Addressee	Algerian/International customers	French/International customers
Message	Advertising for the Algerian goods (vegetables and fruits) in the show room	Advertising for the French goods (pigs) in the show room
Contact	Internet: on-site/ website	Internet: on-site/ website

[465]Salon International de l'Agriculture. (2022, February 27th). Agriculture : 37 exposants algériens au Salon international de l'agriculture de Paris. [Image]. Dknews website. https://www.dknews-dz.com/article/150266-agriculture-37-exposants-algeriens-au-salon-international-de-lagriculture-de-paris.html Consulted on: 16/04/2024

[466]International Agriculture Salon. (2022, Februay 26th). France Stand - 58th International Agriculture Fair held in Paris. [Image] Website: https://www.globaltimes.cn/page/202202/1253275.shtml. Available at: https://www.globaltimes.cn/Portals/0/attachment/2022/2022-02-27/9eae8892-33a9-4981-b683-3206ae3f2f83.jpeg Consulted on: 16/04/2024

Context	*58th Paris International Agriculture Salon*	*58th Paris International Agriculture Salon*
Code	Verbal: Algeria's stand	Verbal: France's stand
Decoding	**Inter-semiotic decoding**: Algeria stand advertises for the Algerian products (vegetables and fruits). **Socio-cultural decoding:** Algeria's stand has represented the target country according to the local culture and the local economy reality. **Impact decoding:** Algeria's stand illustrates the familiar consumption habits effect to the Algerian customers for introducing Halal goods that reflects on the local consumption habits of Algeria.	**Inter-semiotic decoding:** France stand advertises for French products (pigs). **Socio-cultural decoding:** France stand represents the target country according to the local culture and the local economy reality. **Impact decoding:** France's stand illustrates the familiar consumption habits effect to the French people, for introducing pigs to reflect on the local reality of the economic activity.
Transcreation application	**Coding analysis of figure 48:** transcreation application is in the use of content that reflects on the local economic reality of the target country. Algeria stands gives a lucid image concerning the target culture, simply because the Islamic dietary rules have regulated the economic activity. Algeria can display food of Halal mark, which is in contrast to forbidden food such as pigs/pork. Transcreation application processes is in inter-semiotic, inter-cultural, inter-content translations and localisation. The transcreated advertisement gives different semantic information than of the source, because it creates the effect of trust, healthiness and respect to the Algerian customers concerning the products on display.	

Analysis table 27: The Transcreated Advertisement 48.

V.7.2 Location-based Advertising

Advertisement 50: Jumia Food - *Jumia* Algeria[467]

[467]Jumia Food Algérie. (2021, November 22nd). Jumia Food a le plaisir de vous annoncer qu'à partir d'aujourd'hui on livre à Constantine #Jumia #Jumiafood #Jumiadz #Blackfriday #Jumiablackfriday #blackfridaykolyoum #dz #promo #yummy. [Image]. Instagram. https://www.instagram.com/p/CWk82pyoHtc/ Consulted on: 16/04/2023

Advertisement 51: *Jumia Food - Jumia* Nigeria[468]

Advertisement number	Advertisement 50	Advertisement 51
Modality under study	Spatial modal	Spatial modal
Addresser	*Jumia* Algeria	*Jumia* Nigeria
Addressee	Algerian customers	Nigerian customers
Message	Food delivery to Constantine city in Algeria.	Food delivery in Nigeria.
Contact	Social media - Meta	Social media - Twitter
Context	*Jumia* food delivery	*Jumia* food delivery
Code	Verbal: location-based delivery	Verbal: location-based delivery
Decoding	**Inter-semiotic decoding:** location-based advertising is in delivering food in Constantine city in Algeria. **Socio-cultural decoding:** location-based advertising refers to the accessibility and proximity to local customers. **Impact decoding:** location-based advertising has the effect of localisation on the target clients.	**Inter-semiotic decoding:** location-based advertising is in delivering food in Nigeria. **Socio-cultural decoding:** location-based advertising refers to the closeness to the local customers. **Impact decoding:** location-based advertising has the effect of localisation.
Transcreation application	**Coding analysis of advertisement 50:** transcreation application is in the use of location-based advertising. The transcreational processing is a content creation that involves localisation and proximity to the target audience. Transcreation works on creating the effect of realness and authenticity through localisation and inter-spatial processing. Transcreation's purpose in each version is creating a possibility of reachability through different contexts and in different locations.	

Analysis Table 28: The Transcreated Advertisement 50.

[468]Jumia Food Nigeria. (2016, September 30th). Get free delivery on your Lunch orders when you use the Jumia Food Delivery filter on your platform! Don't be a last-man. #Foodie #delivery. [Image]. Twitter. https://twitter.com/JumiaFoodNG/status/781835656163188737/photo/1 Consulted on: 16/04/2023

V.7.3 Onsite Point of Sale Advertising

Advertisement 52: *Coca-Cola* in National Park *Bouchaoui*, Algiers - *Coca-Cola* Algeria[469]

Advertisement 53: *Coca-Cola* in Olympic Games Sports Complex, China - *Coca-Cola* China[470]

Advertisement number	Advertisement 52	Advertisement 53
Modality under study	Spatial modal	Spatial modal
Addresser	*Coca-Cola* Algeria	*Coca-Cola* China
Addressee	Algerian customers (park visitors in particular)	International customers (sports complex visitors in particular)
Message	Onsite point of sale of *Coca-Cola* drinks in Algiers.	Onsite point of sale of *Coca-Cola* drinks in Beijing.
Contact	Social media - Meta	Internet - website
Context	Onsite point of sale	Onsite point of sale
Code	Verbal: onsite point of sale	Verbal: onsite point of sale
Decoding	**Inter-semiotic decoding:** the onsite point of sale is advertising for *Coca-Cola* drinks in *Bouchaoui* National Park, in Algiers.	**Inter-semiotic decoding:** the onsite point of sale is advertising for *Coca-Cola* drinks in the sports complex, in Beijing.

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[469]Coca Cola. (2015, August 31st). Coca-Cola. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/1627911170790494 Consulted on: 16/04/2024

[470]Coca Cola. (2018, February 23rd). Coca-Cola and the Olympic Games celebrate 90 years of partnership: International Olympics Committee. [Image]. Available at Olympics website: https://img.olympics.com/images/image/private/t_s_16_9_g_auto/t_s_w1920/f_auto/primary/qoxjdxpmxekz bwyeleel. Website: https://olympics.com/ioc/news/coca-cola-and-the-olympic-games-celebrate-90-years-of-partnership Consulted on: 16/04/2024

	Socio-cultural decoding: the onsite point of sale advertising refers to the proximity of the company to the target clients. **Impact decoding:** the onsite point of sale has the effect of direct and non-intermediated communication with the target customers.	**Socio-cultural decoding:** the onsite point of sale advertising refers to the closeness and sharing the moment of the sports event with the target customers. **Impact decoding:** the onsite point of sale has the effect of proximity and presence.
Transcreation application	**Coding analysis of advertisement 52:** transcreation application is in the use of the onsite point of sale advertising to create a possibility for direct communication to take place. The proximity and the closeness of the company to the target customers have a huge effect on reachability and relations creation. The transcreational processing is in localisation for creating a local site for sales. The spatial modal used is in the national park space to advertise Coca-Cola drinks. Transcreation does not only work on traditional communication modalities. The spatial communication modal is also included. It is important to note that the spatial modal was the first modal to use, in the most traditional communication possibilities and even advertisements, before the invention of any sort of media. It is a very effective and persuasive modal because it is closer to the customers and their reality circumstances. Communication is of a natural type. The customers' reactions are not diachronic in this type of advertising, but synchronic.	

Analysis Table 29: The Transcreated Advertisement 52.

V.8 Analysing the Gestural Communication Modal

In a visual or a spatial mode, the gestural advertising is transcreated based on the local expression poly-system; mainly based on the local culture system. Body language, gestures and movements in particular are expressions that convey meaning and valid effect to the target audience, too. The study has introduced two 02 cases. They are as follows:

- Body positioning and posture preference, according to the local culture of Algeria.

V.8.1 Body Positioning

Advertisement 54: Summer Buoy –*Kiabi* Algeria[471]

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[471]Jumia Dzair. (2020, August 16th). Profitez de l'été 😎 Modèle: Bestway Bouée Gonflable Flamand Rose #été #summer #beach #swimming #swimingpool #boué. [Image]. Instagram. https://www.instagram.com/p/CD9ntBLCVtu/ Consulted on: 16/04/2024

Advertisement 55: Summer Buoy - *Kiabi* France[472]

Advertisement number	Advertisement 54	Advertisement 55
Modality under study	Gestural modal	Gestural modal
Addresser	*Kiabi* Algeria	*Kiabi* France
Addressee	Algerian customers	French customers
Message	Exposing the summer buoy for sale	Exposing the summer buoy for sale
Contact	Social media - Meta	Social media - Meta
Context	Summer buoy	Summer buoy
Code	Non-verbal: positioning preference	Non-verbal: positioning preference
Decoding	**Inter-semiotic decoding:** the positioning preference is in the way of taking a photo of the female model (standing, where the naked part of her body is under water; invisible). **Socio-cultural decoding:** positioning preference reflects on the cultural and religious backgrounds of Algeria. **Impact decoding:** positioning preference has the effect of respect to the target audience.	**Inter-semiotic decoding:** the positioning preference is in demonstrating the female model (lying on the buoy and exposing her whole body to the sun tanning). **Socio-cultural decoding:** positioning preference reflects on the cultural attribution of the French people, where exposing the body half-naked is an expression of freedom. **Impact decoding:** positioning preference has the effect of freedom and summer vibes.
Transcreation application	**Coding analysis of advertisement 54:** transcreation application is in introducing the female model differently, simply because the Algerian culture is attributed to the Islamic religion. Decency, prudency and respect to the target audience are a huge part of the target culture and a reference in the application of the transcreational processing. Transcreation works on introducing	

[472]Jumia Nigeria. (2019, August 23rd). Name a better "hot girl summer" duo other than you and an inflatable flamingo, we'll wait! Get this and more during our #JumiaGlobal sale starting on the 26th of August! Search: inflatable flamingo pool float. [Image]. Instagram. https://www.instagram.com/p/B1girEcAJos/ Consulted on: 16/04/2024

<table>
<tr><td></td><td>the female model with a different body language gesture. The Algerian culture is traditionally conservative. Islam and morality are the basic principles of the target society. They represent a very powerful identifier of the communicative expression poly-system, in Algeria. Addressing the target audience with the advertising content has to be reality-like and authentic. Making changes for creating an authentic communicative expression is primordial for its effect, in order to guarantee the positive reaction of the target audience. It is important to note that culture and religions are what usually identify these guidelines. The figures analysis reflects on realities, already imposed by socio-cultural norms. The decoding and coding phases are important in transcreation, in order to measure the effect of the content creation before addressing the target audience.</td></tr>
</table>

Analysis Table 30: The Transcreated Advertisement 54.

V.8.2 Posture Preference

Advertisement 56: Swimsuit- *Kiabi* Algeria[473]

Advertisement 57: Swimsuit - *Kiabi* France[474]

Advertisement number	Advertisement 56	Advertisement 57
Modality under study	Gestural modal	Gestural modal
Addresser	*Kiabi* Algeria	*Kiabi* France

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[473]Kiabi Algérie. (2021, July 3rd). Découpe asymétrique, large volant, maille texturée... C'est le 1 pièce canon de l'été! Maillot de bain 1 pièce du XS au XL à 3100 DA. [Image]. Facebook. https://www.facebook.com/kiabi.algerie/photos/4091694917533732 Consulted on: 16/04/2024

[474]Kiabi. (2020, July 1st). Esprit champêtre en bord de mer ⚓. #kiabi #summer #sun. [Image]. Instagram. https://www.instagram.com/p/CCFz1m1Hsat/ Consulted on: 16/04/2024

Addressee	Algerian customers	French customers
Message	Introducing the summer outfit	Introducing the summer outfit
Contact	Social media - Meta	Social media - Meta
Context	Demonstrating the swimsuit	Demonstrating the swimsuit
Code	Non-verbal: Posture preference	Non-verbal: Posture preference
Decoding	**Inter-semiotic decoding:** the posture preference is in taking the photo of the young girl from the upper part of her body (the covered one). **Socio-cultural decoding:** the posture of the female model is framed for moral reasons because the target culture does not allow skin showing (half-naked female body). **Impact decoding:** the posture preference has the effect of respect to the target culture.	**Inter-semiotic decoding:** the posture preference is in taking the photo of the young girl wearing the swimsuit (all details of the swimsuit are visible). **Socio-cultural decoding:** posture preference is introducing the female model wearing the swimsuit. **Impact decoding:** posture preference refers to the body expression freedom in French culture.
Transcreation application	**Coding analysis of advertisement 56:** transcreation application is in the posture of the female model by covering the half-naked body part. The inter-cultural transcreational processing has taken the target culture system as a reference. The religion and traditions in Algeria always favour covering the body for decency and prudency reasons. Such behaviour reflects the nature of the target expression poly-system, where every system (culture, society, religion, morality, interactivity…etc.) is intertwined.	

Analysis Table 31: The Transcreated Advertisement 56.

V.9 Analysing the Multimodal Communication

Multimodal communication in the advertisement consists of using more than one communication modal. The present study sheds light on two 02 cases that blend different modalities in one multimodal communication configuration. They are as follows:

- Multiculturalism and linguo-visual advertisement communication.

V.9.1 Multiculturalism

Advertisement 58: *S'Hab* [friends] *Music - N'Gaous* Algeria[475]

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[475]S'Hab N'Gaous. (2019, May 31st). N'Gaous - S'Hab Music. [Video]. YouTube. https://www.youtube.com/watch?v=IHYMYW5xHOY Consulted on: 16/04/2024

Advertisement number	Advertisement 58
Modality under study	Multimodal communication
Addresser	*N'Gaous* Algeria
Addressee	Algerian customers
Message	Introducing *N'Gaous* drinks.
Contact	Social media - Meta
Context	*S'Hab* [friends] Music of *N'Gaous*
Code	Verbal and non-verbal: multiculturalism
Decoding	**Inter-semiotic decoding:** the video has introduced a variety of culture aspects, in reference to the target expression poly-system, through: life style, dress code, national sport, local choreography dance, music, physical features, social classes, geography…etc. This video consists of aural, visual, gesture, spatial and multimodal formats to represent Algeria's multiculturalism portrait. **Socio-cultural decoding:** the video demonstrates the Algerian culture on so many levels. As noticed, it is a multi-cultural compilation. **Impact decoding:** the video has the effect of diversity, inclusiveness and richness of the target culture in Algeria.
Transcreation application	**Coding analysis of advertisement 58:** transcreation application is in introducing multiculturalism. It is a creation from the fusion of various diversities of the target expression poly-system. The transcreational processing works on combining a variety of modalities, too. Therefore, transcreation comes as inter-modal, trans-cultural, inter-semiotic, interpretative, idea elaborative and content creation processes. At this point, transcreation has started from a source-idea. The advertising intentions of the product owner have helped in creating the transcreated advertisement through inter-semiotic processing of the expression. The result has introduced a coherent multimodal content, which carries the traditional and the contemporary concepts of the local culture, in Algeria.

Analysis Table 32: The Transcreated Advertisement 58.

V.9.2 Linguo-visual Advertisement

Advertisement 59: *Coca-Cola* for Eid Mubarak - *Coca-Cola* Algeria[476]

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[476]Coca Cola. (2020, May 23rd).كوكا كولا تتمنا لكم عيد مبارك وكل عام وأنتم بخير. [Coca-Cola wishes you Eid Mubarak and a happy new year]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/2581271355454466 Consulted on: 16/04/2024

Advertisement 60: *Coca-Cola* for New Year – *Coca-Cola* Global[477]

Advertisement number	Advertisement 59	Advertisement 60
Modality under study	Multimodal communication	Multimodal communication
Addresser	*Coca-Cola* Algeria	*Coca-Cola* Global
Addressee	Algerian customers	Global customers
Message	Drinking Coca-Cola during the celebrations of Eid	Drinking Coca-Cola during the celebrations of the New Year
Contact	Social media - Meta	Social media - Meta
Context	Drinking *Coca-Cola* for Eid	Drinking *Coca-Cola* for the New Year
Code	Verbal: Arabic calligraphy is shaping the *Coca-Cola* bottle	Non-verbal: Ribbon is shaping the *Coca-Cola* bottle
Decoding	**Inter-semiotic decoding:** the Arabic calligraphy represents the multimodal design on *Coca-Cola* bottle. The visual element is a lingual form " عيد مبارك", which means [Blessed Eid]. **Socio-cultural decoding:** Eid is a religious celebration of the Muslim community. It is an event of family gatherings, where *Coca-Cola* drinks are the most advertised. **Impact decoding:** making the *Coca-Cola* drinks present during such celebrations creates a huge impact on the target customers, where the product becomes a part of the local culture in the advertisement in such a context.	**Inter-semiotic decoding:** the ribbon creates the *Coca-Cola* bottle and the shape of the bubbles. The visual element refers to the Christmas and New Year celebrations, for being the giving-gifts season. **Socio-cultural decoding:** New Year is a religious celebration of the Christian community and a social celebration of the whole world. In addition to that, drinking *Coca-Cola* during events of family and friends' gatherings is usually an advertisement theme. **Impact decoding:** *Coca-Cola* worked on illustrating the drink bottle shape with the ribbon. Such a visual element gives the effect of celebrations and family gatherings.

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[477]Coca Cola. (2013, December 31st). Coca-Cola wishes you a happy new year. Join the conversation by using #OpenHappiness2014. [Image]. Twitter. https://twitter.com/CocaCola/status/418086933344944129 Consulted on: 16/04/2024

Transcreation application	Coding analysis of advertisement 60: transcreation application is in the use of the lingo-visual modal that creates the Eid congratulation expression. Coca-Cola advertisement knows how to attract the target customers by taking local socio-cultural events as its advertising theme. Arabic calligraphy that shapes the *Coca-Cola* bottle is beyond being a simple inter-semiotic transcreation. It is also the creativity process for being able to create a work of art. As noticed, *Coca-Cola's* marketing strategy aims connecting its business to the cultural aspects of value to the target community. At this stage, transcreation technique works on creativity, inter-modal and intercultural processes of the content. It makes leaps from the visual to the lingual modal, to create a multi-semantic communicative message. On top of that, the effect is always valid.

Analysis Table 33: The Transcreated Advertisement 59

The analytical study of the advertisements has shed the light on various modalities of mono- or multi-configuration of the informative and the communicative expression. As noticed, the target expression poly-system of Algeria has contributed, massively, in creating the advertisement communication content. The poly-system consists of a combination of many systems, such as language, culture, gestures, graphicacy, phonology, space framing…etc. In other words, the expression poly-system refers to every possible form of communication, through any semiotic and semantic sign, introduced via communication modalities. The transcreational processing works on taking the target expression poly-system as a reference, for creating the advertisement content. Comprehensible meaning, valid effect, originality, authenticity, familiarity...etc are standards to reach for when transcreating to the target audience. The following Chapter: *Discussing the Transcreational Processing* introduces clear understanding and interpretations concerning the application of transcreation technique in translating advertisements, in Algeria, by connecting the theoretical standpoints of scholars to the analytical study findings of the present Chapter.

V.9 Recapitulation

Transcreation Technique Model and the *Analysis Table of Transcreation Technique Application* have been very essential to the analytical study of the advertisements collection. Tracking transcreation technique use demonstrates taking the Algerian expression poly-system as a reference when designing different communication modalities of the transcreated advertisement content.

The mono- & multimodality represent the mode of the advertisement content. Connecting the study of modalities to the Algerian expression poly-system has been very insightful. The results demonstrate that this poly-system is hybrid. Multilingualism and multiculturalism are two apparent phenomena. They, massively, identify the local communication system. Therefore, *"despite the tight integration of the different modalities into modern human communication, the whole ensemble should be seen as a system, of systems, that has accumulated over the two and a half million years that humans have been a cognitively advanced, tool-using species. The accumulations can be thought of as strata, and peeling away the strata successively can give us some insights into the probable evolution of the whole complex system"* (Levinson & Holler, 2014, p.07)[478]. The communication system has become very diverse. The mono-/multimodality is providing

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[478]Levinson, S. C. & Holler, J. (2014). The Origin of Human Multi-modal Communication. *Philosophical Transactions of the Royal Society B: Biological Sciences*, *369*(1651), 20130302. http://dx.doi.org/10.1098/rstb.2013.0302

different possibilities for creating diverse and rich informative communication formats. Impactful and comprehensible meaning favours particular communication modal over others. Therefore, transcreation decodes the source content and codes the target content for the creation a communicative expression of valid effect, with creativity and flexibility. The technique works on creating the content on the level of its conception and its communicative modal or format on the level of its conceptualisation, for a successful emission and reception of the advertisement message.

The collection of advertisements has nothing to do with promotional purposes. The selection of the brands was random. However, the selection of the advertisements has been very thoughtful, based on the communicative expression modalities that reflect on the reality of the Algerian expression poly-system.

According to the analysis of the Algerian expression poly-system, the lingual modal has 11 different ways of communicating. The visual modal has 13 different ways of communicating. The aural modal has 02 different ways of communicating. The spatial modal has 03 different ways of communicating. The gestural modal has 02 different ways of communicating. Multimodal communication has 02 ways of communicating. The paramount expressions formats to the study are: multilingualism, culture-related visuals, local music, location-based advertising, body posture and the combination of diverse systems from culture to language, to other systems in various modalities.

The analysis of the advertisements demonstrates the following results: the Algerian expression poly-system is very diverse in its modalities and systems. Therefore, not only the lingual modal has the dominance over the communicative act. Multimodality is taking place to design the advertisement expression. Information, conviction, persuasion and incentivisation are all making the content and the context of the advertisement. Therefore, there have to be multiple ways of communicating. However, our study objectives shed light on particular communication possibilities, introduced in mono-&-multimodal communications. The following chapter justifies the application of transcreation technique. Moreover, it shows how it takes the target expression poly-system as a reference, for building and creating the advertisement communication of meaning and valid effect. As an initial interpretation from the analyses of the 60 advertisements in the present chapter, the transcreated versions appear equal to the first creation of the advertisement content, on so many levels.

CHAPTER VI
DISCUSSING THE TRANSCREATIONAL PROCESSING

CHAPTER VI: DISCUSSING THE TRANSCREATIONAL PROCESSING
Road Trip:
VI.1 Discussing the Transcreation of the Lingual Communication Modal
VI.2 Discussing the Transcreation of the Visual Communication Modal
VI.3 Discussing the Transcreation of the Aural Communication Modal
VI.4 Discussing the Transcreation of the Spatial Communication Modal
VI.5 Discussing the Transcreation of the Gestural Communication Modal
VI.6 Discussing the Transcreation of the Multimodal Communication
VI.7 Theoretical Findings Projection on the Analytical Study Results
VI.8 Recapitulation

CHAPTER VI: DISCUSSING THE TRANSCREATIONAL PROCESSING

Chapter VI represents the evaluation phase, in the thesis pyramid design. This final Chapter introduces seven headings and a recapitulation, at the end. The discussed topics are *Discussing the Transcreation of the Lingual Communication Modal, Discussing the Transcreation of the Visual Communication Modal, Discussing the Transcreation of the Aural Communication Modal, Discussing the Transcreation of the Spatial Communication Modal, Discussing the Transcreation of the Gestural Communication Modal, Discussing the Transcreation of the Multimodal Communication* and *Theoretical Findings Projection on the Analytical Study Results.*

The connection between chapter VI to chapter V is very tight. The latter has introduced the discussion of the analytical study of the source and the transcreated advertisements. The study has gone by the mono- & multimodal communication analysis and discussion. In other terms, the research has analysed the modal that represents the communicative content format. The *Transcreation Technique Model* and the *Analysis Table of Transcreation Technique Application* have helped in making the study possible, in the previous and also the present chapter.

The final chapter contains a series of interpretations, comments and evaluations, concerning the analysis of transcreation technique application. The evaluation part consists of discussing the nature of the transcreational processing for creating the advertisements content, in Algeria from 2011 to 2021. Transcreation as a functional technique appears to be very flexible and potent, for dealing with various modalities, hybrid communication systems, starting the transcreation from the elaboration of the source-idea and facing untranslatability situations. Briefly speaking, this part provides an ample discussion, regarding transcreation application from a functional and a theory-related standpoint.

VI.1 Discussing the Transcreation of the Lingual Communication Modal

The previous chapter has introduced eleven 11 cases of lingual expression modal. The target expression poly-system has played a major role in identifying the possible ways of lingual communication, for addressing the target audience, in Algeria. Transcreation technique has worked on creating the advertisement communicative content through the application of several processes. They have demonstrated different ways of transcreating the advertisement content with flexibility, originality and creativity when taking the target expression poly-system as a reference.

In advertisements 01 and 02 for Algerian dialect use, the shift of Arabic language into Algerian dialect involved favouring the informal language over the formal language, in the advertisement lingual content. Simply, because the impact, which closeness and casualty create, makes the use of the Algerian dialect appearing more natural and engaging. The target audience appears to interact actively with the use of their first ever-learned language, 'the Algerian dialect'. The transcreator resorted to apply the inter-register, inter-lingual and inter-content transcreations. The inter-register transcreation made the shift from the formal language: 'Arabic' into the informal language: 'the Algerian dialect'. The inter-lingual transcreation exchanged the source language with another. These exchanges were also on the lingual content, where new lingual expressions have been introduced. Maintaining the impact valid has taken the entire focus over any other consideration when creating the advertisement content. The transcreation of lingual communication modal has taken the target customers as a priority. Using the local language of the Algerian people sounded more original and very familiar. It is a thoughtful decision to make, to choose one lingual modal over another. As a sequel, the effect of the lingual element appeared very strong on the target audience.

In advertisements 03 and 04 for Arabic language use, the transcreational processing consisted of changing the lingual content with another, by keeping on the same source language; Arabic. This lingual transition process, termed intra-lingual transcreation, consisted of reformulating the lingual content with other words that built a different content, also known as the inter-content transcreation. The content became carrying an original impact on the target audience. The choice of words also represented a reflection of the local reality. The source advertisement message introduced the congratulations expressions for Labour Day to all workers around the world. The transcreated version introduced the congratulations expressions exclusively to the Algerian audience, because *Ooredoo* in Algeria is a sub-company, based in Qatar, but it covers providing telecommunication and Internet service, in all of the Middle East, Gulf and North Africa regions. Therefore, the original message came more inclusive in the source version. Conversely, transcreation opted for expressing exclusiveness, via the formal language; Arabic. As a result, the transcreator applied the inter-content transcreation for creating an exclusive content to the target Algerian customers.

In advertisements 05 and 06 for Tamazight language use, the transcreational processing started working from the referent-source. It was first addressed to China. Transcreation has in each time created, not just a comprehensible message for the target customers, but also an exclusive one. Transcreating advertisements for different local markets on the global level made big the market value of the foreign brand, especially when using local aspects such as the native language, local culture…etc. Therefore, "*If you talk to a man in a language he understands, that goes to his head. If you talk to him in his own language that goes to his heart*" Nelson Mandela. Coca-Cola is an international company. Its global marketing strategy is very successful. Simply, because it adopts localisation as globalisation, for its worldwide business and marketing strategies. Therefore, the localised

advertisement, through the application of transcreation technique, manages to create such a double-standard effect. In other terms, the transcreated advertisement message connected the target customers to the brand, because they represent one of the fundamental elements of the target notion. It does also create impactful content, using elements from the target expression poly-system. In this context, the use of Tamazight language in the advertisement created a connection between the foreign brand and the native culture of Algeria; of the Berber community. The transcreator applied localisation, adaptation, inter-lingual, inter-culture and intersystem transcreations. At this stage, transcreation changed the source content with another one that fitted more the target audience.

In advertisement 07 for the use of the Algerian Netspeak language, the transcreator selected such a language, as developed in the Algerian expression poly-system. As a side note, the Netspeak is the younger generations' language, on social media, around the world. It may appear as unsophisticated and informal. However, the reality of this language in Algeria is different. It is a combination of the Leet-speak and the Chat-speak. The Leet-speak refers to the use of the numeral system to replace the shortage of sounds of the alphabetical signs, or also for abbreviations. Leet-speak comes from the word 'elite' and 'speak', which refers to the smart elaboration of a language for social media correspondence. Chat-speak is a kind of abbreviation language. These short forms give new grammatical definitions of the mechanism of this language. The Algerian Netspeak is not only the younger generations' language. Everyone on social media use it, simply because its status is different in Algeria. For more details, Algeria is a multilingual country. The local people express frequently in Daridja, Arabic, French and use few words from English, Spanish, Italian …etc. Therefore, the use of the Roman alphabet is very common to express the written form of the Algerian dialect. The code-switching and the code-mixing of these linguistic realities in Algeria become difficult if using a single alphabetical system. Therefore, the communication on social media platforms incorporates both the numeral and the alphabetical systems. The combination of these two systems creates one hybrid expression. Choosing one of the social media platforms to introduce such a kind of expression is justifiable and reasonable, even if this Netspeak language seemed informal. At most, it is functional and purposive. The transcreator at this stage applied transcoding, trans-system and trans-semiotic transcreations, for shifting between the alphabetical and the numeral signs to create a comprehensible communication, according to the new linguistic reality of the Netspeak language in Algeria. Subsequently, the transcreated advertisement content targeted, exclusively, the social media users in Algeria; which can also be interpreted as localisation approach application.

In advertisements 08 and 09 for the Algerian hybrid language use, the transcreator selected the Algerian hybrid language to create the advertisement lingual content. The Algerian hybrid language is the combination of many languages. Multilingualism has a function, a status, a history and a special contextual use. In the advertisement under study, it is constituted of the Algerian dialect for being the local language of the country, French language for being the remnant of the coloniser, and English for being the global language. As noticed, the Algerian culture is very receptive, especially, when it comes to the foreign lingual aspects input. The use of multilingualism in the transcreated advertisement reflects on the linguistic reality in Algeria. The transcreator worked on applying trans-lingual, trans-system and inter-content transcreations. The lingual content appeared familiar, despite being multilingual from local and foreign languages and also hybrid. As noticed, transcreation is capable of working on any language format; be it hybrid or normal. The focus is always on the comprehensibility of the meaning and its valid impact on the target audience of clients.

In advertisement 10 for the Algerian idiomatic expression use, the transcreator selected the idiom for the creation of the lingual modal. The idiom, "وليد الدار", translated as [The home's child], simply refers to the constant availability of the product RicamaR tuna Home. The transcreator applied the idea elaboration and the interpretative transcreations approaches to create the transcreated advertisement. Subsequently, this content attempted to connect the Spanish company and the product of tuna to the target Algerian customers. The transcreator used the idiomatic expression, categorised as an expression of proficiency level from the target culture repertoire, also reflects on the transcreator's skills that surpass the limited knowledge of the target language system. The transcreator also grasps the culture system and the level of the expertise of the in-country reviewers. Simply, because the expression used is of a culture-related connotation. As noticed, transcreation can start from the source or the referent version, as it can start from an idea elaboration that manages to create content? Transcreation has multiple sources to start from and to work on, in the process of creating content. Subsequently, transcreation plays the role of free-authoring and free editing for creating the communicative content of the advertisement only from the target expression poly-system.

In advertisements 11 and 12 for transcription use, the transcreator selected transcription as the lingual modal of the transcreated advertisement. As noticed, Algeria has multicultural and multilingual backgrounds. The use of the Roman alphabet to write the Algerian dialect is very common for two reasons. Algeria imports electronic devices (computers, phones, keyboards…etc.) and asks for French as the default language setting. The second reality is that France lived in Algeria as a coloniser, for 132 years. The Algerian people use the Roman alphabet for historical and economic realities. The transcreator applied the following transcreation processes: trans-register (for exchanging a formal language with an informal one), inter-semiotic (for using different semiotic systems of alpha-numeral nature), trans-system (for incorporating different systems into one communicative system) and inter-lingual (for exchanging languages). Choosing the social media platforms to introduce the transcribed advertisement is also very thoughtful. Simply, because the vast majority of the Algerian people use the Roman alphabet when communicating on social media. Another fact to mention is that the French vocabulary has enriched the Algerian dialect due to historical reasons. No wonder, if transcription is the usual writing form on social media, in Algeria.

In advertisements 13 and 14 for French language use, the transcreator has worked on reformulating the lingual expression of the source advertisement, to create the transcreated version. The transcreator applied intra-lingual and inter-content transcreations, according to the target lingual reality. This creation also takes into consideration the target culture, the target audience and the target space-time framing. Changing the lingual content implies suggesting new ideas to elaborate, and under many other target considerations. As noticed, transcreation illustrates free authoring and free editing of the source content. The technique made radical changes on the source content to maintain the impact valid in the new target version.

In advertisements 15 and 16 for English language use, transcreation proceeds as an intra-lingual process. The source content has been changed and reformulated into another, more succinct one. The transcreational processing has applied the abridgement process to create another concise one. English is indeed one of the foreign taught and spoken languages, in Algeria. However, it is not widely used, if compared to French language use, so far. This linguistic reality of English in Algeria is on its way to change. English use becomes rivalling to French use. Therefore, the presence of English in the advertisement becomes very usual. At this point, the transcreator is aware of the new reality of the target expression poly-system,

in Algeria. Therefore, the use of English reflects on the attempt of the economic activity to reach for the globalisation of the local market. Simply, because the global culture spreads all over the world, mainly when globalisation and technology collaborate to identify the Digital Era (D.E).

In advertisement 17 for Spanish language use, the transcreator selected the Spanish language to express globalisation. Simply, because *"La casa de papel"* has become a worldwide phenomenon. The process has a double-standard objective: the first makes Algeria joins the globalisation club. The second reflects on the openness of tharget culture of Algeria to the European neighbour; Spain. It is also familiar to use few Spanish words in Algeria due to historical reasons. At this stage, transcreation worked on creating the communicative content that applies trans-lingual and trans-cultural processes, to demonstrate how stretched the expression poly-system is, in Algeria. The trans-lingual process used the foreign lingual input: Spanish words. The trans-cultural process created content from the foreign cultural input: Spanish series of globalisation connotation.

In advertisement 18 for Italian language use, transcreation worked on creating the lingual communicative content, by using the Italian language in the Algerian advertisement. The process is trans-lingual and trans-cultural transcreations. It uses the foreign lingual input as a domesticated content. The transcreational processing has worked on manifesting the diversity of the linguistic reality of Algeria. Simply, because this diversity is what identifies the lingual expression system in Algeria. It is also true that the Italian language is the least used foreign language in the country. However, its presence in the conception of advertisements or songs' lyrics is very common.

To summarise, transcreation of the lingual communication modal has dealt with two paramount phenomena of the Algerian expression systems: multilingualism in its hybrid system and multiculturalism in its diversity. All of the intra-/inter-lingual, trans-lingual, inter-cultural, trans-cultural, inter-system, transcoding, trans-register, inter-contextual, inter-content, domesticated, foreignised and localised transcreation processes have taken place, in the transcreated advertisement making. Code-mixing and code-switching define the lingual communication system in Algeria. These two practices can be identified as lingual manipulations. Code mixing is the use of different languages at once, for their unique impact, if put all together in one conversational situation. Code-switching is the use of different languages by changing their mechanism according to the local expression systems. The results illustrate a hybrid lingual expression. Subsequently, multilingualism and multiculturalism identify the Algerian lingual expression system. These two hybrid expression systems have been the landmarks to the transcreators in their process of creating content of advertising functions, in Algeria. Therefore, transcreation is a target-oriented translation of a typical kind. It takes the target notion elements into consideration in order to create content. All these language mastery skills of content creation are framed under translation field.

VI.2 Discussing the Transcreation of the Visual Communication Modal

The visual communication modal has given thirteen 13 possibilities for creating visual configurations. As noticed, the Algerian expression poly-system consists also of visual representations. They convey communicative messages of meaning and effect. These assembled imageries mainly illustrate culture repertoire of Algeria. The transcreational processing proved its capacity for creating visual contents of comprehensible meaning and valid effect.

In advertisements 19 and 20 for tradition imagery use, the transcreator created a fusion between two opposing concepts, implicitly. The transcreated visuals illustrated the amalgamation of the tradition imagery (tea set/drinking tea habit) via the modernism concept

(*Samsung* device camera). Transcreation application is in the inter-cultural and trans-model processes of the advertisement visual content. The traditions imagery, illustrated in the tea set and the habit of drinking tea, carries a deep impact on the target audience. It is a moment of family gathering. Therefore, highlighting traditions imagery, as a visual element, has given a powerful message that connected the target audience to the brand *Samsung*. Simply, because a part of the target culture vas the visual element in the transcreated advertisement.

In advertisement 21 for history imagery use, the transcreational processing has created the advertisement content from the source-idea elaboration process. Interpreting the product's owner intentions has been illustrated in history imagery that recalled the target audience of the heroic revolution anniversary. The transcreator applied inter-semiotic, inter-system, interpretative, idea elaboration and free editing transcreations. The soldier silhouette in *Hamoud Boualem* soft drink bubbles also illustrates creativity. It is a visual connotation of patriotism that reflects on the Algerian history of fighting for freedom and independence.

In advertisements 22 and 23 for religion imagery use, transcreation application introduced the visual content of religious connotations. The source advertisement illustrated the Christmas bubble shape through the small wheel of cheese. It is an exclusive cultural concept of Christians community. Algeria, for being a Muslim country, has its unique and exclusive culture imagery too od religious connotations. Therefore, the visual element, shaped of *Frico* cheese slices, illustrated the sheep. It is a reference to the Sacrifice festival of the Islamic faith. At this point, transcreation is not just an option, but also a necessary process, to create new content of valid effect, in the transcreated advertisement. To change the Christmas visual element with an Islamic sign illustrates inter-semiotic, the inter-culture and inter-system transcreations that build the content according to the target expression poly-system. Therefore, transcreation is a target-oriented kind of translation. It always favours the target definitions of the communicative expression over the source expression system. Simply because the latter becomes unfunctional in different space-time dimensions and for a different audience. The target notion creates valid and impactful contextualised content. Therefore, when the source expression reaches its expiry effect, the creation of a new valid communication becomes primordial in the making of the target advertisement.

In advertisements 24 and 25 for art imagery use, the transcreator selected the substitution procedure to create the artistic imagery that has a direct and a real effect on the target audience. The transcreational processing has changed the source visual content, radically. At this stage, transcreation has been capable of generating new content from idea elaboration application. It takes the target expression poly-system as a reference. In the transcreated advertisement, the desert pen drawing is more familiar and artistic to the Algerian target audience. In such a case, the transcreator knew that no other target-oriented processes can work like idea elaboration, inter-semiotic, inter-system, inter-content and trans-editing transcreations. Domestication, adaptation or imitation of the source content will direct lead to the valid effect loss. The Christmas decoration pen drawing is an exclusive content of religious connotations. Therefore, applying transcreation technique changed the source content. The transcreator suggested a new original art imagery, conceptualised from the visual element of the target expression poly-system.

In advertisements 26 and 27 for local gastronomy use, transcreation application substituted the American gastronomy of 'turkey' dish with 'Couscous' dish. Simply, because the target audience is the Algerian people who happen to have Couscous meal for every family gathering, every weekend and in special events. Therefore, transcreation has switched the foreign cultural element with a local one, despite the disparity of the cultural reference. The focus of the transcreational processing has been, not only on the substitution of the cultural content but also on the search for the content of deep value and impact, on the target

audience of clients. The transcreator applied inter-semiotic, inter-culture and adaptation processes. These processes created new meaning of valid effect that enhances the target audience engagement to the advertisement content.

In advertisements 28 and 29 for the local dress code use, the transcreator selected a visual element that illustrates the local dress, instead of the casual one. It is a fact that Algeria is a religious and a conservative society. Therefore, the transcreational processing introduced the visuals of a female model with a scarf on, to refer to the local reality of Algeria, for its Islamic attribution. Such visuals express the prudency and decency concepts that the Algerian Islamic culture prefers adopting and keeping when it comes to the body expression. Therefore, the visual element of demonstrating the two female models: one with the scarf on and the other with long sleeves, carries a more powerful meaning than the source version that demonstrates the female model with casual clothes on. It is important to note that the two versions are simply illustrating two different visual concepts of two different effect making on the target audience. They are not two opposing realities. As a matter of fact, the tree clothing styles exist, but each visual has a different connotation. At this point, transcreation appears as an identity determiner. The processes used are: inter-semiotic, inter-culture, inter-content and free editing transcreations.

In advertisements 30 and 31 for visual tolerance use, the transcreator created the visual content in the advertisement according to the norms of the visual tolerance in Algeria. As noticed, the target socio-cultural boundaries define and regulate the target expression poly-system. In Algeria, religion, culture and morals favour decency dress over the half-naked body expression of the model. In the source advertisement, introducing the swimsuit needed the female model in the French version. In the transcreated advertisement for Algeria, the swimsuit was on the deck, without the female model. The transcreator has been aware of the fact that the target audience prefers decency rather than the Western definition of freedom of the body expression. Therefore, the transcreator has not crossed the red lines (usually defined by the disciplined religion). The processes used are adaptation, inter-cultural, inter-semiotic and inter-content transcreations.

In advertisements 32 and 33 for popular figures use, the transcreator created a visual element that consists of incorporating local popular figures in the advertisement to introduce *Coca-Cola* soft drinks. The transcreational processing, at this point, has localised the advertisement content on so many levels. The popular figures are the national football team players of Algeria. Of course, they have huge fame across the country. They are influencers of wide popularity. Subsequently, they have a remarkable impact on the target audience. The transcreator used inter-culture and inter-visual transcreations. In other words, transcreation application changes a foreign content with a local one. Simply, because the transcreator is always taking the target expression poly-system as a reference to create the transcreated advertisement content. Maintaining the valid effect of familiarity and closeness to the target culture took the priority over maintaining the source content visuals, which would have an out of context effect.

In advertisements 34 and 35 for local physical features use, the transcreator created the content from selecting the female model of local physical features in the transcreated advertisement. The Nigerian version introduced a female model with African features. As a side note, Algeria is indeed an African country. However, the vast majority of the Algerian population lives in the North of the continent. They have different physical features than the central and south African people. They are mainly Mediterranean. It is also important to note that Algeria's native people of African physical features are mainly in the south. They represent a minority of the whole population. They have a unique traditional lifestyle. It is possible to distinguish an Algerian of the south of the country from an African, for their

customs and clothing. The transcreator adopted inter-semiotic and inter-culture transcreations to substitute the female model in each advertisement version, according to the local expression poly-system. The result delivered an original advertisement in each version. Advertisement, in its creation or transcreation phases, requires content originality to maintain the valid effect.

In advertisements 36 and 37 for national colour use, the transcreator highlighted the national colour of Algeria (green) in the transcreated advertisement to create the effect of pride and patriotism. To link such emotions to displaying *Coca-Cola* soft drink illustrates the use of the target expression poly-system as a reference when creating the transcreated content. As discussed earlier, *Coca-Cola's* marketing/advertising strategy is unique. Their advertisement always comes with a subliminal meaning that links *Coca-Cola's* company strategy of sharing the moment to the local people of whatever cultural background. The transcreator adopted localisation, inter-semiotic, inter-culture and inter-content transcreations, by substituting the visual element with another, for intensifying the impact of the advertisement content.

In advertisements 38 and 39 for local architecture, transcreation introduced the visual element of La Grande Poste building to make the advertisement of *Oppo* appears original to the Algerian target audience. The transcreator substituted the source visual content (*Shanghai* skyscrapers) with the local one (*La Grande Poste*) from the target country. The transcreator applied the process of localisation, inter-visual, inter-semiotic, inter-culture and inter-content transcreations. Subsequently, the transcreated version maintained the valid effect of familiarity and closeness to the Algerian target audience.

In advertisements 40 and 41 for local monuments use, the transcreator selected the visual element of '*Maqam Shaheed'* [the Martyr's Statue], to express proximity to the target audience. The source version illustrated the Eiffel Tower in the French version. The Algerian and the French cultures are different. Therefore, the transcreator created a content that demonstrate *Oppo* mobile camera photographing the Martyr's Statue in the transcreated version. At this point, the process used is not an adaptation, because the two monuments do not have the same cultural or historical connotations. Therefore, each visual element creates a different reaction and impression on the target audience. They can be both on the same scale when it comes to capturing the target audience's attention because these monuments are the target community identifiers. However, the content engages different reactions in each version. The transcreator adopted localisation, inter-semiotic, free editing and inter-content transcreations.

In advertisements 42 and 43 for local geography imagery use, the transcreator selected the local geography (Algiers town picture) as a visual element to express closeness, proximity and localisation, in the transcreated advertisement of *Oppo*. The transcreational processing has changed the content of demonstrating *Santu Lussurgiu* village in Italy into a location from the target expression poly-system. The source visual element illustrates the world heritage; therefore, it insinuates the globalisation connotation. On the contrary, the transcreated advertisement came localised for using the local geography element, in the Algerian advertisement. As noticed, transcreation works on creating a localised advertisement that sheds the light on the local aspects of the target society. The transcreator applied localisation, inter-semiotic, inter-culture and inter-content transcreations.

The visual communication modal introduced thirteen possible cases of addressing the target audience according to the visual communication system, in Algeria. As a fact, the visual communication is semiotic and graphic in nature. It demonstrates socio-cultural backgrounds of the target audience. Transcreation, as a translation technique, prioritises

localising, domesticating, familiarising, adapting, free editing and creating the target content to build the transcreated advertisement of valid effect.

It has been proved so far that the Algerian expression poly-system is receptive and very resourceful for generating the target expression from the fusion of the local and the foreign semiotics. This process entails familiarisation of the foreign input. However, there are some boundaries. If the source and the target cultures appear to be un-parallel, originality and authenticity become the option in the transcreator's hands. Creating the target content comes as solutions to face translation challenges. One element in the transcreational mission appears fundamental: keeping the effect valid, regardless of the source content elements.

VI.3 Discussing the Transcreation of the Aural Communication Modal

The aural communication modal introduced two 02 possible ways of communicating in the advertisement. These two auditory communications are illustrated in multilingualism and local music, according to the Algerian aural expression system. Transcreation is a technique that uses the target expression poly-system as a reference. The aural modal is taking no exception. On the contrary, multilingualism in Algeria is a paramount aspect in the verbal expression system. For the culture expression system, Algeria is one of the countries that have developed a musical genre for itself, named the *Raï* music. No wonder if the transcreator selects these two communicative expressions for the transcreation of the advertisement content to the Algerian audience.

In advertisements 44 and 45 for multilingualism use, the transcreator selected an Algerian song, composed exclusively for *Coca-Cola* soft drink advertisement. The song is a vivid example of multilingualism reality in Algeria. The song authoring demonstrates the use of trans-lingual, trans-cultural, creative, idea elaboration, inter-content and interpretative transcreations. The multilingual combination consists of using the Algerian dialect, French, Spanish, Italian and English. As a side note, the Algerian dialect and French in the second position are both *linguae francae*. English is the new foreign language, which becomes vying to French these recent years. The use of few Spanish words is mainly in the west of the country via code-mixing, where many Spanish vocabularies constitute the Algerian dialect, due to the settlement of the Spanish army in the 16th century. Few Italian words are also one of the used vocabularies in songs writing and some advertisements, in Algeria. This lingual reality illustrates the openness to the European neighbours and the nature of Algeria's culture as flexible and receptive of foreign lingual input. The transcreated advertisement is the result of creative transcreation for using exclusive lyrics in the song. Despite the use of foreign and local verbal expression, localisation and inter-content transcreations were the adopted processes. It is a creative fusion of the local and the foreign input. Therefore, transcreation is qualified to work on hybrid expression poly-system, too. The referent version introduced *Coca-Cola* advertisement by using English and Spanish in the source song. The communication act is a global system. It connects the speakers to their interlocutors, for creating natural interactivity, transcreation also works on the same principle for tooling with free authoring and free editing of the transcreated content.

In advertisements 46 and 47 for local music use, the transcreator incorporated the local music in the transcreated advertisement of *Pepsi* to the Algerian audience. The song *'Men Zinou Nhar Lyoum'*, [How Beautiful Today Is], is a very popular *Raï* song of *Shae'bi* genre. The song has been for so long linked to the Eid celebrations. The transcreational processing has switched the '*Every Day Is a Holiday'* song of the source version to express localisation in the transcreated advertisement content. The transcreator adopted inter-culture and inter-content transcreations that substitute the American song with the Algerian one. Maintaining the valid effect results from using original elements of the target expression poly-system to create an original content.

The expression poly-system is inclusive to many semiotic sings, such as: verbal expressions, music…etc. Transcreating the advertisement content to an identified audience involves using their target expression poly-system for maintaining the effect valid.

VI.4 Discussing the Transcreation of the Spatial Communication Modal

The spatial communication modal has three possible ways of communicating directly to the target audience. The place becomes the explicit medium for advertising. This strategy refers to the proximity to the target market and clients, eventually. Transcreating the advertisement content in a spatial modal is simply placing the advertisement in a real space setting of the target expression. The objective is to introduce the advertisement of the product or the service in sale in a localised way. The spatial modal is the most effective way of advertising, simply because the communication experience is natural and real. Moreover, the target audience's reactions are synchronic.

In advertisements 48 and 49 for salon and exhibition advertising, the transcreator created the advertisement content by placing the products in a salon and exhibition advertising format. The source version advertisement introduced pig farming as a production that represented the economic reality in France. Algeria's stand introduced Halal products, such as fruits and vegetables to reflect on the economic reality in Algeria. For religious purposes, pig farming can never be an advertisement content that represents Algeria or even introduced to the Algerian audience of clients. The transcreator adopted the change making process through the application of inter-culture and inter-content transcreations. This change aimed to maintain the effect valid, by taking the target social life norms as a reference. Displaying Halal products to the Algerian target audience reflects on building a connection of trust, healthiness and respect between the product owner, the advertisement content and the target customers.

In advertisements 50 and 51 for location-based advertising, the transcreator introduced Constantine city in Algeria to refer to the location-based advertising as a transcreated advertisement to the Algerian clients. The transcreator adopted localisation and inter-spatial transcreations for the entire content making. It is inescapable for such a case to adopt any other process than localisation, for transcreating the content. Simply, because the new space framing is different; local. The transcreated advertisement makes sense and carries a valid effect only when the content-making of the advertisement is real. The target location illustrates the realness, at this point.

In advertisements 52 and 53 for onsite point of sale advertising, the transcreator used the national park *Bouchaoui* in Algeria as a local point of sale. Transcreator adopted localisation process for synchronic reactions and valid effects on the target audience. In some cases, transcreation is not just an option. It is primordial to make changes to the advertisement content, in order to create a natural advertisement that communicates, effectively with the target audience. Any other form of translation may cut the communication line between the addresser and the addressee. Simply, because making no changes may not help attracting the target audience. At this point, the real location becomes the communication modal that helps in making the transcreated advertisement via the inter-spatial process.

The spatial communication modal consists of taking the space framing as a location for advertising. Transcreating such a format can only be done through the process of radical changes to the source advertisement. The new location becomes the new platform for displaying products or services for sale to the target audience. It is a different form of transcreation called, inter-spatial processing. It is a kind of localisation, too.

VI.5 Discussing the Transcreation of the Gestural Communication Modal

The gestural communication modal is the use of the body language, in particular body positioning or postures, to convey non-verbal communicative messages. Transcreating such advertisements of non-verbal communication takes the target expression poly-system as a reference. Gestural expression illustrates the body language of the local culture. The non-verbal codes reflect on the communication of high-context culture (Hall, 1975)[479]. Algeria, certainly, belongs to such a category. Many communicative messages pass through the eyes, body language and in silence. Two possible ways of communicating through the gestural modal in body positioning and posture preference illustrate transcreation application.

In advertisements 54 and 55 for body positioning use, the transcreator introduced the female model's body posing differently, if compared to the source advertisement version. Simply, because the target culture does not advocate the idea of inappropriate body positioning or the freedom concept, related to this context. The transcreator changed the source advertisement content by demonstrating the female model, who introduced the buoy as the principal theme of the advertisement, in an acceptable body positioning gesture, if compared to the source illustration. The transcreator adopted inter-semiotic and interculture processes to create the transcreated advertisement. The latter helps avoiding negative reactions from the target audience, for morality reasons. The inappropriate body language culture has certainly no place nor has value to the target culture. Therefore, the transcreation applies changes that match the target ideology and eventually the target expression poly-system.

In advertisements 56 and 57 for posture preference use, the transcreator selected a preferable posture of the female model to the target culture, if compared to the source version. The transcreator worked on creating content that respects the target culture system, by applying inter-culture, inter-semiotic and free editing transcreations. The Algerian culture is conservative, traditional and mainly religious. Such a body expression (as in the source advertisement content) is not religiously and culturally acceptable, even if some of the Algerian people adopt the Western lifestyle, still the vast majority is conservative. The transcreator was aware of the local traditional identity, for being religious, conservative and protective to the family values.

The gestural communication modal is mainly the body language expressions. Transcreation of the advertisement to the Algerian people illustrated the local culture and religion. As noticed, the culture system played a major role in identifying the gestural communication norms, in Algeria.

VI.6 Discussing the Transcreation of the Multimodal Communication

Multimodal communication consists of communicating through a variety of communication formats. At this point, two cases have introduced the possible ways of communication with the target audience of clients, in Algeria. They are multiculturalism and linguo-visual advertisement communication.

In advertisement 58 for multiculturalism use, the transcreator introduced *N'Gaous* drink advertisement through visual, aural, gestural, spatial and lingual modalities, all combined in one semantic information design, called multimodal communication. The condensed meaning and effect have been conveyed through the transcreation technique in the advertisement message. The transcreator adopted idea elaboration, inter-content and interpretative transcreations for starting from the idea-version that interprets the intentions of the product owner. Moreover, the transcreator applied intra-lingual, inter-cultural and inter-semiotic transcreations. Tracking the use of transcreation technique demonstrated the

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[479] Hall, T. E. (1975). *Beyond Culture*. New York: Anchor Books.

multi-cultural reality of Algeria for taking the target expression poly-system as a reference in creating the transcreated content.

In advertisements 59 and 60 for linguo-visual advertisement communication use, the transcreator created a visual element from Arabic calligraphy. The visual design introduced the shape of *Coca-Cola* bottle. Creatively, the calligraphy illustrates the congratulations expression of Eid celebrations. The transcreator adopted trans-modal and inter-culture transcreations, where the lingual modal became the visual representation of the advertisement. On top of that, the connection between the brand and the religious celebration created a positive market value to the company. Transcreation is then capable of creating visual semantic information that builds the advertisement content for multiple objectives: information, persuasion, conviction, influence and incentivisation; in other words, maintaining the valid effect.

Multimodal communication is very common as a modality in the creation of the advertisement content. Simply, because it is more inclusive to a variety of semiotics and modalities that become in charge of conveying the advertisement message, diversely. This kind of content requires inter-content and free-editing transcreations, in particular.

VI.7 Theoretical Findings Projection on the Analytical Study Results

It is of great help to highlight the theoretical frame that perceives transcreation as a theory and as a holistic approach, after highlighting the use of a varieties of the target-oriented processes. In short, transcreation technique, as a translation approach, happens to have procedures, better-called processes. The following table demonstrates how the academic area contributions match transcreation applications in the translation industry. Advertisements transcreation of different modalities illustrated the use of the target expression poly-system of Algeria to create an original advertisement content of comprehensible meaning and valid effect.

Scholars' Statements	Transcreation Processes Identification
"Transcreation is an […] *interlingual re-interpretation of the original work"* (Gaballo, 2012, p.112)[480]. *« Las normas que deben regir la traducción* […] *del mensaje publicitario no son diferentes a las normas de la creación del propio texto original o a los consejos que se dan sobre el texto publicitario, a saber:* […] *respeto del nivel de lengua »* (Bueno García, 2000, pp.96,97)[481].	Algerian dialect use: the transcreator adopted in advertisement 01 inter-register, inter-lingual, inter-content and re-interpretative transcreations, for replacing Arabic with the Algerian dialect. The Algerian dialect level of language use appears to be more appropriate in the transcreated advertisement for directness, exclusiveness and closeness to the target audience.
"Transcreation is an intra- […] *-lingual re-interpretation of the original work"* (Gaballo, 2012, p.112)[482]. *"Not only the contextual difference,* [the translator/transcreator] *has to be aware of the cultural and the textual gaps of the source text and the target text before actual*	Arabic language use: the transcreator adopted in advertisement 03 intra-lingual, inter-content and inter-contextual processes, for introducing a different contextually modified content in the same language; Arabic.

[480]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[481]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere

[482]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

adaptation, translation or transcreation can happen" (Banerjee, 2016, p.168)[483].	
Transcreation *"requires […] flexibility (the ability to repurpose ideas)"* (Gaballo, 2012, p.112)[484].	Tamazight language use: the transcreator adopted in advertisement 05 inter-lingual, cultural adaptation, localisation and inter-content transcreation processes to the referent version, for making a flexible movement/motion from Chinese to Tamazight, in the occasion of celebrating the New Year coming of each cultural community, authentically.
« El problema de la equivalencia ha de ser planteado sin duda de modo distinto, pues no puede ser tanto objeto de búsqueda como de creación » (Bueno García, 2000, p.215)[485]. Transcreation*"requires the translator not only to conceive new words but also to imagine new worlds"* (Gaballo, 2012, p.112)[486].	Algerian Netspeak language use: the transcreator adopted in advertisement 07 transcoding, trans-system, trans-semiotic and localisation processes, for creating content, introduced in Netspeak language of the virtual dimension, in Algeria. The advertisement transcreation started from the idea of creating a localised content, based on one of the target expression poly-system. To be precise, it is the chatting system.
Transcreation is *"giving life to hybrid representations"* (Di Giovanni, 2008, p35)[487]	Algerian hybrid language use: the transcreator adopted in advertisement 08 trans-lingual, inter-model and trans-system processes, for creating a content, based on the nature of the Algerian hybrid language system, illustrated in the linguistic phenomenon of multilingualism via code-mixing and code-switching.
Transcreation *"requires fluency (the ability to generate ideas and meaningful responses"* (Gaballo, 2012, p.112)[488]. *« Creación de modismo o expresión figurada allí donde no existiera. Clasificación ésta que puede resumir los comportamientos habituales en la*	Algerian idiomatic expression use: the transcreator adopted in advertisement 10 inter-culture, for creating content of proficiency level of the target language. It is a sign of fluency and content creation competencies of the transcreator.

[483]Banerjee, P. (2016). Vaishnava Poetry and Rabindranath Tagore: A Case of Adaptation, Translation and Transcreation. *The Indian Journal of English Studies,* 227.

[484]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[485]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere

[486]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[487]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/ Meta : Translators' Journal*, *53*(1), 26-43.

[488]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

traducción publicitaria » (Bueno García, 2000, p.185)[489].	
Transcreation *"is a translation that completely tilts the balance towards the target audience but claims to be the same product, despite those difference"* (Bernal-Merino, 2006, p.32)[490]. *« La tarea más indicada es la creación libre de otro juego de palabras, pues es fácil que el que aparezca en el original tenga una importancia secundaria »* (Bueno García, 2000, p.182)[491]	Transcription use: the transcreator adopted in advertisement 11 trans-system and inter-lingual processes, for creating content, configured from the target expression poly-system. The content illustrates the Algerian dialect, transcribed in Roman alphabet.
"Transcreation can offer the best possible solution for the problems of culturally oriented [content]. *Transcreation in this context can be understood as a rebirth or incarnation (Avatar) of the original work"* (Gopinathan, 2006, p.03)[492].	French language use: the transcreator adopted in advertisement 13 intra-lingual, inter-cultural and inter-contextual processes, for creating a content of different cultural references, introduced in the same source language: French to both the source and the target audience.
"Transcreation […] *allows the translator to cross the borders of the "established" terminology to depict the new rules of interpretation of a world of concurring powers"* (Gaballo, 2012, p.109)[493]. In transcreation, *"re-interpretation is done with a certain social purpose and is performed with suitable interpolations, explanations, expansions, summarising and aesthetic innovations in style and techniques"* (Gopinathan, 2006, p.03)[494].	English language use: the transcreator adopted in advertisement 15 intra-lingual, abridgement and trans-cultural processes, for creating a summarised content in the same source language: English. The processes reflect on the interpolation between the global culture and the globalised local culture, in the transcreated advertisement. Simply, because the world is headed toward a globalised world system, which takes English as a lingua franca.
« El traductor publicitario sentirá, más que ningún otro, una especial predilección por la creación […]*; sabe que no sólo serán bien recibidos por el público -a quien le agradan estas formaciones-, sino que también servirán para apoyar los objetivos de un mensaje cargado de novedad y capaz*	Spanish language use: the transcreator adopted in advertisement 17 trans-lingual and trans-cultural processes for creating content from the foreign lingual element: Spanish. This foreign input happens to be a part of the Algerian expression poly-system. The latter is receptive. It is a content creation from the source-idea elaboration. The communicative

[489]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere
[490] Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, *6*, 22-36.
[491]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere
[492]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).
[493]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.
[494]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

de llamar la atención » (Bueno García, 2000, p.175)[495]. *"Transcreation is not all together a new creation because there is always a logical relationship between the original and the translated text. At the same time it reads like a new creation"* (Gopinathan, 2006, p.04)[496].	relationship that connects the product owner to the target customers dictates the conditions, in which the linguistic content creation should be, in the transcreated advertisement. This relationship is conditional, under logical factors, such as the globalisation implementation, in local markets.
Transcreations *"define a complex practice of interpenetration between two cultures"* (Di Giovanni, 2008, p.34)[497].	Italian language use: the transcreator adopted in advertisement 18 trans-lingual, trans-cultural and interpretation processes for creating the content from the source-idea elaboration and settling interpenetration, also called trans-cultural transcreation between two different cultures.
"'Transcreation' seems to be a better word to express [the transition of] *tradition"* (Gopinathan, 2006, p.03)[498]. Transcreation is the *"transformative recreation of inherited traditions"* (De Campos, 1999, p.97), cited in (Di Giovanni, 2008, p.34)[499]. *"Transcreation* [...] *takes shape* [...and] *appears to be the result of a juxtaposition of references to old* [...] *traditions, to the contemporary lifestyle"* (Di Giovanni, 2008, p.36)[500].	Traditions imagery use: the transcreator adopted in advertisement 19 inter-culture, trans-model, trans-temporal and inter-semiotic processes for creating visual content from the target semiotic system. The fusion of tradition and contemporary content have created a transcreated advertisement of double expression models (modernism and tradition).
Transcreation *"requires* [...] *originality (the capacity to produce rare and novel ideas)"* (Gaballo, 2012, p.112)[501].	History of imagery use: the transcreator adopted in advertisement 21 inter-semiotic (trans-visual), interpretative and free-editing processes for creating the visual content from the source-idea elaboration. The transcreated advertisement content produced the effect of originality from novel ideas concretisations.

[495]Bueno García, A. (2000). Publicidad y Traducción, Soria: Monográficos de la Revista Herméneus, Vertere

[496]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[497]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/ Meta: Translators' Journal*, *53*(1), 26-43.

[498]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[499]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/ Meta: Translators' Journal*, *53*(1), 26-43.

[500]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/Meta : Translators' Journal*, *53*(1), 26-43.

[501]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

Transcreations *"interpret the signs of one language with the signs of another"* (Banerjee, 2016, p.168)[502].	Religion imagery use: the transcreator adopted in advertisement 22 inter-semiotic and inter-culture processes for making a shift between the source (Christmas ornament) and the target visuals (sheep shape). Such a sign symbolises the Islamic sacrifice festival. The result provided original advertisements for both versions, thanks to the inter-visual transcreation.
Transcreation *"is not only the meaning that is translated but the sign itself in all its corporeality (sound properties, visual imagetics, all that makes up the iconicity of the aesthetic sign)"* (Vieira, 1999/2012, p.114)[503].	Art imagery use: the transcreator adopted in advertisement 24 inter-semiotic and inter-content processes for creating a visual content that illustrates the closest iconicity to the target customers' culture. The transcreated advertisement made distinctive and parallel creations, in both versions. The result provided originality, in each advertisement for seeking the effect of closeness and familiarity.
"'Transcreation' […] acknowledges the fact that it is consciously replacing [content] *and references deemed too culturally specific"* (Bernal-Merino, 2006, p.32)[504].	Local gastronomy use: the transcreator adopted in advertisement 26 inter-semiotic, inter-cultural and adaptation processes for creating the visual content from the target expression system of cultural references in the transcreated advertisement.
"The relevance of transcreation is universal since it can be used as a device to break the myth of 'untranslatability'" (Gopinathan, 2006, p.04)[505].	Local dress code use: the transcreator adopted in advertisement 28 inter-semiotic and inter-culture processes for creating the visual content, based on the target culture. Since the target expression poly-system is rich and inclusive to a variety of semiotics, creating content surpassed all barriers of untranslatability by making radical changes to the source content.
"The translation of creative texts, de Campos argues, is always recreation or parallel creation, the opposite of a literal translation, but always reciprocal" (Vieira, 2012, p.114)[506].	Visual tolerance use: the transcreator adopted in advertisement 30 adaptation, inter-semiotic and inter-culture processes for making parallel content creation in each advertisement version. The result provided authentic content to the cultural repertoires

[502]Banerjee, P. (2016). Vaishnava Poetry and Rabindranath Tagore: A Case of Adaptation, Translation and Transcreation. *The Indian Journal of English Studies*, 227.

[503]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London: Routledge.

[504]Bernal-Merino, M. (2006). On the Translation of Video Games. *The Journal of Specialised Translation*, 6, 22-36.

[505]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[506]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London: Routledge.

	of each target community for appropriateness reasons.
"[T]*ranscreation demythicizes the ideology of fidelity*" (De Campos, 1981, p.185)", cited in (Vieira, 2012, p.120)[507].	Popular figures use: the transcreator adopted in advertisement 32 inter-semiotic (inter-visual) and inter-culture processes for creating the visual content that resembles in no sense to the source content. Subsequently, the transcreated advertisement reserved faithfulness and exclusivity to the target receiver, instead of prioritising the source content.
"Focusing on these two different but also somehow similar productions [; versions], *we shall observe the visual* […] *elements which make up the cultural traits used in* […] *transcreations"* (Di Giovanni, 2008, p35)[508].	Local physical features used: the transcreator adopted in advertisement 34 inter-semiotic (inter-visual), inter-culture, localisation and free-editing processes for creating the visual element that appears to be more familiar to the target market of customers.
"*In a general sense,* [transcreation] *can be defined as an aesthetic re-interpretation of the original work suited to the readers/audience of the target language in the particular time and space"* (Gopinathan, 2006, p.03)[509].	National colour use: the transcreator adopted in advertisement 36 inter-semiotic, inter-cultural and localisation processes for creating a visual content that suits the target audience, culturally and aesthetically, in the transcreated advertisement.
Transcreation "*requires* […] *elaboration (the capacity to develop ideas)"* (Gaballo, 2012, p.112)[510].	Local architecture use: the transcreator adopted in advertisement 38 inter-semiotic and localisation processes for creating the visual content from a new idea elaboration that favours incorporating the target semiotic system in the transcreated advertisement. The radical change produces exclusive content for each target client.
"*In fact* [, transcreation] *is a holistic approach in which all possible techniques like elaboration, interpolation,* […and] *image change* […] *are possible. In such* [process], *the translator enters into the sole of the original author and then he himself*	Local monuments use: the transcreator adopted in advertisement 40 inter-semiotic and localisation processes for changing the image of the source content with another one, more suitable to the new context, in the transcreated advertisement. The processes create content for originality purposes and proximity to the new customers.

[507]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London: Routledge.

[508]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/ Meta : Translators' Journal*, *53*(1), 26-43.

[509]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[510]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

becomes creator" (Gopinathan, 2006, p.04)[511]. Particularly in advertisements, *"proximity to the customer determines transcreation quality and that, in addition to in-country reviewers, also crowdsourcing could be considered as a possible help to ensure transcreation quality"* (Gaballo, 2012, p.103)[512].	
Transcreation *"certainly demands an intuitive and aesthetic recreation and the application of creative imagination"* (Gopinathan, 2006, p.04)[513].	Local geography imagery use: the transcreator adopted in advertisement 42 inter-semiotic, inter-culture and localisation processes for creating visual content from the target semiotic system. The transcreator's imaginations and improvisations took a familiar element from the target expression poly-system as a reference to create originality and valid effect in the target content.
« [E]*l fenómeno del multilingüismo está estrechamente unido al de la creación publicitaria. Diríamos además que ésta tiene puesta en él toda su confianza y sus expectativas de futuro. La publicidad es un modo de comunicación que desafía a Babel o habría que decir más bien que se impone como meta su reconstrucción, aunque no fuera más que por convencer a tantos destinatarios de sus excelencias a través de un fino trabajo de persuasión »* (Bueno García, 2000, p.236)[514]. Transcreation is associated with the idea of translation as *"new writing"* according to Sujit Mukherjee (2004)[515]. *"In a way, the process of translation* [or transcreation, in particular,] *is as creative as creative writing"* (Gaballo, 2012, p.111)[516].	Multilingualism use: the transcreator adopted in advertisement 44 trans-lingual, trans-culture, free authoring, free-editing and interpretative transcreations for authoring all over again the lingual content of the transcreated advertisement. Simply, because the target customers are different from the first audience of the source advertisement version. Moreover, the multi-semiotic content matched the lyrics for creating a harmonious advertisement when combining all of the images, the words, the music, the gestures and the space-time framing from the target expression poly-system. The creative writing, illustrated in the song lyrics, and the semiotic creation processes introduced an original transcreated advertisement.
"[T]ranscreations already imply a shift from true to ideal […] *to evoke a charming,*	Local music use: the transcreator adopted in advertisement 46 inter-culture, inter-

[511]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[512]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[513]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[514]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere

[515] Mukherjee, S. (2004): *Translation as Recovery*. New Delhi: Pencraft International.

[516]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

exotic background for advertising" (Di Giovanni, 2008, p.40)[517] *"In fact* [, in transcreation, the] *interpolation,* [… and] *explaining the cultural value of the original text,* […] *are possible.* [The transcreator] *becomes creator"* (Gopinathan, 2006, p.04)[518]. *"'Transcreation', de Campos claims, is a radical translation praxis. To transcreate is not to try to reproduce the original's form understood as a sound pattern, but to appropriate the translator's contemporaries' best poetry, to use the local existing tradition* (De Campos, 1981, p.185)", cited in (Vieira, 2012, p.119)[519].	semiotic and localisation processes for switching the source aural content with a local song from the target culture repertoire. The transcreated advertisement originated ideal content for the target customers. This change making process has been necessary for creating the appropriate effect with the use of the local cultural traits.
"Intercultural communication skills for the language services industry requires aware professionals who can bridge the gap between differences and adapt information and values in the best and most functionally efficient way. Internationalisation contexts call for interdisciplinary approaches and constant renewal of know-how to keep pace with the latest developments and needs" (Moron & Calvo, 2018, p.145)[520].	Salons and exhibitions advertising use: the transcreator adopted in advertisement 48 inter-culture, inter-content and localisation processes for creating visual content in a specific space framing. This medium represents the target market of Algeria. The transcreated advertisement content of the spatial modal created the whole scene to reflect on the target market reality.
"Transcreation […] *may have the potential to integrate* […] *transferability"* (Moron & Calvo, 2018, p.135)[521]. *"Transcreation is basically understood by translation buyers as an effective way to ensure that the marketing message is culturally relevant and appropriate for the target audience"* (Gaballo, 2012, p.103)[522].	Location-based advertising use: the transcreator adopted in advertisement 50 inter-spatial and localisation processes for creating a localised advertisement content by making radical changes in the source content. The change here is not just an option. It is a must-do process, for reasonable comprehensibility purposes.
"[I]t is often the case that projects including evidently 'transcreatable' elements are mixed-up or even merged with what is traditionally considered a typical	Sale point advertising use: the transcreator adopted in advertisement 52 localisation and inter-spatial processes for creating a localised advertisement content on so many levels.

[517]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/ Meta : Translators' Journal*, *53*(1), 26-43.

[518]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[519]Vieira, E. R. P. (2012). Liberating Calibans: Readings of Antropofagia and Haroldo de Campos' Poetics of Transcreation. In *Postcolonial Translation* (pp. 95-113). London: Routledge.

[520]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

[521]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

[522]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

localisation project" (Moron & Calvo, 2018, p.131)[523].	
« *La position adoptée par un individu est un signe distinctif de sa culture et de son statut (social, culturel, professionnel, ...etc.) au sein d'un groupe. Il y a mille positions anatomiquement possibles et chaque culture possède son propre répertoire* » (Bueno García, 2019, p.123)[524]. "[W]*e understand from the comparison between transcreation and translation is that transcreators are granted greater creative licence than 'simple' translators, while the latter are requested to take a faithful approach to translation*" (Gaballo, 2012, p.101)[525].	Body positioning use: the transcreator adopted in advertisement 54 inter-semiotic and inter-culture processes for illustrating with a different body language content that took of the target culture a reference. Such a change in content came after decoding the source content and coding the target gestures expression system. The re-creation of the target content has been very necessary to engender the appropriate effect.
« *L'expression corporelle est, dans certaines postures, identificatrice des groupes humains et elle est motivée par des conventions d'utilisation sociales et culturelles [...]. Dans les gestes corporels, nous trouvons des conventions, des préjugés, des modes, etc.* » (Bueno García, 2019, p.123)[526] "[T]*ranscreation seems to offer a culturally-specific solution to the translation of marketing texts*" (Gaballo, 2012, p.99)[527].	Posture preference use: the transcreator adopted in advertisement 56 inter-semiotic and inter-culture processes for making changes to the source gestural content according to the target culture system. The free editing process took place for effect and fitting measures to the target expression poly-system.
"Subsequently, we shall abandon the focus on linguistic transfer to consider wider phenomena, where the complexities inherent in audiovisual texts, their international distribution and the cultural movements which they generate will be brought closer together under the definition	Multiculturalism use: the transcreator adopted in advertisement 58 intra-lingual, inter-culture, inter-semiotic and interpretation processes for creating a multimodal content from the target expression poly-system. The transcreated advertisement started from the source-idea elaboration. The process of the intra-culture, also called trans-culture transcreation built a multicultural content,

[523]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

[524]Bueno Garcia, A. (2019). La Rhétorique et la Communication non Verbale dans la Publicité. In: Agnetta, M. (2019). *Über die Sprache hinaus: Translatorisches Handeln in semiotischen Grenzräumen* (Vol. 1). Georg Olms Verlag.

[525]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[526]Bueno Garcia, A. (2019). La Rhétorique et la Communication non Verbale dans la Publicité. In: Agnetta, M. (2019). *Über die Sprache hinaus: Translatorisches Handeln in semiotischen Grenzräumen* (Vol. 1). Georg Olms Verlag.

[527]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

of 'transcreation" (Di Giovanni, 2008, pp.28,29)[528]. *"The nature of the cultural traits here […] is definitely multisemiotic, and it is this exclusive combination of images and words which gives rise to a transcreation"* (Ibid, p.36).	from the target notion elements. The cultural diversity in the country needed the application of transcreation to fuse all cultural contents in one multimodal and multicultural advertisement.
« *La tipografía es, por su carácter enormemente sugerente, uno de los retos más interesantes para el traductor publicitario. Cuando la transferencia no es posible, se impone buscar por otros medios (utilización de otra pauta gráfica, recreación de otra idea similar, etcétera) la adecuación a dicha realidad* » (Bueno García, 2000, p.211)[529]. *"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"* (Giovanni, 2008, p.40)[530].	Lingo-visual advertisement use: the transcreator adopted in advertisement 59 trans-modal and free-editing processes for creating a visual element by taking the target expression poly-system of language, art and culture as a reference. Creating the visual content via free-editing of the target advertisement needed the application of transcreation technique. Simply, because it cancels all translation impossibilities. It creates original content when incorporating creation to creativity.

Table 11: Table of Linking Transcreation Contributions in Academic Area to Translation Market Praxis

The table above sheds the light on two different perspectives of scholars in academic area and practitioners in translation industry. The results demonstrate that applying transcreation happens to have its theoretical justifications. Transcreation goes by understanding, detecting the meaning and effect, and then creating a new content that has the same standards of comprehensibility functions and impact purposes of the source version. Transcreation knows no limits, if compared to direct or indirect translations. Transcreation is not contradicting fidelity/faithfulness principles in translation. Transcreation simply orients the fidelity/faithfulness to the 'target' notions, illustrated in the target language, culture, receiver, space-time framing, contemporaneity and system, modalities…etc. The transcreator's freedom sphere is quite big, however with identified boundaries of the target notion. The transcreator fulfils a mission that leads to meet comprehensibility and effect objectives. The transcreators' freedom is professional and not personal. Maybe they contribute in identifying the new copyright terms, but still a framed mission of content creation. The fact of creating a transcreated advertisement from the source-idea elaboration is simply the process of making communication possible between the product/service owner and the target customers, to originate an authentic advertisement. Such a connection reflects on the type of relationship that these parts have, including the intermediate 'transcreator': purely professional and pragmatic.

VI.8 Recapitulation

[528]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/Meta : Translators' Journal*, *53*(1), 26-43.

[529]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Monográficos de la Revista Herméneus, Vertere

[530]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/Meta : Translators' Journal*, *53*(1), 26-43.

The final Chapter includes the evaluative study concerning the application of transcreation technique in translating advertisements in Algeria. Transcreating the advertisement content of diverse modalities highlights how flexible and functional transcreation technique is. Transcreation works on mono-/multi-configuration of the semantic information, also called the communication modal, to constitute the communication design.

The expression poly-system consists of language, semiotics, phonology, graphicacy, culture of high-/low-context communication, society, religion, literature, art…etc. Transcreation proved its competence over the most complex communication arrangements. Since the advertisement carries a communicative message, transcreation works on creating or re-creating a functional communicative content. On top of that, the intelligible meaning and the valid impact take the biggest consideration, even if it means creating them all over again, by taking the target expression poly-system as a reference.

Transcreation is a flexible translation technique. It works on hybrid expression systems. It makes the supplest leaps, from one communication modal into another, from the expression model into another and from un-parallelism and impossibilities into creations and new realities. The six communication modalities in the advertisement highlight the expression poly-system dimensions, in Algeria. They also demonstrate transcreation technical skills for conceptualising the expression design.

The main question of the present doctoral thesis searches answering: How has transcreation technique translated the advertisement, in Algeria, of mono-&-multi-modalities, from 2011 to 2021? The findings provided ample explanations concerning the technique's functionality. Observing the transcreated advertisements, analysing the transcreational processing and interpreting the transcreation results have imparted considerable knowledge, concerning its definition in translation discipline and its functionality as a holistic approach. From the theoretical part, tying transcreation concept in translation discipline to philosophy (its first mainspring) has demonstrated multiple similarities in function as in nature, for adopting the 'change' and 'motion' notions, which generate other re-creations or new creations.

The Algerian expression poly-system is multilingual, multi-cultural, multi-attributional to high-context communication culture and most importantly of hybrid nature. Discussing every aspect of the human expression poly-system may be an unfinished research project due to its complexity, diversity and evolution. However, discussing few aspects of the Algerian expression poly-system has been possible. It helped demonstrating transcreation application through content creation from parallel correspondents or exclusive creations from un-parallel correspondents.

CONCLUSION

CONCLUSION
Road Map:
- ➢ **Summary of the Findings**
  - • Identifying Transcreation Technique Processes
  - • Defining Transcreation
- ➢ **Synthesis and Conclusions**
- ➢ **Recommendations**
- ➢ **Implications for Further Research**

CONCLUSION

At this final destination of our research journey, the *Conclusion* represents the sixth phase of the thesis pyramid design: *Creation*. The creation, as the peak stage, consists of elaborating transcreation theory understanding through its functionality in translating mono-&-multimodal advertisement. The Conclusion constitutes of four 04 points. They are *Summary of the Findings, Synthesis and Conclusions, Recommendations* and *Implications for Further Research*.

After the consecutive reasoning on the six chapters, the conclusion introduces the informative summary that provides, objectively, the collection of information and findings concerning the thesis research. Moreover, the conclusion introduces the descriptive summary of the thesis that demonstrates the structure and the theme of the research, objectively. On top of that, the conclusion joins the actual results and answers of the present research to some open questions that implicate future research. In other words, it is a sort of a bridge that links the present findings to the new inquiries, so that the chain of investigation continues.

The conclusion connects the dots of the findings from each thesis phase to create a theory understanding through the layout of the thesis plan. In the end, the research design answers, progressively, the statement of the problem and the related questions to the research project.

First, the *Summary of the Findings* introduced new results to present research. This part elucidates the results' originality and the scientific bringing to the academic area. Second, the *Synthesis and Conclusions* consist of linking the theoretical contributions to the analysis of the technique application. The aim is to deliver conclusions that justify the relationship between the two different standpoints: the research project theory and its praxis. Third, the *Recommendations* represent a call, to have further readings, in the hope of clarifying the understanding of various related themes to transcreation. Suggesting such themes in their wider context and outside our limited and framed research objectives widens the sphere of knowledge concerning transcreation concept. Four, the *Implications for Further Research* open the ball for new gaps that may attract scholars' interest for future research. These suggestions are introduced in form of questions that help initiating the search journey for new findings. In addition to that, it shapes and bridges the context of the present research to the future bringing.

This overview is creating the closing of the present research project in form of answers to the main statement of the problem and the related questions. However, this end is flexible enough to be the start of new beginning for expanding the research area of translation discipline or others. The present thesis followed the qualitative approach to demonstrate the theoretical understanding and the technique functionality, in both translation academic area and translation industry. The research project deals with the application of transcreation technique in translating mono-&-multimodal advertisements in Algeria from 2011 to 2021. Therefore, understanding transcreation technique, theory and functionality is framed under its application on advertisement, particularly in the present research.

➢ **Summary of the Findings**

Understanding the application of transcreation has needed a whole research that starts from the collection of information of theoretical and practical perspectives, the observation of the transcreated advertisement figures, the analysis of mono- &-multimodal transcreated advertisements, the discussion of the transcreational processing and the conclusion that introduces the theoretical understanding of the technique functionality.

Transcreation is an ongoing research project. At this point, we only attempt to interpret the collection of our findings. According to the available records, transcreation appeared in

the 17th century. It has been elaborated on Leibniz's hands, in (1676)[531] in Europe, under the concept of the philosophy of motion, nature or change. India also knew transcreation in the 16th and the 17th century with Tulsidas 1511-1623, according to Gopinathan records (2006:04)[532]. India has continuously or has again adopted transcreation for translating poetry, plays and old scripts by Tagore in (1936/1937)[533] and P. Lal in (1957)[534] (Gopinathan, 2006[535]; Banerjee, 2016)[536]. Brazil, with the De Campos brothers, started adopting transcreation in (1963)[537] for translating poetry. During the second half of the 20th century, famous translation scholars have not discussed transcreation as a theoretical research project. Only until the last decade of the 20th century, few records appeared to introduce transcreation as a post-colonial theory, such as Vieira, Bassnett and Trivedi (1999)[538]. Since the 90s, transcreation has become worldwide recognisable, mainly in translation industry. "*Thus, transcreation seems to have been recognised by both Academic area and the industry as a distinct service, and the notion of transcreation seems to be here to stay*" (Morón & Calvo, 2018, p.127)[539].

Transcreation has gained an unprecedented fame in translation academic area, mainly in the 90s and after. If projecting the space-time framing as the circumstances on its evolution, we notice that the nineties seem to be the preparatory phase for the new millennia. The last decades of the previous century have introduced or highlighted many approaches and theories that have paved the way towards the new millennium. To many people, the timing back then represented the opening gate phase to the future era. For instance, the emotional intelligence theory (Salovey & Mayer, 1990)[540], the multimodality communication (Casden *et al.*, 1996[541]; Kress, 1996)[542], the poly-system theory (Even-Zohar, 1979)[543], the modernism theory (Berg, 1993)[544], the post-colonial theory (Bassnett & Trivedi, 1999)[545], globalisation as localisation (Ramarapu *et al.,* 1999)[546], the global

[531]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[532]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[533]Tagore, R. (1937). *Collected Poems and Plays of Rabindranath Tagore*. New York: The Macmillan Company.

[534]Lal, P. (1957). Preface to Shakuntala. *Great Sanskrit Plays, in New English Transcreations*, 3-10.

[535]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[536]Banerjee, P. (2016). Vaishnava Poetry and Rabindranath Tagore: A Case of Adaptation, Translation and Transcreation. *The Indian Journal of English Studies,* 227.

[537]De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, *4*(5).

[538]Vieira, E. R. P., Bassnett, S. & Trivedi, H. (1999). *Post-colonial Translation: Theory and Practice*. London: Routledge.

[539]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

[540]Salovey, P. & Mayer, J. D. (1990). Emotional Intelligence. *Imagination, Cognition and Personality*, *9*(3), 185-211.

[541] Cazden, C., Cope, B., Fairclough, N., Gee, J., Kalantzis, M., Kress, G. & Nakata, M. (1996). A Pedagogy of Multiliteracies: Designing Social Futures. *Harvard Educational Review*, *66*(1), 60-92.

[542]Kress, G. (1996). Internationalisation and Globalisation: Rethinking a Curriculum of Communication. *Comparative Education*, *32*(2), 185-196.

[543]Even-Zohar, I. (1979). Polysystem Theory. *Poetics Today*, *1*(1/2), 287-310.

[544]Berg, L. D. (1993). Between Modernism and Postmodernism. *Progress in Human Geography*, *17*(4), 490-507.

[545]Bassnett, S. & Trivedi, H. (Eds.). (1999). *Post-colonial Translation: Theory and Practice*. Psychology Press.

[546]Ramarapu, S., Timmerman, J. E. & Ramarapu, N. (1999). Choosing Between Globalization and Localization as a Strategic Thrust for your International Marketing Effort. *Journal of Marketing Theory and Practice*, *7*(2), 97-105.

economic freedom with capitalism (Levitt, 1983)[547], the pro-culture approaches and theories (Nord, 1997)[548] and the public accessibility to technology in the Digital Era (D.E) have all marked the nineties decade. Therefore, the new millennium appears to have gone through radical changes, and on so many levels. Simply, because the last decade of the 20th century was hyperactive of tremendous inceptions or elaborations for immense changes to prepare for the new transition. Therefore, the use of transcreation in the nineties had its justifications. The technique works on changes and mobility towards continuous motion, through the new creation of concepts and contents, if taking the philosophical definition of transcreation and also in the translation discipline, too (Leibniz, 1676[549]; Gopinathan, 2006[550]).

Unsurprisingly, transcreation has also its spot among all these theories, during the nineties. The transcreation technique has gained a worldwide popularity, for delivering innovative services in translation market. In other words, transcreation has entered from the wide gate, to join the rest of the expression transmission specialisations in translation field.

Translating advertisements for the global market has shed the light on transcreation as a *translation* and a *creation* processes, according to a plethora of translation agencies around the world, such as We Glot Agency[551]. Ironically, this blended word (*trans-creation*) from translation and creation, according transcreation practitioners, happens to be comprehensible and, at a far level true. Simply, because the transcreators are translating and creating the untranslatable. However, we cannot be sure, at this point, about the original etymological form of transcreation, because Leibniz, P. Lal or De Campos have not discussed the etymology of the two words (*trans + creation),* according to the verified records. De Campos has even added several terms to nominate transcreation as: "*translumination, transparadisation, transluciferation, transtextualization and, most importantly, transcreation*" (Giovanni, 2008, p.34)[552], and many others for seeing "*Transcreation* […] *as an act of appropriation, recreation and even as a blood transfusion*" (O'hogan & Mangiron, 2013, p.312)[553]. We think that the variety of these terms only reflects on the fact that transcreation is an inclusive technique; a holistic approach. Many processes happen to have a function, in the transcreational processing.

Transcreation is a technique that uses several processes to achieve translation task of very distinguished results. The nature of the Algerian expression poly-system clarified transcreation functionality in generating regular and hybrid expressions for the advertising mission. It is clear by now that the expression poly-system consists of a multitude of systems. These systems are the denotative or the connotative language of both codes (verbal and non-verbal) and of all registers, semiotics of all signs, phonology, graphicacy, gestures, body language, silence, religion, culture of high- & low-context, society of local or global standard, economy, politics, literature of all genres, art of all kinds, lifestyle, history, contemporaneity and prospectivity…etc. These patterns depict every possible way of

[547]Levitt, T. (1983). *The Globalization of Markets.* Harvard: Harvard Business Review: http://www.lapres.net/levitt.pdf. Copyright McKinsey Quarterly, 10 -20

[548]Nord, C. (1997). A functional Typology of Translations. *Benjamins Translation Library*, *26*, 43-66.

[549] Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[550] Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

[551] We Glot Agency website. (2023 updates). Transcreation. Available at: https://weglot.com/blog/transcreation/ Consulted on: 16/04/2024

[552]Di Giovanni, E. (2008). Translations, Transcreations and Transrepresentations of India in the Italian Media. *Meta : Journal des Traducteurs/Meta : Translators' Journal*, *53*(1), 26-43.

[553]O'hagan, M. & Mangiron, C. (2013). Game Localization. *Amsterdam / Philadelphia: John Benjamins Publishing Company*.

carrying the human beings' communication, in its different formats. Transcreation is a very qualified technique for translating such a kind of communication, through the application of a variety of processes.

Our findings have collected a list of transcreation processes. They are intra-lingual, inter-lingual, inter-register, inter-semiotic, re-interpretative, interpretative, re-creational, creational, inter-content, inter-contextual, inter-visual, inter-auditory, inter-spatial, inter-gestural, inter-coding, inter-modal, inter-model, inter-culture, inter-system, inter-genre, localised, globalised, adapted, domesticated, foreignised, free-authoring, free-editing, and creative transcreations. Moreover, processes can also be trans-lingual, trans-culture and trans-temporal when transcreation attempts to transit the foreign input to the receptive target expression and make it sounds familiar or contemporary to the target audience.

When transcreation is an intra-process, the transcreated content is a creation from the same system, such as an intra-lingual or intra-visual transcreation. When transcreation is an inter-process, the transcreated content happens to be a creation from the local expression poly-system. When transcreation is a trans-process, the transcreated content happens to transmit the foreign input to the local expression poly-system. On this, De Campos sees that the *"foreign input, far from being denied, is absorbed and transformed, which brings cannibalism and the dialogical principle close together"* (O'hogan & Mangiron, 2013, p.313)[554]. Moreover, when transcreation is a re-process, the change in the source content is partial. When transcreation is a *sin*-re-process, the change in the source content is radical. To summarise, the processes are five categories: intra-process, inter-process, trans-process, re-process and *sin*-re-process.

Under the contextual frame of the present research, transcreation processes are thirty-one, in total. The target expression poly-system and the variety of the semantic information design, also called communication modalities, have helped identifying the 31 transcreation processes. However, before defining each process, defining transcreation should come first.

Transcreation is a content creation technique in terms of partial or radical change, in the source/referent version or absolute creation of the target version from the elaboration of the source-idea. The results provide natural and functional communication of contextualisation, referentiality, conceivability, comprehensibility, effectiveness and originality. Transcreation in the translation market usually refers to a customised service of semiotic nature. Therefore, "*Transcreation processes aim to match clients' subjective expectations, which focus on persuasive communication functions*" (Morón & Calvo, 2018, p.130)[555]. Gaballo also sees that transcreation *"is a holistic approach in which all possible strategies, methods and techniques can be used. It requires fluency (the ability to generate ideas and meaningful responses), flexibility (the ability to repurpose ideas), originality (the capacity to produce rare and novel ideas) and elaboration (the capacity to develop ideas). It requires the translator not only to conceive new words but also to imagine new worlds*" (Gaballo, 2012, p.112)[556]. Therefore, identifying transcreation nature depict a wide range of processes.

- **Identifying Transcreation Technique Processes**
    - Intra-lingual transcreation is to make content changes in the same language (for instance, from Arabic to Arabic).

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[554]O'hagan, M. & Mangiron, C. (2013). Game Localization. *Amsterdam / Philadelphia: John Benjamins Publishing Company.*
[555]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.
[556]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

- Inter-lingual transcreation is to make content changes in a different language (for instance, from English to Spanish).
- Inter-register transcreation is to make content changes in a different register of the language (for instance, from formal to informal language).
- Inter-semiotic transcreation is to make content changes in different semiotic signs (for instance, from Netspeak language into formal verbal language).
- Re-interpretative transcreation is to make partial content changes by re-interpreting the source content version (for instance, from ambiguity to clarity of the expression).
- Interpretative transcreation is to make radical or subjective content changes by interpreting the source content version (for instance, from implicit to explicit expression).
- Re-creational transcreation is to make partial content changes by re-creating the target content version (for instance, from the original expression to the new creation of the target expression).
- Creational transcreation is to make radical changes by creating the target content version, if found, or from an idea elaboration (for instance, from an idea elaboration into an actual creation of the expression).
- Inter-content transcreation is to create the target content by making paramount changes to the source content (for instance, from the source content to creating new content in the target expression).
- Inter-contextual transcreation is to make content changes to the source context and creating a new context in the transcreated expression, usually, for maintaining the effect valid (for instance, from the source context into creating a new content of a new context).
- Inter-visual transcreation is to create the target visual content by changing the source visual one, providing that the new visual element is a part of the target graphicacy system (for instance, visual representation switch from the source to the target).
- Inter-auditory transcreation is to create the target auditory content by changing the source auditory one, providing that the new auditory element is a part of the target phonology system (for instance, auditory representation switch from the source to the target).
- Inter-spatial transcreation is to make use a new location; a new spatial framing that carries the target expression of semiotic nature (for instance, spatial representation switch from the source to the target location).
- Inter-gestural transcreation is to create the target gestural content by changing the source one. The transcreator runs into this process, usually for cultural disparity reasons (for instance, gestural representation switch from the source to the target expression).
- Inter-coding transcreation is to create the target code by changing the source one (for instance, from verbal to non-verbal code).
- Inter-modal transcreation is to create the target modal by changing the modal of the source one (for instance, from lingual modal to multimodal).
- Inter-model transcreation is to create the target expression model by changing the model of the source one (for instance, from expressing tradition to expressing modernity).
- Inter-culture transcreation is to create the target cultural content by changing the source cultural one. The target culture system provides new elements of use

for their different references (for instance, cultural representation switches from the source to the target).

- Inter-system transcreation is to create the target content from a different system than of the source one (for instance, from a language system to a hybrid system of alpha-numeral signs: from English to the Netspeak language).
- Inter-genre transcreation is to create the target literary genre by changing the source one (for instance, from poem to a play).
- Transcreation via localisation is to produce the target expression by changing the foreign element of the source version with a local one. It may be in the form of local cultural features…etc. (for instance, localised representation switch, from globalised into localised concept).
- Transcreation via globalisation is to produce the target expression by making the transcreated content dresses the globalised culture/trait. It is contrary to the localised transcreation process (for instance, from a local content into familiar global content).
- Transcreation via adaptation is to make changes to the target expression by adapting the source content to the target expression poly-system (for instance, from an unfamiliar content into an adapted one).
- Transcreation via domestication is to make changes to the target expression by domesticating the source content to the target expression poly-system to appear familiar (for instance, from the strangeness of the expression into its familiarity).
- Transcreation via foreignisation is to create the target expression by foreignising the source content in the target expression poly-system, simply to mark the foreign intrusion (for instance, adding or highlighting the foreign input in the target expression).
- Free-authoring transcreation is to create the target expression by changing the source content and authoring all over again the new target one (for instance, writing again the target content).
- Free-editing transcreation is to make changes to the target expression by editing the target content according to the target expression poly-system. The modifications in the source content become inevitable for adequacy reasons (for instance, creating again a new content or a new design in the target expression).
- Creative transcreation is to produce the target expression by creatively changing the source content so that the results manifest creativity in the transcreated expression (for instance, from standard into creative content making).
- Trans-lingual transcreation is to make changes to the target lingual content by transmitting the source lingual element to the target lingual system, to mark the foreign transfer in the transcreated expression (for instance, transferring foreign lingual input from the source to the target).
- Trans-culture transcreation is to transmit the source cultural element to the target cultural system, in order to mark the foreign transfer in the transcreated expression (for instance, transferring foreign cultural input from the source to the target).
- Trans-temporal transcreation is to create the target expression by making temporal leaps from the past to the present (for instance, transcreating old scripts of old languages into modern languages to mark contemporaneity).

On top of that, transcreation has three different sources to start working from, when applying the transcreational processing: the source version, the referent version or the source-idea version. As noticed, transcreation is cancelling all kinds of systematic barriers when transmitting the expression of whatever system or modality to the new target receiver.

After the identification of transcreation processes, 'transcreation vying translation' may not even be a question, anymore. Simply, because translation is the discipline and the major. Transcreation is one of translation specialisations. Transcreation is neither a source-oriented nor a mere target-oriented translation. It is a target-oriented translation of a creational paradigm. It does not resource its standards solely from linguistic or cultural search paradigms. When the transmission of the source expression in translation is not possible, content creation takes place.

Translation etymology comes from: trans- + lation / latio. Trans- is a prefix, which means across. 'Latio' derives from 'latus', which is the past participle of the verb 'ferre'[557], which means: to carry or to transfer. Transcreation etymology comes from: trans- + creation. 'Creation' derives from the verb 'to create', which means the creational process. Subsequently, translation is a transfer. Transcreation is a creation. The fidelity leans on the source/target content, with translation. However, with transcreation, the fidelity leans on the 'target' notion, in its ample meaning: target expression poly-system, target receiver, target space-time framing, target client …etc. Creation feature distinguishes transcreation from any other translation specialty. Understanding the functionality of transcreation and the etymology nature of the two terms 'translation' and 'transcreation' leads us to exclude the transcreation technique from the vying circle of 'translation vs. transcreation'. This is not only on the level of the etymological study, but also on the level of identifying the translational from the transcreational processing and outcomes.

Grammatically speaking, with direct or indirect translations, we say 'translate the text from the source to the target language'. With transcreation, we make a reverse, because 'to translate' makes the 'transfer action' from the source to the target. However, 'to transcreate' makes the 'creation action', which can only happen in the target expression. Therefore, we structure the sentence as follows: 'transcreate the target content from the source version (if found), from the target expression poly-system or from the source-idea (when the source is unfound). In other terms, transcreation starts from the idea of creating content for the target expression. Transcreation continues the motion of the source content to get to the target, where it has completely evolved. Contrary to the direct/indirect translation, where their movement is linear from the source to the target. Transcreation has a circular motion. Therefore, transcreation has visions and discusses the creation process from the target expression poly-system. However, translation considers the transfer of the source content, according to the target language or culture elements, without making negotiations for content creation. Unlike transcreation, it starts the creation from the target notions and decodes the source content for identifying the valid effect and finally get back to the target, where it all started as a vision.

Transcreation agencies, such as Avalon Agency[558], define transcreation as the fusion of four essential elements: "*language + culture + emotion + audience*". It is important to note that the world perspective has changed since the nineties, when highlighting the

[557]Bubbles Translation website. (2023 updates). The Etymology of Translation. Available at: https://www.bubblestranslation.com/the-etymology-of-translation-and-what-it-means-to-us/. Consulted on: 16/04/2024

[558] Avalon Linguistic Agency website. (2023 updates). Transcreation. Available at : https://avalon-linguistic.com/services/transcreations/#:~:text=Transcreation%20ensures%20that%20the%20intended,context%20your%20multinational%20market%20demands Consulted on: 16/04/2024

emotional intelligence theory by Peter Salavoy and John Mayer, in their article *Emotional Intelligence: on Imagination, Cognition, and Personality* in 1990. It is then of great help to define each element, separately. Language is the mean of communication. Culture is what identifies the value of the communicative expression. The emotion is what describes the impact of the communicative expression. The audience is the target receiver. Salavoy and Mayer *"view emotions as organized responses, crossing the boundaries of many psychological subsystems, including the physiological, cognitive, motivational, and experiential systems. Emotions typically arise in response to an event, either internal or external, that has a positively or negatively valenced meaning for the individual. Emotions can be distinguished from the closely related concept of mood in that emotions are shorter and generally more intense. In the present article, we view the organized response of emotions as adaptive, and as something that can potentially lead to a transformation of personal and social interaction into enriching experience"* (Salavoy & Mayer, 1990, p.186)[559]. In other words, the theory has a direct link to the communication creation that triggers the reaction of the receivers. So is transcreation. Usually, the reaction of the target audience represents the motive for applying the transcreational processing.

The results of translation and transcreation are different, on so many levels. As a similar start, they both make the communicative expression delivered to the new target receiver. However, translation is the mirror of the source content, in its literal or culturally adapted form. Transcreation makes changes to the source on partial or total degrees, to create an expression that suits the target notions in meaning, form and system.

➢ **Synthesis and Conclusions**

The synthesis has proved how reasonable the research project is, as introduced in the *Critical Thinking: Intellectual Standards Essential to Reasoning Well within Every Domain of Human Thought* paper by Paul and Elder (2013)[560]. Therefore, the present thesis has been able to fit the measurement of the human reasoning quality, illustrated in nine standards below:

- **Clarity:** the application of transcreation technique analysis required a collection of advertisements from an identified space-time framing: Algeria, from 2011 to 2021. The aim was to trace the technique application in rendering and creating the advertisement content. Such a start of the research project has clarified, lucidly, the journey of the research project. The main question, - refined as follows: How has transcreation technique translated the mono- & multimodal advertisement in Algeria from 2011 to 2021? - has elaborated:
  A. The subject matter of the research: the application of transcreation technique. B. The case study: mono- & multimodal advertisement. C. The space-time framing: in Algeria, from 2011 to 2021. D. The research method: studying the how, in other terms, adopting the qualitative approach for the thesis conduct to demonstrate how transcreation has been applied.

- **Accuracy:** the thesis accuracy questions how correct and true the data collected, the applied research method and the obtained findings. To respond to these questions and prove the accuracy of the thesis, the verifications have started with the sources of the data collection, concerning the case study references and the academic records that widen the contextual research area, introduced in chapters I, II, III and IV. The second step has required tracking

[559]Salovey, P. & Mayer, J. D. (1990). Emotional Intelligence. *Imagination, Cognition and Personality*, *9*(3), 185-211.

[560]Paul, R. & Elder, L. (2013). Critical Thinking: Intellectual Standards Essential to Reasoning Well Within Every Domain of Human Thought, Part Two. *Journal of Developmental Education*, *37*(1), 32.

the use of the research method. As explicitly reported, the qualitative approach has worked on observing, analysing and discussing the application of transcreation technique on mono- & multimodal advertisements. The aim is to describe the variables that distinguish the source or referent version from the transcreated advertisement. The last step of verification examines the results. In the Conclusion part of the thesis, the identification of 31 transcreation processes has been the new file to add to translation academic area and translation industry, alike. The examination of the *Discussion* part of the thesis has elucidated the projection of the theoretical contributions to transcreation functionality in the praxis field. The table of *Linking Transcreation Contributions in Academic Area to Translation Market Praxis*, in Chapter IV, demonstrates how both standpoints of academic area and translation market come to a common ground of matching the theory to the application.

- **Precision:** the study of transcreation application has required illustrating more details that describe the transcreational processing. Saying that transcreation is the act of creating the expression content, as a translation type, is not fully precise. However, in the present research project, it has been very possible to introduce a collection of a variety of transcreation processes that deal with lingual, visual, aural, spatial, gestural or multimodal communication transcreation. In total, transcreation processes, in the present thesis, are 31. They are of five natures: intra-process, inter-process, trans-process, re-process, *sin*-re-process. The intra-process operates in the same language. The inter-process deals with the transcreation from and into different languages. The trans-process is the foreign input in the target language. The re-process consists of making partial changes in the source language content. The *sin*-re-process consists of making radical changes in the source language content. Besides the language system, the same processes go for the other communication systems and modalities: semiotics, culture, phonology, graphicacy, gestures…etc. The thesis has been able to specify transcreation processes counting, precisely. Such a detail places transcreation outside the confusion circle of identifying transcreation as a creative translation.

- **Relevance:** the application of transcreation works on the content creation. To justify relating transcreation to the content creation is to identify the nature of the transcreational processing. As discussed earlier in Chapter III *Transcreation Technique Application on Advertisement,* the technique can start, not only from an actual source or referent version but from an idea elaboration, too. At this point, the application of the interpretative, idea elaboration, creational, inter-context and inter-content transcreation processes become capable of producing the transcreated content. As noticed, the thesis, through the dots connection between various disciplines: communication, dialogue, interactivity, expression poly-system, society, culture, economics, advertisement…etc has demonstrated the relevance of each discipline in its contextual dimension to the research project. Simply, because the nature of the advertisement expression reflects on various patterns of the lifestyle of the target audience.

- **Depth:** the research project's depth is quite profound. Studying the application of transcreation technique and identifying the transcreational processing is not a superficial conclusion to draw, in the end. Such findings cancel the confusion that before put transcreation on an equal scale to adaptation or localisation.

These two concepts have been, for a long time, in rivalry to transcreation. However, deepening the study of transcreation technique application has demonstrated its uniqueness. The transcreational processing is not, at any point, similar to adaptation or localisation, in their overall functioning or ultimate objectives.

- **Breadth:** the application of transcreation technique recognises its ample dimensions from theoretical and practical standpoints. The technique functionality is measurable from both perspectives of scholars and practitioners. In each horizon, transcreation is capable of proving its legitimacy and versatility. The theoretical and practical insights clarify the span of transcreation technique validity. In other terms, the frame of reference to the target notion is insightful. On top of that, transcreation application has proved its breadth through the adoption of target-oriented translation approaches. However, it is important to note that transcreation stands alone, at the end of the spectrum of freedom privilege in translation practices, for being on the creational paradigm, surpassing the limited linguistic or cultural paradigms.

- **Logic:** the logical reasoning of the thesis is in its thematic progression and conduct through Bloom Field's taxonomy and the revised version (Bloom, 1956[561] ; Anderson & Krathwohl, 2001[562]). The thesis pyramid design has progressively illustrated the logical thinking of the research project. The connection of thoughts has gone through: knowledge, comprehension, application, analysis, discussion and creation phases, for better learning and a logical understating of the research project thematic progression.

- **Significance:** the research project provides scientific bringing to the academic area. It is very important to understand the transcreational processing, to clarify the nature of the technique and its functionality. The research is of substantial meaning and value to students, practitioners and scholars, in translation discipline. Moreover, the thesis has indeed worked on answering several related questions to the research project. However, this contextual breadth has caused no distraction. Therefore, answering the main problem has been of significant value. In other words, no matter how ample and deep the research may appear, the objective of highlighting one main inquiry regarding 'the application of transcreation' and delivering one answer as '31 transcreation processes' have clarified the research significance.

- **Fairness:** transcreation application as a research project has not carried any form of subjectivity in its study development. Simply, because the thesis attempts to clarify the transcreational processing and to introduce it clearly to any part who may be in the position of conducting such a research project. The uniqueness of the thesis conduct may appear in refining the statement of the problem, the data collection and investments in the development of the research thematic progression. The thesis does not carry any vested interest in the research. Moreover, it encompasses translation scholars as those who benefit from the research bringing and bears no risk at all for everyone and every part

[561] Bloom, B. S. (1956). *Taxonomy of Educational Objectives: The Classification of Educational Goals. Cognitive Domain.* New York: Longman.
[562] Anderson, L. W. & Krathwohl, D. R. (2001). *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives.* New York: Longman.

mentioned in the thesis. On the contrary. the thesis conduct has followed an objective and a scientific method in its elaboration.

As a conclusion, the scientific bringing has constituted the listing of various transcreation processes. Such a collection has summarised and gathered various processes that define transcreation through its application. In other words, transcreation application study has introduced the definition of transcreation from its functionality.

➢ **Recommendations**

The main relevant references of the thesis are six. They introduce a review for a better understanding of the present research project. These records place the thesis in its wide epistemological context. The core stone paper is of Leibniz dialogue (1676)[563]. This document represents the initial circumstances of transcreation introduction, according to the verified records. In addition to that, Bueno's book *Traduccion y Publicidad* (2000)[564] demonstrates how similar the process of creating to translating the advertisement. Gopinathan's article *Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages* (2006)[565] introduces noteworthy knowledge about transcreation that helped many scholars understanding transcreation concept nature as a holistic approach. Gaballo's article *Exploring the Boundaries of Transcreation in Specialized Translation* (2012)[566] provides relevant descriptive definitions concerning the exploration of transcreation concept. Alcantara article of *La Théorie Leibnisienne du changement en 1676. Une Interprétation du Dialogue Philalethi à la Lumière de la Caractéristique Géométrique* (1996)[567] works on explaining and interpreting transcreation theory from a philosophical standpoint, based on Leibniz dialogue. For more updated scientific contributions, Morón & Calvo's article of *Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach* (2018)[568] describes transcreation skills for detailing on transcreation brief, which serves in translation market. These theoretical documents have been eye-opening records that helped in the thesis thematic progression. The present research project represents a step forward, toward the evolution of transcreation theory understanding in the second decade of the 21st century, which can also be recommended for review.

➢ **Implications for Further Research**

The present research project conducts a study related to the application of transcreation technique in translating mono-&-multimodal advertisements, in Algeria from 2011 to 2021. As noticed, the thesis is very limited in its research area: advertisement translation, space framing: Algeria, and time framing: from 2011 to 2021. The following suggestions may widen the future research area regarding transcreation application and studies in different contexts, such as:

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[563]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024
[564]Bueno, A. (2000). Publicidad y Traducción. *Soria: Vertere. Monográficos de la Revista Hermeneus*.
[565] Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. Translation Today, 3(5). https://www.taylorfrancis.com/chapters/edit/10.4324/9781315759869-18/translation-transcreation-culture-gopinathan
[566]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.
[567]Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676 : une Interpretation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.
[568] Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

A. Studying transcreation application in various disciplines. This extended study may add further clarifications to the technique application and definition, eventually.

B. Discussing the didactics and the pedagogy of transcreation as a module in the university. This discussion may also be a very interesting topic to develop the concept from an academic perspective. Transcreation at this point can be a subject of theoretical and practical bases, introduced jointly to students.

C. Narrowing the gap between making changes and creativity in transcreation. Identifying the conditional freedom of the transcreator may also be of great help to students and practitioners who are interested in learning about, or applying, transcreation, under an academic and a praxis framework. Simply, because "*students still found it difficult to understand the creativity constraints under the transcreation brief, i.e. transcreating is not a completely free creative process. Some students did not fully grasp that transcreation had to respond to the corporate identity of the client, its brand, and the spirit and nature of the collection as it was originally created. Transcreators are meant to facilitate the understanding of these elements by making suitable adjustments*" (Morón & Calvo, 2018, p.142)[569].

To conclude, the final considerations regarding the research topic have led us to:

- Defining transcreation as a theory of change, motion, dynamicity, continuity, leap, shift and new creations.

- Applying transcreation may also refer to the cautious and wit use of stereotypes when transcreating the target expressions.

- Clarifying both translation and transcreation natures. In other terms, translation takes the language or culture aspects into account. Transcreation takes of the target notion a reference.

- Identifying transcreation processes in five categories: intra/inter/trans/re/*sin*-re. The intra-process is on the same level of the expression semiotic sign. The inter-process is a shift between different semiotic signs. The trans-process is a foreign input into the target expression. The re-process remakes the target content, differently, with partial changes to the source content. The *sin*-re-process creates the target content, distinctively, with radical changes to the source content.

There is indeed an apparent link between transcreation and "*creativity, however,* [it] *is not the only factor to take into account when discussing transcreation*" (Gaballo, 2012, p.111)[570]. As discussed earlier in our contextualised research, transcreation has 31 processes. They expand the circle of the act of transcreating to explore multiple possibilities, for generating the target content as a form of advanced translation practices. Therefore, "*transcreation is often used for adapting marketing and advertising material. Such new terms are usually meant to highlight processes which go beyond the aspects of pure language change and thus focus on the importance of the needs of the target audience, constraints of the medium, as well as socio-cultural and ideological conditions. Introducing a new label can contribute to raising awareness of the complexity of processes and encourage rethinking the more traditional views. This happened when terms such as Skopos or polysystem were put forward*" (Shaffner, 2012, p.880)[571]. As noticed, several theories are connected. This fact

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[569]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

[570]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[571]Schäffner, C. (2012). Rethinking Transediting. *Meta : Journal des Traducteurs/ Meta : Translators' Journal*, 57(4), 866-883.

can only describe the scholarly climate. Translation issues have helped evolving the discipline. Pym stresses the fact that "*the practice of translation exceeds its theory, thus requiring an ongoing empirical attitude*" (Pym, 2010, p.109)[572]. Therefore, the delay in evolving the theoretical framework of translation has taken ages to have the independent discipline status. On this, Gopinathan sees that "*In the ancient period, no specific theory of translation was recorded since creative writing and translation were never considered as two separate processes*" (Gopinathan, 2006, p.01)[573]. Exploring translation simply is deeply-rooted to exploring its practices. Translation reaches the next level, because the act of creating the source content appears equal to the act of translating via transcreation application.

[572] Pym, A. (2010). On Empiricism and Bad Philosophy in Translation Studies. *Journal Penterjemah*. 12(1):109-123.

[573]Gopinathan, G. (2006). Translation, Transcreation and Culture: The Evolving Theories of Translation in Hindi and Other Modern Indian Languages. *Translation Today*, *3*(5).

SUMMARY IN SPANISH

Summary in Spanish

El título de la tesis

La aplicación de la técnica de la transcreación en la traducción de la publicidad mono- y multimodal, en Argelia de 2011 a 2021.

Introducción

Contextualización del proyecto de investigación

¿Cuáles son las dimensiones contextuales de la presente investigación sobre la aplicación de la transcreación?

La transcreación, como concepto, procede de la filosofía Leibniziana. El filósofo alemán Leibniz propuso en su diálogo "Pacidius Philalethi" (1676)[574] una respuesta a las preguntas de Descartes sobre el dinamismo de la materia, según las interpretaciónes de De Careil & Fouillée (1905)[575]. La transcreación, como cualquier contribución teórica, tuvo sus propias circunstancias de aparición. Para Leibniz, es una forma de filosofía de la naturaleza, filosofía del movimiento y, especialmente, como teoría de la variación; también llamada teoría del cambio, según Alcántara (1997)[576].

Fuera de la filosofía, encontramos el uso de la transcreación en el campo de la traducción. Es obvio que el concepto de transcreación adquiere una ampliación de significación, dependiendo del dominio receptivo y aplicativo de este concepto mismo. La técnica de la transcreación es una de las especialidades de la traducción. Su finalidad es crear el contenido de la expresión, cuando el método directo o indirecto de traducción ya no es capaz de transmitir la expresión fuente. Como se ha señalado, la técnica de la transcreación no sólo se ocupa de la transcreación del lenguaje. También es capaz de transcrear la expresión en general de cualquier código (verbal o no verbal) y de cualquier modalidad (lingual, visual, auditiva, espacial, gestual y multimodal). Además, la transcreación tiene una opción muy particular en su funcionamiento: es la creación. En otras palabras, el transcreador tiene más libertad que el traductor. Hay que señalar que esta libertad es condicional. La noción de objetivo (ilustrada en el receptor objetivo, el cliente objetivo, la expresión semiótica objetiva, la lengua objetiva, la cultura objetiva, la expresión objetiva del polisistema…etc.) identifica el marco de esta libertad concedida a los transcreadores. En términos de esfuerzo, el creador primario de la expresión fuente y el transcreador tienen algo en común con respecto a la creación del contenido.

En cambio, este proyecto de investigación se basa únicamente en la aplicación de la transcreación en la traducción de publicidad mono- y multimodal, en Argelia de 2011 a 2021. Es cierto que la investigación sobre la evolución y el uso de la transcreación han enriquecido considerablemente esta tesis. No obstante, nuestro proyecto de investigación se basa, en particular, en el estudio de la observación, el análisis y la discusión de la transcreación de la publicidad. Este enfoque de investigación ha aportado nuevos resultados que han contribuido al desarrollo de la técnica de la transcreación, en cuanto a su funcionamiento y definición, eventualmente.

Objetivos científicos y motivos subjetivos

¿Cuáles son los distintos objetivos que guían esta investigación de principio a fin?

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[574]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[575]De Careil, C. F. & Fouillée, A. (1905). Mémoire sur la Philosophie de Leibniz. *Revue Philosophique de la France*, *62*. https://gallica.bnf.fr/ark:/12148/bpt6k751644/texteBrut. Consultado el: 16/04/2024

[576]Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676: une Interpretation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.

La realización de esta investigación tiene dos tipos de objetivos. Desde un punto de vista objetivo, esta tesis intenta aclarar y demostrar la aplicación de la transcreación en la traducción publicitaria. Este primer resultado nos lleva a una conclusión que introduce la definición de la técnica de la transcreación a través del análisis de su funcionamiento. Desde un punto de vista subjetivo, nuestra investigación puede contribuir a la estabilidad del término transcreación, especialmente, en el mundo académico. Por otra parte, el mercado de la transcreación publicitaria en Argelia, como caso de estudio, nunca ha sido abordado. Así pues, esta tesis puede aportar una visión de la situación del negocio publicitario, al tiempo que analiza y discute la aplicación de la transcreación en la traducción de la publicidad en Argelia. Esta investigación puede enriquecer las aportaciones académicas sobre nuestro estudio de caso (la publicidad en Argelia) y nuestro tema de investigación (la transcreación).

Originalidad

¿Qué hay de nuevo en esta investigación?

La presente investigación ha añadido nuevas contribuciones científicas al ámbito académico y teórico de la disciplina de la traducción. Estas contribuciones consisten a identificar 31 procesos de transcreación. Además, esta investigación demuestra la clasificación de la técnica de transcreación según:

- Su encuadre temporal (siglo XVII).
- Su género (tipo y especialidad de la traducción).
- Su naturaleza (proceso, método, enfoque holístico y sobre todo técnica de traducción).
- Su categoría de dirección de traducción (traducción orientada al objetivo del paradigma creacional).
- Grado de libertad (en el extremo del cetro de libertad en la traducción).
- Evolución interdisciplinaria (filosofía, teatro, poesía, videojuegos y publicidad).
- Clasificación teórica (es una teoría hermenéutica y una teoría del modernismo).

Sin olvidar demostrar que esta investigación ha elaborado un vínculo entre la transcreación y varias teorías que favorecen la creación de contenidos creacionales, creativos y libres. La investigación también introdujo el *Modelo de la Técnica de Transcreación*, el *Cuadro de Análisis de la Aplicación de la Transcreación*, el *Esquema de Dicotomía de la Traducción a Mayor Escala* y la *Dicotomía de la Traducción a Nivel Procedimental y Metodológico*.

Metodología de la investigación

¿Cuál es el método de investigación científica más adecuado para llevar a cabo esta tesis? ¿Qué diseño ha tomado la presente investigación para el plan de investigación y el plan de tesis?

La presente investigación siguió el enfoque cualitativo como método de investigación, con el fin de demostrar la aplicación y el funcionamiento del proceso transcreativo en la traducción de la publicidad en Argelia.

En cuanto al diseño de la investigación, se realizó a dos escalas: una investigación más amplia, relativa al contexto de la transcreación en diferentes campos (filosofía, literatura y economía), y otra investigación más centrada, relativa a la aplicación de la transcreación en la traducción mono y multimodal de publicidades en Argelia, de 2011 a 2021.

En relación con el experimento de investigación, la tesis ha pasado por las cinco etapas. La observación comenzó con la constatación de la disparidad de intereses y enfoques sobre el tema de la transcreación entre las dos esferas diferentes de la traducción: la comunidad académica y el mercado de la traducción. La transcreación está reconocida como un servicio de traducción muy especial en el mercado de la traducción. En cambio, pocas veces se habla de la transcreación como tema de investigación académica. El conjunto de aportes

académicos que enriquecieron este trabajo de investigación fue desde el año 1999 con Bassnett y Trivedi (1999)[577] , Gaballo (2012)[578], O'hogan & Mangiron, (2013)[579] y Morón & Calvo (2018)[580].

La hipótesis consiste en identificar la traducción en general como objeto de práctica, en primer lugar. Es decir, la concepción de la teoría de la traducción sucede a su ejercicio. La transcreación no es una excepción. Es probable que la comprensión del concepto de 'transcreación' esté bien desarrollada en el mercado de la traducción, mejor que su introducción en el mundo académico.

El experimento pretende observar y analizar la aplicación de la transcreación en la traducción de publicidad mono- y multimodal en Argelia entre 2011 y 2021. En los 33 casos expuestos se estudiaron las representaciones publicitarias, con el fin de demostrar el proceso transcreativo.

La inducción da lugar a la identificación de 31 procesos de transcreación, a través del estudio de los seis tipos de modalidades (lingual, visual, auditiva, espacial, gestual y multimodal) y la determinación de la expresión del polisistema, fueron objeto de nuestro estudio de caso.

La conclusión presenta la definición de cada proceso, además de la definición de la técnica de transcreación, desde un punto de vista práctico. Es decir, la observación, el análisis y la discusión de la aplicación de la técnica de la transcreación han ayudado mucho a elaborar el punto de vista teórico sobre la transcreación.

El esquema de la tesis se ha construido según la taxonomía de Bloom Field (1956)[581] y la versión revisada de Anderson y Krathwohl (2001)[582] para introducir la progresión temática del proyecto de investigación. Esta relación entre la taxonomía y la tesis hace que la introducción y el aprendizaje de la transcreación como proyecto de investigación sean bastante comprensibles y razonables.

- La primera fase de conocimiento se ha presentado en el primer capítulo, titulado *Perfil de Argelia*. Esta parte contiene toda la información que presenta el encuadre espacial del estudio de caso (Argelia) en diferentes niveles: Estado, historia, sociedad, cultura, deporte y medios de comunicación.
- A continuación, la segunda fase de comprensión ha sido presentada en el segundo capítulo, titulado *La publicidad en Argelia*. Esta parte describe la actividad publicitaria en los planos jurídico, ético, económico y profesional.
- La tercera fase de la aplicación ha sido fusionada en dos capítulos: el capítulo tres, titulado *Creación y Transcreación de la Publicidad*, y el capítulo cuatro, titulado *Legitimidad de la Técnica de Transcreación*. Esta parte presenta la parte teórica de esta investigación. Tal pilar justifica la proyección de las contribuciones teóricas sobre las contribuciones prácticas, abordadas en las partes siguientes, las del análisis y discusión de la investigación.

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[577]Bassnett, S., & Trivedi, H. (1999). *Post-colonial Translation: Theory and Practice*. London: Routledge.

[578]Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

[579]O'hagan, M. & Mangiron, C. (2013). Game Localization. *Amsterdam / Philadelphia: John Benjamins Publishing Company*.

[580]Morón, M. & Calvo, E. (2018). Introducing Transcreation Skills in Translator Training Contexts: A Situated Project-based Approach. *The Journal of Specialised Translation*, *29*, 126-148.

[581] Bloom, B. S. (1956). *Taxonomy of Educational Objectives: The Classification of Educational Goals. Cognitive Domain*. New York: Longman.

[582]Anderson, L. W. & Krathwohl, D. R. (2001). *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives*. New York: Longman.

- La cuarta fase del análisis se ha presentado en el capítulo cinco, titulado *Aplicación de la Técnica de Transcreación*. Esta sección examina las representaciones publicitarias en Argelia para identificar el proceso transcreativo.
- La quinta fase de la evaluación introduce el sexto capítulo, titulado *Discusión del Proceso Transcreativo*. Esta parte presenta comentarios y evaluaciones sobre el funcionamiento de la técnica de transcreación y su proyección sobre las aportaciones teóricas.
- La sexta fase de la creación presenta la *Conclusión*. Esta parte introduce la identificación y definición de los procesos transcreativos, así como la definición de la técnica de transcreación.

La problemática

¿Cómo se aplica la técnica de la transcreación para traducir la publicidad mono- y multimodal en Argelia de 2011 a 2021?

Revisión de la literatura científica

¿Qué apoyo teórico tiene la transcreación para demostrar su legitimidad?

La transcreación parece tener relaciones con varias teorías de la traducción, desde la lingüística, la semiología, la comunicación, la cultura, la economía, la sociología…etc. Para ser más claros, la dicotomía de la traducción, propuesta por Gideon Toury (1977/2012)[583], demuestra los dos caminos de la traducción: un camino orientado al texto original y otro al texto meta. Esta dicotomía también demuestra que la transcreación avanza hacia la traducción orientada al texto meta, ya que la expresión meta del polisistema se toma como referencia en la transcreación de la expresión meta. Sólo cabe añadir que la transcreación tiene su propio paradigma, denominado paradigma creacional (descripción del acto de la creación in transcreación). En segundo lugar, la teoría del escopo, propuesta por Hans Vermeer (1978)[584], desarrollada con Katharina Reiss (1984)[585], traducida por Christine Nord en (1991)[586] y explicada en (2014)[587], se basa en identificar el objetivo del texto meta antes de traducir, como la transcreación, su objetivo es identificar primero al receptor para saber qué proceso de transcreación se va a emplear. Además, la teoría de la cultura, propuesta por Nord (1997)[588], saca el acto de traducir del dominio lingüístico en la expresión a traducir. Es decir, el efecto que produce el concepto de referencia cultural también identifica el contexto de la expresión que hay que traducir. Lo mismo ocurre con la transcreación: la expresión que se va a transcrear no se examina únicamente como contenido lingüístico. Se tienen en cuenta varios factores. En cuanto a la teoría de la negociación, propuesta por Eco (2003)[589], el traductor se enfrenta a un conjunto de negociaciones que debe realizar con todas las partes que contribuyen a facilitar la tarea de traducción. La transcreación a su vez concede un conjunto de negociaciones en función de la noción de destino (receptor de destino, expresión de destino, cliente de destino, cultura de destino, entorno espacio-temporal de destino…etc.) para poder producir contenidos transcreados con efecto.

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[583]Toury, G. (2012). Descriptive translation studies and beyond. *Descriptive Translation Studies*, 1-366.

[584]Vermeer, H. J. (1978). Ein Rahmen Für Eine Allgemeine Translations Theorie. *Lebende Sprachen*23. 99–102. [Rep. in Vermeer 1983: 48–61.]

[585] Reiß, K. & Vermeer. H. J. (1984). *Grundlegung Einer Allgemeinen Translations Theorie*. Tübingen: Niemeyer.

[586] Nord, C. (1991). Scopos, Loyalty, and Translational Conventions. *Target* 3 (1). 91–109.

[587]Nord, C. (2014). *Translating as a Purposeful Activity: Functionalist Approaches Explained*. London / New York: Routledge.

[588]Nord, C. (1997). A Functional Typology of Translations. Amsterdam / Philadelphia: *Benjamins Translation Library*, *26*, 43-66.

[589]Eco, U. (2003). *Mouse or Rat. Translation as Negotiation, 123*. London: Weidenfeld & Nicolson.

La transcreación desde el punto de vista filosófico realiza cambios para recrear una nueva forma del sujeto comunicativo que contribuya a su movimiento hacia una nueva fase de existencia, según el diálogo de 'Pacidius Philalethi' (1676)[590], Alcántara (1997)[591] y De Careil & Fouillée (1905)[592]. La transcreación en traducción tiene el mismo principio, el de transmitir o crear la expresión de origen (si existe) a la expresión de destino, al tiempo que se introducen cambios para contribuir a su traslado de un receptor a otro nuevo receptor de destino.

La transcreación ha adquirido fama a través del mercado de la traducción y su uso en el ámbito económico. En otras palabras, la globalización del mercado mundial comenzó primero con la estandarización de los productos y sus publicidades desde el siglo XX, con el fin de crear un mercado mundial, al tiempo que se dirigía a una única categoría de clientes. Esta estrategia no ha tenido mucho éxito, especialmente con los mercados que forman parte de comunidades donde la cultura es de alto contexto, según Edward T. Hall (1975)[593]. Como solución bastante rápida, se produjo la localización de los mercados mundiales. Es decir, cada mercado objetivo tenía sus propios productos y anuncios localizados (modificados/ personalizados), ya que el cliente objetivo se convirtió en un factor indispensable para determinar la estrategia de producción y comercialización. En esta etapa, la transcreación se hizo cargo de la traducción de productos como los videojuegos y de la publicidad para que los productos globales identificados localmente tuvieran una reacción positiva. Esta nueva estrategia creó valor en estos productos y anuncios. La globalización, la localización y la teoría de la creación de valor, como nuevo orden mundial, han creado por tanto un vínculo con la transcreación, ya que todos estos conceptos funcionan sobre el mismo principio: cambio y modificación para el movimiento y una mejor recepción.

La teoría de la comunicación, la teoría semiótica, la teoría del análisis del discurso y la teoría del impacto tienen una relación directa con la transcreación. Por ejemplo, la transcreación de contenidos publicitarios exige prestar atención a la relación comunicativa entre el emisor del mensaje publicitario y su nuevo receptor. Según Bueno García (2000)[594], la traducción de contenidos publicitarios es una forma de creación. En otros términos más precisos, el único método de traducción que tiene la opción de 'creación' en su funcionamiento es la transcreación. Es decir, la concepción inicial y la conceptualización del contenido publicitario o su transcreación son dos esfuerzos de creación y creatividad muy parejos. Además, el contenido publicitario contiene todos los signos que se consideran capaces de transmitir el significado y el efecto del mensaje publicitario. Esto implica la introducción de la semiótica. La semiótica se conoce pues por la inclusión de cada signo, portador de un significado informativo o comunicativo, según Eco (1979)[595]. La transcreación es una técnica que transcrea desde y hacia cualquier modalidad o código. Es decir, esta técnica también se ocupa de la transcreación de cualquier signo semiótico. En relación con la teoría de la deconstrucción y reconstrucción en el análisis del discurso, propuesta por Fairclough (2013)[596], la transcreación comienza de forma similar con la

[590]Leibniz, G. W. V. (1676). Dialogue Pacidius Philalethi, [Draft]. Available at Humanities MC Master: https://www.humanities.mcmaster.ca/~rarthur/phil731/leibnizsdialogue.pdf Consulted on: 16/04/2024

[591]Alcantara, J. P. (1997). La Théorie Leibnizienne du Changement en 1676 : une Interpretation du Dialogue Pacidius Philalethi à la Lumière de la Caractéristique Géométrique. *Theoria. Revista de Teoría, Historia y Fundamentos de la Ciencia*, *12*(2), 225-255.

[592]De Careil, C. F. & Fouillée, A. (1905). Mémoire sur la Philosophie de Leibniz. *Revue Philosophique de la France*, *62*. https://gallica.bnf.fr/ark:/12148/bpt6k751644/texteBrut. Consultado el: 16/04/2024

[593] Hall, T. E. (1975). *Beyond Culture*. New York: Anchor Books.

[594]Bueno García, A. (2000). *Publicidad y Traducción*. Soria: Vertere. Monográficos de la Revista Hermeneus.

[595]Eco, U. (1979). *A Theory of Semiotics* (Vol. 217). Indiana: Indiana University Press.

[596]Fairclough, N. (2013). *Critical Discourse Analysis: The Critical Study of Language*. London: Routledge.

deconstrucción de la expresión fuente (si existe) para extraer el significado y, sobre todo, el efecto que crea en su primer receptor. En segundo lugar, la transcreación construye el nuevo contenido según las nuevas reglas de la expresión meta del polisistema. Como se ha señalado, el impacto de la expresión desempeña un papel indispensable en la aplicación de la técnica de la transcreación.

Para concluir la parte teórica de la investigación, es importante demostrar que la transcreación es una técnica de traducción que ha seguido la evolución de las necesidades del mercado y, sobre todo, que ha creado un vínculo entre un conjunto de teorías que intentan resolver diversos problemas y eliminar diversos obstáculos, tanto dentro como fuera del ámbito de la traducción.

Análisis y resultados

¿Cómo podemos identificar el proceso transcreativo en la traducción de las representaciones publicitarias?

La recopilación de 60 anuncios en sus entorno espacio-temporal en Argelia entre 2011 y 2021 fueron el caso de estudio de esta investigación. La observación y el análisis de la aplicación de la transcreación se realizaron en 33 casos. Los 27 anuncios transcreados a partir de una fuente o referente. Otros 06 anuncios transcreados de una idea, considerada como fuente.

El análisis de la aplicación de la técnica de transcreación se realizó mediante la *Tabla de Análisis de la Aplicación de la Transcreación*. Consistente en examinar el anuncio según los siguientes puntos: emisor, receptor, mensaje publicitario, código, canal, referencia, descodificación lingüística o perceptiva, descodificación sociocultural y descodificación del impacto del mensaje publicitario. En otras palabras, la expresión publicitaria se considera una comunicación o una forma de diálogo entre un emisor y un receptor bien definido. En cuanto a su transcreación, el análisis se realiza a nivel de la observación del cambio entre la expresión fuente (si existe) y la expresión meta, también a nivel de la naturaleza del proceso transcreativo.

Dado que la expresión meta del polisistema en Argelia es rica en referencias multilingües y multiculturales, la transcreación ha tomado esta realidad lingüística como referencia para transcrear el contenido publicitario. Es decir, ha utilizado la introducción de lenguas o dialectos hablados en Argelia para formar la versión transcreada del anuncio, y así sucesivamente con representaciones culturales, religiosas, sociales…etc. Este hecho demuestra la toma de la expresión objetivo del polisistema como referencia en la transcreación de contenidos publicitarios para el mercado objetivo de Argelia.

La discusión

¿Pueden medirse y justificarse paralelamente las dos dimensiones teórica y práctica de la transcreación?

El debate demuestra la proyección de las contribuciones prácticas sobre las teóricas. Este enfoque nos ha permitido identificar los procesos transcreativos utilizados. Dado que el estudio de las representaciones publicitarias se ha realizado en función de las distintas modalidades, esta parte también se divide en seis categorías de comunicación modal. En total, el debate aborda los 33 estudios de casos. Es importante señalar que estos casos de comunicación representan la expresión meta del polisistema en Argelia. Es decir, estos casos corresponden a todas las formas posibles de comunicación, presentadas en los seis formatos de comunicación (lingual, visual, auditivo, espacial, gestual y multimodal).

Discusión sobre la modalidad de comunicación lingual

Dialecto argelino en el anuncio 01: los siguientes procesos transcreacionales de inter-registro, interlingual e inter-contenido resolvieron el anuncio del árabe al dialecto argelino,

reinterpretando el contenido para los clientes objetivos. El registro lingual utilizado (dialecto argelino) parece más apropiado en el anuncio transcreado ya que se dirige al cliente argelino.

Lengua árabe en el anuncio 03: las transcreacións intralingual, inter-contenido e inter-contextual han generado el anuncio para transmitir el contenido con modificación contextual en la misma lengua 'el árabe'.

Lengua Tamazight en el anuncio 05: las transcreaciónes interlingual, intercultural, adaptación y localización resolvieron el anuncio con el fin de realizar un movimiento flexible del Chino al Tamazight, con motivo de la celebración de la llegada del año nuevo de cada comunidad de forma auténtica.

Lenguaje de las redes en Argelia en el anuncio 07: la transcodificación, el trans-sistema, la trans-semiótica y la localización forjaron el anuncio para crear un contenido introducido en el lenguaje del mundo virtual en Argelia. La transcreación publicitaria partió de la idea de crear contenidos en función de uno de los polisistemas de expresión objetivo en Argelia en el sistema de chat de Internet.

Lengua híbrida argelina en el anuncio 08: las transcreaciónes translingual, intermodel y transistema resolvieron el anuncio para crear un contenido acorde con la naturaleza del sistema de lengua híbrida en Argelia. La lengua híbrida argelina representa de hecho el fenómeno del multilingüismo.

Expresión idiomática argelina en el anuncio 10: las transcreaciónes transcultural, la escritura libre y la edición libre han producido el anuncio para crear un contenido de alto registro lingual e introducir la expresión idiomática con connotaciones culturales.

Transcripción en el anuncio 11: las transcreaciónes multilingüe y entre sistemas han sido la solución para el anuncio para crear contenido a partir de la expresión meta del polisistema. La transcripción introduce el dialecto argelino en alfabeto romano en la versión transcreada. Sin embargo, el anuncio de origen está en inglés.

Lengua francesa en el anuncio 13: las transcreaciónes intralingual, transcultural e inter-contextual han producido el anuncio para crear un contenido diferente en cuanto a contexto y referencia cultural, pero manteniendo la misma lengua de origen (el francés) para los clientes objetivos de Argelia.

Lengua inglesa en el anuncio 15: las transcreaciónes intralingual, transcultural y de condensación han sido la solución del anuncio, para crear un contenido abreviado en la misma lengua de origen (el inglés). El proceso transcreativo refleja la interpolación entre la cultura global y la cultura local, globalizada en el anuncio transcreado.

Lengua española en el anuncio 17: las transcreaciónes translingual y transcultural (cultura global) han resuelto el anuncio, para crear contenido a partir de un elemento extranjero (la lengua española) que pasa a formar parte del polisistema de expresión, en Argelia. Este proceso transcreational es una creación de contenidos a partir de la idea fuente. La relación comunicativa entre el propietario del producto y los clientes objetivos dicta las condiciones para la creación del contenido lingual del anuncio transcreado. Esta relación expresa así la libertad condicionada otorgada a los transcreadores.

Lengua italiana en el anuncio 18: las transcreaciónes translingual y transcultural resolvierón el anuncio, para crear el contenido de la idea fuente del propietario del producto a los clientes objetivos en Argelia. El proceso transcreativo es pues una interpenetración, también llamada transcreación transcultural o translingual.

Discusión sobre la modalidad de comunicación visual

Imágenes de tradiciones en el anuncio 19: las transcreaciónes transcultural, transmodelo e intersemiótica han resuelto el anuncio, para crear el contenido visual a partir del sistema semiótico de destino. La fusión de tradición y contemporaneidad crean contenidos publicitarios transcreados.

Imágenes de la historia en el anuncio 21: las transcreaciónes intersemiótica (transvisual), interpretativa y de edición libre transcrean el anuncio, para crear el contenido visual a partir de la idea fuente. El contenido publicitario transcreado produjo un efecto de originalidad desde la elaboración de las nuevas ideas.

Imágines de religión en el anuncio 22: las transcreaciónes intersemiótica e intercultural transcrean el anuncio, para sustituir el adorno navideño de la expresión fuente por un nuevo signo visual que simboliza la festividad religiosa del Islam a través de la forma de la oveja, ilustrando con queso en la expresión meta. El resultado fue un anuncio original para ambas versiones, gracias a la transcreación intervisual.

Imágines de art en el anuncio 24: las transcreaciónes intersemiótica e de intercontenido han resuelto el anuncio, para crear un contenido visual que ilustra la iconicidad más cercana a la cultura y los clientes objetivos. El anuncio transcreado en esta fase, era una creación paralela en ambas versiones. El resultado produjo originalidad en cada versión, al tiempo que ilustró el elemento visual artístico más expresivo en cada expresión (fuente o destino).

Gastronomía local en el anuncio 26: las transcreaciónes transemiótica, transcultural y de adaptación cultural transcrean el anuncio para crear contenido visual a partir del sistema de expresión meta de referencia cultural en el anuncio transcreado, mostrando al mismo tiempo el plato gastronómico local de cada comunidad meta.

Código de vestimenta local en el anuncio 28: las transcreaciónes inter-semiótica e intercultural producen el anuncio para crear un contenido visual basado en la cultura de destino. Dado que el polisistema de expresión objetivo es rico e incluye todas las formas posibles de comunicación, la creación de contenidos superó todas las barreras de la intraducibilidad vía la transcreación. Es decir, el contenido visual que muestra el código de vestimenta se ha cambiado en la versión transcreada, con el fin de crear un impacto a través de la expresión visual en el anuncio de destino.

Tolerancia visual en el anuncio 30: las transcreaciónes intersemiótica, transcultural y de adaptación producen el anuncio, para crear un contenido transcreado en la expresión de destino, al tiempo que introduce cambios en la expresión de origen en términos de ilustración visual que respeta la cultura de destino. El resultado fue un contenido auténtico, acorde con las características culturales de cada comunidad de clientes objetivos. El cambio de contenido en esta fase era muy necesario por razones de adecuación.

Personajes populares en el anuncio 32: las transcreaciónes intersemiótica (intervisual) e intercultural resolvieron el anuncio, para crear un contenido visual que no se parece al contenido de origen. El anuncio es un contenido transcreado que conlleva la exclusividad de la fidelidad al receptor de destino, en lugar del contenido de origen, al tiempo que muestra personajes locales en cada versión del anuncio.

Características físicas locales en el anuncio 34: las transcreaciónes intersemiótica (intervisual), transcultural y de edición libre han generado el contenido del anuncio, para crear el elemento visual que parece ser familiar para el mercado objetivo de clientes, al tiempo que demuestra la mujer en el anuncio transcreado con características físicas locales.

Color nacional en el anuncio 36: las transcreaciónes intersemiótica, transcultural y de localización forjaron el anuncio para crear un contenido visual cultural y estéticamente apropiado para el público objetivo en el anuncio transcreado, cambiando el azul de la expresión fuente que ilustra el color nacional de Francia en el referente por el verde que ilustra el color nacional de Argelia en la expresión objetiva.

Arquitectura local en el anuncio 38: las transcreaciónes intersemiótica y de localización transcrearon el contenido del anuncio, para crear un contenido visual a partir de una nueva conceptualización que favorece la incorporación del sistema semiótico de destino,

en el anuncio transcreado, a la vez que ilustra un elemento que representa la arquitectura local.

Monumentos locales en el anuncio 40: las transcreaciónes intersemiótica y de localización han generado el contenido del anuncio, para cambiar la imagen del contenido de origen por otra más adaptada a su contexto de destino en el anuncio transcreado. El proceso de transcreación es por tanto una creación de contenidos en aras de la originalidad y la proximidad a los clientes objetivos.

Imágines de la geografía local en el anuncio 42: las transcreaciónes transemiótica, transcultural y de localización han producido el contenido del anuncio, para crear contenido visual a partir del sistema semiótico de destino. La ilustración visual, propuesta por el transcreador, toma como referencia un elemento familiar del polisistema de expresión de destino, para crear originalidad al tiempo que muestra una imagen de la geografía local en la versión transcreada.

Discusión sobre la modalidad de comunicación auditiva

Multilingüismo en el anuncio 44: las transcreaciónes multilingual, interpretativa, transcultural, de escritura libre y de edición libre generaron el contenido publicitario, para reescribir el contenido lingual del anuncio transcreado. Simplemente, porque los clientes objetivos son diferentes de los receptores originales de la versión fuente del anuncio. Además, el contenido multisemiótico encajaba con las letras de la canción para crear un anuncio armonioso con el fin de combinar todas las imágenes, palabras, música, gestos y encuadre espacio-temporal del polisistema de expresión objetiva en Argelia. Los procesos de escritura creativa y creación semiótica introdujeron un anuncio original transcreado que se comunica, exclusivamente, con los clientes objetivos en Argelia, al tiempo que emplea una mezcla de lenguas locales y extranjeras, todas ellas usadas en Argelia, en la versión transcreada.

Música local en el anuncio 46: las transcreaciónes transcultural e intersemiótica generaron el contenido del anuncio, sustituyendo el contenido auditivo de la expresión de origen por otro, ilustrado en una canción local del sistema de expresión auditiva de destino en Argelia. La publicidad transcreada dio lugar a nuevos contenidos relevantes para los clientes objetivos. Este proceso de cambio fue necesario para crear contenidos publicitarios adecuados a partir de los rasgos culturales locales.

Discusión sobre la modalidad de comunicación espacial

Publicidad en ferias y exposiciones en el anuncio 48: las transcreaciónes transcultural y trans-contenido transcrean el anuncio, para crear contenido visual en un encuadre espacial específico que representa el mercado objetivo (Argelia). El contenido publicitario transcreado de modalidad espacial transcrea toda la escena del contenido publicitario en un nuevo formato espacial, con el fin de reflejar el contenido de las características locales del polisistema de la expresión objetiva, al tiempo que cambia el producto (cerdo) de la publicidad de la expresión objetiva por otros elementos (frutas y verduras) en la versión transcreada por motivos religiosos y culturales.

Publicidad geolocalizada en el anuncio 50: las transcreaciónes inter-espacial y de localización han transcreado el anuncio, para crear un contenido publicitario localizado que introduce cambios radicales en el contenido de origen con el fin de crear un anuncio transcreado apropiado para el público objetivo. Aquí el cambio no es sólo una opción. Es un proceso obligatorio, en aras de una comprensibilidad razonable.

Publicidad en el punto de venta en el anuncio 52: la transcreación y la localización han transcreado el contenido del anuncio, para crear un contenido publicitario localizado que fusiona el elemento espacial de la oportunidad de comunicación con el contenido

publicitario. El resultado fue un anuncio transcreado/localizado a varias escalas (producto, marketing y publicidad).

Discusión sobre la modalidad de comunicación gestual

Posicionamiento del cuerpo en el anuncio 54: la transcreación inter-semiótica e intercultural resueltaron el anuncio para crear un nuevo contenido de lenguaje corporal, diferente de la expresión de origen por razones culturales, éticas y religiosas, si nos atenemos a la descodificación y codificación del sistema de expresión gestual. La recreación del contenido fuente era muy necesaria para crear el anuncio transcreado apropiado para los clientes objetivos.

Preferencia postural en el anuncio 56: las transcreaciónes intersemiótica y transcultural generaron el anuncio, para crear el contenido gestual acorde con el contexto y la cultura de los clientes objetivos. La libre edición del contenido del anuncio no era una cuestión de elección. El cambio tiene que producirse mediante la técnica de la transcreación por razones culturales y religiosas en el cambio de postura del modelo.

Discusión sobre la comunicación multimodal

Multiculturalismo en el anuncio 58: las transcreaciónes intralingual, intercultural, inter-semiótica e interpretativa han producido el anuncio para crear contenido multimodal a partir del repertorio de la cultura de destino. El anuncio transcreado partió de la concepción de la idea fuente. El proceso transcreativo utilizó la transcreación intracultural, que construye contenidos multiculturales a partir del polisistema de expresión de destino. La diversidad cultural del país hizo necesaria la aplicación de la técnica de la transcreación para fusionar todos los contenidos culturales en un anuncio multimodal y multicultural. Es decir, es una fusión de varios contenidos culturales en un diseño y conceptualización publicitarios transcreados.

Publicidad linguo-visual en el anuncio 59: las transcreaciónes trans-modal y de edición libre dieron como resultado el contenido del anuncio, creando contenido visual a partir del elemento lingual del polisistema de expresión objetiva (lengua, arte y cultura). La creación de contenidos visuales mediante la edición libre del anuncio fuente requirió la aplicación de la técnica de la transcreación. Sencillamente, porque anula todas las imposibilidades de la traducción. Crea contenidos originales tomando como referencia la expresión objetiva del polisistema.

Conclusión

Tras un largo proceso de investigación, entre la observación, el análisis y la discusión de las representaciones publicitarias transcreadas, esta última parte de la investigación, *la Conclusión*, dio como resultado la identificación y la definición de 31 procesos de transcreación y la definición de la técnica de transcreación.

La transcreación es una técnica de traducción. Su objetivo es crear el contenido de la expresión de destino, bajo los principios de la comunicación natural: contextualización, referencialidad, concebibilidad, comprensibilidad, eficacia y originalidad. Cuando la traducción ya no es capaz de transmitir la expresión de origen al nuevo receptor, la transcreación toma cargo. La transcreación es capaz de crear el contenido de la expresión meta, introduciendo cambios, tomando como referencia la expresión meta del polisistema (lengua, cultura, arte, religión, literatura, gestualidad, semiótica…etc.) para medir la originalidad, familiaridad y adecuación de la expresión transcreada.

Esta investigación ha logrado introducir la identificación y la definición de 31 procesos de transcreación. Son los siguientes:

- La transcreación intralingual consiste en realizar cambios de contenido en la misma lengua (por ejemplo, de árabe a árabe).

- La transcreación interlingual consiste en realizar cambios de contenido en un idioma diferente (por ejemplo, del inglés al español).
- La transcreación inter-registral consiste en modificar el contenido en un registro diferente de la lengua fuente (por ejemplo, del lenguaje formal al informal).
- La transcreación intersemiótica consiste en realizar cambios de contenido en diferentes signos semióticos (por ejemplo, del lenguaje de las redes al lenguaje verbal formal).
- La transcreación re-interpretativa consiste en realizar cambios parciales de contenido reinterpretando la versión del contenido de origen (por ejemplo, de la ambigüedad a la claridad de la expresión).
- La transcreación interpretativa consiste en realizar cambios de contenido radicales o subjetivos mediante la interpretación de la versión del contenido fuente (por ejemplo, de la expresión implícita a la explícita).
- La transcreación recreativa consiste en realizar cambios parciales de contenido recreando la versión del contenido de destino (por ejemplo, de la expresión original a la nueva creación de la expresión de destino).
- La transcreación creativa consiste en realizar cambios radicales creando la versión del contenido meta, si se encuentra, o a partir de una elaboración de idea (por ejemplo, de una elaboración de idea a una creación real de la expresión).
- La transcreación entre contenidos consiste en crear el contenido de destino realizando cambios primordiales en el contenido de origen (por ejemplo, del contenido de origen a la creación de un nuevo contenido en la expresión de destino).
- La transcreación intercontextual consiste en realizar cambios de contenido en el contexto de origen y crear un nuevo contexto en la expresión transcreada, normalmente, para mantener el efecto válido (por ejemplo, del contexto de origen a crear un nuevo contenido de un nuevo contexto).
- La transcreación intervisual consiste en crear el contenido visual de destino cambiando el contenido visual de origen, siempre que el nuevo elemento visual forme parte del sistema gráfico de destino (por ejemplo, cambio de representación visual de origen a destino).
- La transcreación inter-auditiva consiste en crear el contenido auditivo de destino modificando el contenido auditivo de origen, siempre que el nuevo elemento auditivo forme parte del sistema fonológico de destino (por ejemplo, cambio de representación auditiva de origen a destino).
- La transcreación inter-espacial consiste en utilizar una nueva ubicación; un nuevo marco espacial que transporta la expresión meta de naturaleza semiótica (por ejemplo, cambio de representación espacial de la ubicación fuente a la meta).
- La transcreación intergestual consiste en crear el contenido gestual de destino cambiando el de origen. El transcreador se encuentra con este proceso, normalmente por motivos de disparidad cultural (por ejemplo, el cambio de representación gestual de la expresión de origen a la de destino).
- La transcreación intercodificadora consiste en crear el código de destino cambiando el de origen (por ejemplo, del código verbal al no verbal).
- La transcreación intermodal consiste en crear el modal de destino cambiando el modal de origen (por ejemplo, de modal lingual a multimodal).
- La transcreación intermodel consiste en crear el modelo de expresión de destino cambiando el modelo de origen (por ejemplo, de expresar tradición a expresar modernidad).

- La transcreación intercultural consiste en crear el contenido cultural de destino cambiando la referencia cultural de origen. El sistema de la cultura meta proporciona nuevos elementos de uso para sus diferentes referencias (por ejemplo, la representación cultural cambia de la fuente a la meta).
- La transcreación entre sistemas consiste en crear el contenido de destino a partir de un sistema diferente al de origen (por ejemplo, de un sistema lingüístico a un sistema híbrido de signos alfanuméricos: del inglés a la lengua de las redes).
- La transcreación intergenérica consiste en crear el género literario de destino cambiando el de origen (por ejemplo, de un poema a una obra de teatro).
- La transcreación vía localización consiste en producir la expresión meta cambiando el elemento extranjero de la versión fuente por uno local. Puede ser en forma de rasgos culturales locales…etc. (por ejemplo, cambio de representación localizada, de concepto globalizado a localizado).
- La transcreación a través de la globalización consiste en producir la expresión meta haciendo que el contenido transcreado vista la cultura/rasgo globalizado. Es contrario al proceso de transcreación localizada (por ejemplo, de un contenido local a un contenido global conocido).
- La transcreación vía adaptación consiste en realizar cambios en la expresión meta adaptando el contenido de origen al polisistema de la expresión meta (por ejemplo, de un contenido desconocido a uno adaptado).
- La transcreación vía domesticación consiste en realizar cambios en la expresión meta domesticando el contenido fuente en el polisistema de la expresión meta para que parezca familiar (por ejemplo, de la extrañeza de la expresión a su familiaridad).
- La transcreación mediante extranjerización consiste en crear la expresión meta extranjerizando el contenido fuente en el polisistema de la expresión meta, simplemente para marcar la intrusión extranjera (por ejemplo, añadiendo o resaltando la entrada extranjera en la expresión meta).
- La transcreación de libre autoría consiste en crear la expresión meta cambiando el contenido fuente y volviendo a crear la nueva expresión meta (por ejemplo, escribiendo de nuevo el contenido meta).
- La transcreación de edición libre consiste en realizar cambios en la expresión meta editando el contenido meta de acuerdo con el polisistema de la expresión meta. Las modificaciones en el contenido fuente se hacen inevitables por razones de adecuación (por ejemplo, crear de nuevo un nuevo contenido o un nuevo diseño en la expresión meta).
- La transcreación creativa consiste en producir la expresión meta modificando de forma creativa el contenido fuente, de modo que los resultados manifiesten creatividad en la expresión transcreada (por ejemplo, de la creación de contenidos estándar a la creación de contenidos creativos).
- La transcreación translingal consiste en realizar cambios en el contenido lingual de destino transmitiendo el elemento lingual de origen al sistema lingual de destino, para marcar la transferencia extranjera en la expresión transcreada (por ejemplo, transfiriendo el input lingual extranjero del origen al destino).
- La transcreación transcultural consiste en transmitir el elemento cultural de origen al sistema cultural de destino, para marcar la transferencia extranjera en la expresión transcreada (por ejemplo, transferir el input cultural extranjero del origen al destino).
- La transcreación transtemporal consiste en crear la expresión meta dando saltos temporales del pasado al presente (por ejemplo, transcrear antiguas escrituras de lenguas antiguas en lenguas modernas para marcar la contemporaneidad).

En conclusión, esta investigación ha sido posible gracias a la explotación de la expresión meta del polisistema argelino y al conjunto de aportaciones prácticas y teóricas de la traducción. Favorecen la orientación de la traducción hacia la expresión meta, tales como: la dicotomía de la traducción, la teoría del escopo, la teoría de la cultura, la teoría de la negociación, la semiótica, el análisis del discurso y, sobre todo, la de la comunicación, dado que nuestro caso de estudio se refiere a la mensajería comunicativa entre un emisor y un receptor bien definido en el contenido publicitario. Esta realidad demuestra que la expresión publicitaria es dialógica. Este resultado nos abre los ojos a las primeras circunstancias de la creación de la teoría de la transcreación, en su contexto filosófico, pronunciada por Leibniz en su diálogo 'Pacidius Philalethi' (1676)[597].

Esta investigación se centra en el estudio de las representaciones publicitarias ya transcreadas. Es decir, nuestra investigación se ha basado únicamente en la observación, el análisis, la discusión y la inducción de un fenómeno relacionado con la creación de contenidos mediante una de las técnicas de traducción, llamada *transcreación*. Para futuras investigaciones, es interesante llevar a cabo una investigación que trate la técnica de la transcreación como un módulo educativo para estudiantes universitarios, en el campo de la traducción o fuera de esta última, en la disciplina de la arquitectura o moda.

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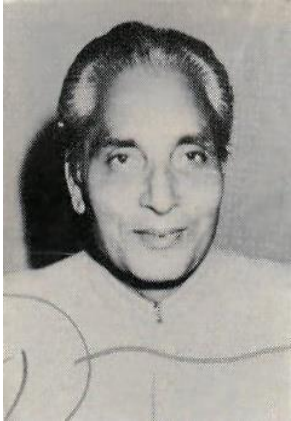
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BIOGRAPHIES

Scholar's Photo	Scholar's Biography
Leibniz[598]	**Full name:** Leibniz Gottfried Wilhelm **Origin:** Germany **Year of birth:** 1646 **Year of death:** 1716 **Main areas of interest:** philosophy, mathematics, geometry, philology, linguistics, logic, etc. **Selected academic records:** 1667. "Dialogus de connexione inter res et verba". 1676. "Pacidius Philalethi". 1673. "Confessio philosophi". 1695. "Système nouveau de la nature et de la communication des substances". 1714. "Principes de la nature et de la Grâce fondés en raison".
P. Lal[599]	**Full name:** Purushottama Lal **Origin:** India **Year of birth:** 1929 **Year of death:** 2010 **Main areas of interest:** translation, poetry and English literature. **Selected academic records:** Lal, P. (1964). *Great Sanskrit plays: In Modern Translation* (Vol. 142). New York: New Directions Publishing.
De Campos[600]	**Full name:** Haroldo Eurico Browne De Campos **Origin:** Brazil **Year of birth:** 1929 **Year of death:** 2003 **Main areas of interest:** translation, world literature and poetry. **Selected academic records:** -De Campos, H. (1963). Da Tradução como Criação e como Crítica. *Tempo Brasileiro*, 4(5).

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Bueno García[601] 	**Full name:** Antonio Bueno Garcia. **Origin:** Spain. **Year of birth:** 1958 **Main areas of interest:** translation and advertisement translation. **Selected academic records:** **-**Bueno-García, A. (2000). *Publicidad y Traducción*. Soria: Vertere. Monográficos de la Revista Hermeneus. -Bueno Garcia, A. (2019). La Rhétorique et la Communication non Verbale dans la Publicité, p. 112. In: Agnetta, M. (2019). *Über die Sprache hinaus: Translatorisches Handeln in semiotischen Grenzräumen* (Vol. 1). Georg OlmsVerlag.
Gaballo[602] 	**Full name:** Viviana Gaballo. **Origin:** Italy. **Main areas of interest:** translation, linguistics and English literature. **Selected academic records:** Gaballo, V. (2012). Exploring the Boundaries of Transcreation in Specialized Translation. *ESP Across Cultures*, *9*, 95-113.

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LIST OF KEYWORDS

List of Keywords

Number	Key Words
1.	Addressee
2.	Addresser
3.	Advertisement
4.	Algeria
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6.	Coding
7.	Communication
8.	Conception
9.	Conceptualisation
10.	Contact
11.	Content creation
12.	Context
13.	Creational
14.	Creative
15.	Culture
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18.	Equivalence search
19.	Expression
20.	Expression poly-system
21.	Faithfulness
22.	Inter-lingual
23.	Inter-semiotics
24.	Intra-lingual
25.	Leap
26.	Message
27.	Modal
28.	Modality
29.	Model
30.	Mono-modality
31.	Multi-culturalism
32.	Multilingualism
33.	Multi-modality
34.	Poly-system
35.	Reference
36.	Referent version

37.	Semantics
38.	Semiotics
39.	Society
40.	Source version
41.	Source-idea version
42.	Source-oriented translation
43.	Space-time framing
44.	System
45.	Target notion
46.	Target version
47.	Target-oriented translation
48.	Technique
49.	Transcreation
50.	Transcreation process
51.	Transcreational processing
52.	Transcreator
53.	Translation
54.	Translation Academic area
55.	Translation industry/market
56.	Translation services
57.	Translational processing

LIST OF KEY CONCEPTS

List of Key Concepts

Key Word	Key Concept definition
1. **Addressee**	The targeted person who receives the advertisement message.
2. **Addresser**	The person, usually an expert (advertiser/translator/transcreator), who conceives and conceptualises the advertisement message.
3. **Advertisement**	It is the content that introduces a product, a service or an announcement, to carry the information to the target clients and works on convincing, persuading and incentivising them.
4. **Algeria**	It is a North African country, known for having multi-lingual and multi-cultural attributions.
5. **Code**	The expression can be of verbal or non-verbal code.
6. **Coding**	It is the act of producing an expression of whatever communication medium (language, gesture, etc.), whatever code (verbal or non-verbal), whatever model (explanation, argumentation, narration, etc.), whatever context and whatever effect in the advertisement.
7. **Communication**	It is a message that passes from one person into another, or others. It carries meaning and effect. It is a mental link between the communicators for expressing themselves or about whatever topic of their interest.
8. **Conception**	It is the phase of imagining and reflecting on the advertisement's mental perception.
9. **Conceptualisation**	It is the phase of designing the advertisement expression in different codes and modalities to become real and actual.
10. **Contact**	It is the medium used to make the communicative connection possible. It can be a direct communication through the mouth or a mediated communication through a traditional or a modern media platform.
11. **Content creation**	It is the process of applying the transcreation technique, to create content, instead of just translating. It is the act of free authoring and free editing of the target content. The production may exceed the language system boundaries. It may be mono- or multi-modal communication of semiotic signs and beyond.
12. **Context**	It is the thread, which links between several thoughts and manages to create one thematic unit of meaning.

13. Creational	It is the adjective form of the noun creation. Creational refers to the possibility of creating again, a communicative expression for instance. It is the paradigm of transcreation as a target-oriented translation.
14. Creative	It is the adjective form of the noun creativity. Creative refers to the good quality of the artistically/ aesthetically created communicative expression for instance.
15. Culture	It is the compilation of habits, traditions or social practices and more. Culture is always unique due to the variety of customs, space-time framing and people's behaviour. Culture is an umbrella term. It may include language, religion, art, sport, etc.
16. Decoding	It is the process of decomposing the expression on three levels: linguistic/perceptive decoding (expression code and meaning analysis), socio-cultural decoding (expression charge and value analysis) and impact decoding (expression effect and response analysis).
17. Effect	It is the measurement of the expression's impact and influence on the receiver of the message.
18. Equivalence search	It is the process of searching for a linguistic or a cultural equivalent in the target language or the target culture.
19. Expression	It is, and also beyond, the lingual phenomenon. The expression is more inclusive of graphicacy, phonology, gesture, silence, space framing, culture, religion, art, society, etc. The expression is any element that passes a message for communicative/informative purposes.
20. Expression poly-system	It is the semantic information that constitutes a multitude of systems. Language, culture, semiotics, phonology, graphicacy, gestures, silence, high-/low-context culture, traditions, society, religion, literature, art, space-time framing, etc. are all systems that introduce the information in different modalities or codes.
21. Faithfulness	It is a unit of measurement of the translated expression. However, in this research, the projection of faithfulness is not exclusive to the faithful translation of the source version. It is also to the target notions' right. The projection of the faithful translation is also on the target receiver or the target expression poly-system.
22. Inter-lingual	It is an interchange of languages between the source and the target expression.
23. Inter-semiotics	It is the switch of the source expression into the target one by changing the semiotic sign/system.
24. Intra-lingual	It is the switch of the source language into the target one by keeping on the same source language.
25. Leap	It is the jump of concepts among various disciplines, such as transcreation leap from philosophy to translation discipline. It also refers to the motion of matters, from old to new/transcreated states.

26. Message	It is a communicative expression, which implies the presence and the connection of the addresser to the addressee.
27. Modal	It is the communication/information design, configuration or format.
28. Modality	It is the format, which carries and introduces the semantic information. There are six different modalities: lingual, visual, aural, spatial, gestural and multimodal.
29. Model	It is what expresses a particular subject. The context contributes to the creation of the expression model. The expression genre may also refer to the expression model.
30. Mono-modality	It is the use of one single communication modal.
31. Multi-culturalism	It is the cultural diversity in one country. Various communities, which belong to the same country or nation, may form the multi-culturalism phenomenon.
32. Multilingualism	It is the use of diverse languages in one country. This lingual multitude may be of dialects or languages.
33. Multi-modality	It is the use of a multitude of communication modalities.
34. Poly-system	It is the use of a multitude of systems while communicating, for instance, language, culture, gestures, icono-graphicacy, silence, space systems, etc.
35. Reference	The communicative message happens to have references to culture, religion, tradition, society, etc, in other words, to the expression poly-system, in general.
36. Referent version	It is the recreation, also called the second version, of the advertisement expression. Sometimes, this second version may be the source of the creation of another advertisement expression. Simply, because it may seem familiar or have similar communication features to the third version of the target audience of the advertisement.
37. Semantics	It is the created meaning thanks to the alignment of the words and the threads connections of the context.
38. Semiotics	It refers to the signs systems. It is a more inclusive system of language, culture, gestures, etc.
39. Society	It is the political and economic organisations of the country. It also refers to the multitude of laws and rules, which identify the country's system and functioning. It describes the citizens' relations to the government and to themselves.
40. Source version	It is the first creation of the advertisement expression.
41. Source-idea version	It is the conception of the advertisement without its conceptualisation. In other terms, it is an imagination and a mental perception version. It is the absence of the source version of the advertisement, where the start or the source may be, in this case, in the form of ideas of the transcreator for being the expert, or the client for being the person of interest in the transcreation of the advertisement expression into the new target audience of clients. It also refers to the interpretation of ideas into actual expression models, introduced via different modalities or codes.

42. Source-oriented translation	It is the language rendition, which favours the source expression over any other consideration. This translation direction takes the target receiver as the person who can only be informed about the source content.
43. Space-time framing	It is the two dimensions of location and time, which contribute to the change and modelling of events, according to these two factors.
44. System	It is the communicative expression organisation, for instance, the language is a communication system.
45. Target notion	It is a multitude of considerations, where the target receiver, target client, target expression system/poly-system, target space-time framing, target effect, target language, target culture, target religion, etc. are all identifying and representing the priority on which the transcreation of the target expression is created.
46. Target version	It is the transcreated advertisement from the source, the referent or the source-idea versions.
47. Target-oriented translation	It is the free expression rendition, which favours the target expression systems. The source expression only represents the start. However, the target direction of translation is taking the target culture or the target expression poly-system into consideration. According to the new scientific bringing of the present research project, the target-oriented translation has two paradigms: cultural paradigm, which is the search for the cultural equivalent. The creational paradigm is the creation/transcreation of the target expression.
48. Technique	It is a flexible process, used to transcreate the communication expression of whatever modal or code. It is more versatile in action than a procedure or an approach, because it is them both at once and more when it comes to graphics for instance.
49. Transcreation	It is a translation specialisation. It is different from the rest of the translation approaches for applying the transcreational processing. It is a technique, which starts transcreating the target expression from three different sources: the source version, the referent version or the source–idea version. It is categorised as the target-oriented translation of the creational paradigm. Transcreation is beyond being a literal or only a creative translation. It is a content-creation technique. It is a change maker on the source expression, on the level of the language, register, semiotics, content, context, system, modal, model, code, effect, etc.
50. Transcreation process	It is the used procedure or approach for transcreating. There are five different types of transcreation processes: intra-process, inter-process, trans-process, re-process and *sin*-re-process.
51. Transcreational processing	It is the use of transcreation processes while transcreating the target expression. It works, flexibly, on recreating/creating the target expression by changing the source content and making its motion to the target expression possible. The

	transcreational processing takes the target expression poly-system as a reference in creating the target expression.
52. Transcreator	It is a qualified translator, with transcreation skills. The transcreator has the freedom of changing the source expression and creating the target content. However, this freedom is conditional to the target notion.
53. Translation	It is the major, also called the discipline. It is an umbrella term, which includes a variety of expression transfer or transmission specialisations. It is the general act of translating.
54. Translation Academic area	It is the academic sphere of translation, where scholars introduce their theoretical contributions. They work on refining scientific articles, theses or research paper problem, analysing and discussing the research topic and ending up elaborating a conclusion that, usually, fixes translation issues.
55. Translation industry/market	It is the praxis sphere of translation, where practitioners offer translation services, according to their clients' demands.
56. Translation services	It is the act of translating for clients under demand and customisation, usually.
57. Translational processing	It is the use of translation procedures and approaches of the source-oriented or the target-oriented directions, for translating the source language.

List of Abbreviations

List of Abbreviations

Abbreviation	Nomination
°C	Celsius
ABEDA	Arab Bank for Economic Development in Africa
ad	Advertisement
AFBD	African Development Bank
AFESD	Arab Fund for Economic and Social Development
AMF	Arab Monetary Fund
ANEP	Agence Nationale d'Edition et de Publicité
ARAV	Autorité de Régulation à l'Audio-Visuel
AU	African Union
BC	Before Christ
BIS	Bank for International Settlements
CAEU	Council of Arab Economic Unity
CCT	Customer Culture Theory
CDA	Critical Discourse Analysis
CE	Common Era
Co-	Cooperation
D.E	Digital Era
DST	Daylight Saving Time
DZD	Algerian Dinar
ENRS	Entreprise Nationale de Radiodiffusion Sonore
ENTV	Entreprise Nationale de Télévision
Etc.	Etcetera
FAO	Food and Agriculture Organisation
FIFA	Fédération Internationale de Football Association
G	Generation
G-15	Group of 15 of the Third World Nations
G-24	Group of 24 on International Monetary Affairs and Development
G-77	Group of 77 Coalition Developing Countries
GMT	Greenwich Mean Time
GPS	Global Positioning System
IAEA	International Atomic Energy Agency
IBRD	International Bank for Reconstruction and Development

ICAO	International Civil Aviation Organisation
ICC	International Chamber of Commerce
ICT	Information Communications Technology
IDA	International Development Association
IDB	Islamic Development Bank
IFAD	International Fund for Agricultural Development
IFC	International Finance Corporation
IFRCS	International Federation of Red Cross and Red Crescent Societies
IHO	International Hydrographic Organisation
ILO	International Labour Organisation
IMF	International Monetary Fund
IMO	International Maritime Organisation
IMSO	International Mobile Satellite Organisation
IOC	International Olympic Committee
IOM	International Organisation of Migration
IPU	Inter-parliamentary Union
ISO	International Organisation for Standardisation
ITSO	International Telecommunications Satellite Organisation
ITU	International Telecommunication Union
ITUC	International Trade Union Confederation
Linguo-	Lingual
LSA	Langue des Signes Algériens
LSF	Langue des Signes Français
Mcp.	Municipality
MIGA	Multilateral Investment Guarantee Agency
N°	Number
NAM	Non-Aligned Movement
OAPEC	Organisation of Arab Petroleum Exporting Countries
OIC	Organisation of Islamic Cooperation
OPCW	Organisation of Prohibition of Chemical Weapons
OPEC	Organisation of the Petroleum Exporting Countries
Pref.	Prefecture
STEM	Science, Technology, Economics and Mathematics
TL	Target Language
TLD	Top-Level Domain
TT	Target Text
TV	Television
UK	United Kingdom
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organisation
UNHCR	United Nations High Commissioner for Refugees
UNIDO	United Nations Industrial Development Organisation
UNITAR	United Nations Institute for Training and Research
WHO	World Health Organisation
UPU	Universal Postal Union

WCO	World Customs Organisation
WIPO	World Intellectual Property Organisation
WMO	World Meteorological Organisation
WTO	World Trade Organisation

LIST OF TYPOGRAPHY

List of Typography

Code	Significance
' '	To highlight the word or the expression.
" "	To quote a citation.
[]	To introduce our suggested translation or the format of the figure in references.
[…]	To notify the words' elimination/suspension, in a citation.
()	To introduce the publication year of a reference. To introduce an explanation. To orient the reader into different parts of the present thesis.
…	To express words suspension.
.	To express the end of an idea or a paragraph.
,	To express a separation between sentences. To express the classification of words.
:	To introduce an explanation. To introduce a quote. To introduce enumeration.
;	To provide further explanation. To express explicitly.
?	To express the interrogative forms.
!	To express the exclamative form.
-	To connect a prefix to a word, to form one combined word of one concept.
/	To express alternation.
Bold	To introduce headings or subheadings.
Italic	To distinguish headings, terms and articles or book titles from the normal and general writing of the thesis. To introduce the quotes statements
&	To express addition.
➢	To introduce the headline in the Introduction and the Conclusion parts.
●	To introduce the subheadings in the Introduction and the Conclusion parts. To express phases.
▪	To introduce a smaller section that belongs to the subheadings.

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CORPUS

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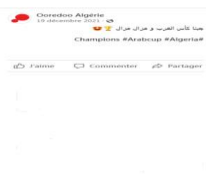
Advertisement 01: *Arab World Cup - Ooredoo* Algeria[603]
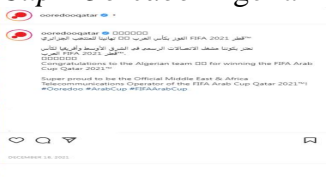
Advertisement 02: *Arab World Cup - Ooredoo* Qatar [604]

Advertisement 03: World Labour Day – *Ooredoo* Algeria[605]

[603]Ooredoo Algérie. (2021, December 19th). جبنا كأس العرب و مزال مزال 🏆🤩#Champions #Arabcup #Algeria. [We brought the Arabs cup and there still more to bring]. [Image]. Facebook. https://www.facebook.com/OoredooDZ/photos/4684768731577226 Consulted on: 16/04/2024

[604]Ooredoo Qatar. (2021, December 18th). 🎉⚽👏👏🏆 تهانينا للمنتخب الجزائري DZ الفوز بكأس العرب FIFA قطر 2021™نعتز بكوننا مشغل الاتصالات الرسمي في الشرق الأوسط وأفريقيا لكأس العرب 2021™.🎉⚽👏👏🏆🏆🎊Congratulations to the Algerian team DZ for winning the FIFA Arab Cup Qatar 2021™Super proud to be the Official Middle East & Africa Telecommunications Operator of the FIFA Arab Cup Qatar 2021™!#Ooredoo #ArabCup #FIFAArabCup. [Video]. Instagram. https://www.instagram.com/p/CXooEPXDW7D/ Consulted on: 16/04/2024

[605]Ooredoo Algérie. (2021, May 1st). Labour day. [Image]. Facebook. https://www.facebook.com/OoredooDZ/photos/3972012812852825 Consulted on: 16/04/2024

Advertisement 04: World Labour Day - *Ooredoo* Qatar[606]

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Advertisement 08: Routine of *Pepsi* Lovers -*Pepsi* Algeria[610]

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[606]Ooredoo Qatar. (2021, May 1st). بمناسبة يوم العمال العالمي، نوجه التحية لجميع تقديراً لمساهماتهم وجهودهم في بناء 🏮🎎☝️🎏 Celebrate the many workers who build and maintain our awesome وتقدم العالم.#يوم_العمال_العالمي2021 🌀 country on#WorldLabourDay2021!#Ooredoo. [Image]. Instagram. https://www.instagram.com/p/COU-ZCxpPMD/ Consulted on: 16/04/2024

[607]Coca Cola. (2021, January 11th). مناسبة رايحة تجمع كل العايلة , العام الامازيغي الجديد لي تحتفل كل عائلة جزائرية باش الاجيال - assegas amegaz 🎎# اللمة_تحلى_مع_العايلة. تتمسك بهاذ العادات , و في هاذ اللمة كوكا-كولا تكون حاضرة معاكم تقوللكم This event] كوكا-كولا تكون حاضرة معاكم تقوللكم. will gather the whole family. Every Algerian family is celebrating the Berber New Year so that all generations stick to their traditions. In this year, Coca Cola is present with you. Cola Cola wishes you Happy New Year. Gathering is better with family]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/2773097502938516 Consulted on: 16/04/2024

[608]Coca Cola. (2019, January 24th). Coca-Cola unveils specially created symbolised cans for Chinese New Year. [Image]. Marketing Interactive website: https://www.marketing-interactive.com/coca-cola-unveils-specially-created-symbolised-cans-for-chinese-new-year Consulted on: 16/04/2024

[609]Pepsi Algérie. (2021, November 16th). Tous les chemins mènent à Rome, hna 3endna tous les chemins mènent bech tnodo tcherbo Pepsi …. [For us, All roads lead to where you drink Pepsi]. [Image]. Instagram. https://www.instagram.com/p/CWWQJsnoSWM/ Consulted on: 16/04/2024

[610]Pepsi Algérie. (2021, October 23rd). And that's the cycle of Pepsi !#Pepsi #PepsiCola. [Image]. Instagram. https://www.instagram.com/p/CVYdBWggRyC/ Consulted on: 16/04/2024

Advertisement 09: Break the Routine - *Pepsi* Global [611]

Advertisement 10: *RicamaR* Tuna –*RicamaR* Algeria[612]

Advertisement 11: *Fanta* the Treat - *Fanta* Algeria[613]

Advertisement 12: Drinking *Fanta* - *Fanta* South Africa[614]
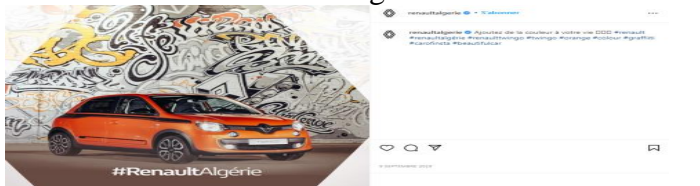
Advertisement 13: *Renault Twingo* - *Renault* Algeria[615]
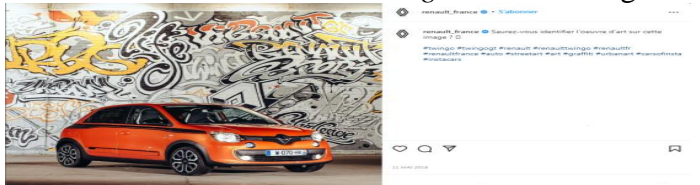
[611]Pepsi. (2019). Sánchez, G. & Pierucci, C. (Directors). (2019). Spot: Pepsi Cinema Pop. Break the routine. [Video]. Audio Bend website: http://audiobend.com/2019/03/22/spot-pepsi-cinema-pop/ Consulted on: 16/04/2024

[612]Ricamar Premium. (2020, August 3ʳᵈ). حتى حاجة ماتنسيني في #تن_ريكامار... لأنه وببساطة #وليد_الدار 🤗. 🍽🍽 #ريكامار_وليد_الدار#صحي #خالي_من_الغلوتين#بدون_مواد_حافظة#رقم_واحد_في_الجزائر. [Nothing can make me forget Ricamar... Simply because it is the home's child. Healthy. Without Gluton. Without conservative substance. Number one in Algeria]. [Image]. Instagram. https://www.instagram.com/p/CDcU9-OH3YE/ Consulted on: 16/04/2024

[613]Fanta Algérie. (2021, April 4ᵗʰ). #Mguelbapeople😎 اضرب تبنيجة مقلبة مع فانتا وين ما كنت. [Have rocky treat with Fanta wherever you are]. [Image]. Instagram.https://www.instagram.com/p/CNP_uMXHDYs/ Consulted on: 16/04/2024

[614]Fanta South Africa. (2021, July 27ᵗʰ). Good 👏 times 👏 only 👏 RT if you agree 🙌 #ColourEveryMoment. [Image]. Twitter. https://twitter.com/FantaFunZA/status/1420013615449575429/photo/1 Consulted on: 16/04/2024

[615]Renault Algérie. (2019, September 9ᵗʰ). Ajoutez de la couleur à votre vie 🔶 🔺 🔶 #renault #renaultalgérie #renaulttwingo #twingo #orange #colour #graffiiti #carofinsta #beautifulcar. [Image]. Instagram. https://www.instagram.com/p/B2Mq7uahUrc/ Consulted on: 16/04/2024

Advertisement 14: *Renault Twingo - Renault* France[616]

Advertisement 15: *Galaxy Watch 4 - Samsung* Algeria[617]

Advertisement 16: *Galaxy Watch 4 - Samsung* Global[618]

Advertisement 17: *La Casa del Bimo–Bimo* Algeria[619]
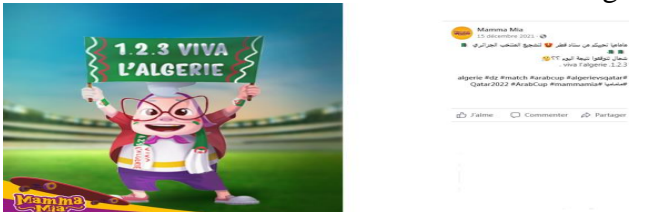
Advertisement 18: *Mamma Mia* Sunflower Seeds - *Mamma Mia* Algeria[620]

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[616]Renault France. (2018, May 11th). Saurez-vous identifier oeuvre d'art sur cette image ? 😊#twingo #twingogt #renault #renaulttwingo #renaultfr #renaultfrance #auto #streetart #art #graffiti #urbanart #carsofinsta #instacars. [Image]. Instagram. https://www.instagram.com/p/BipdORoASd8/ Consulted on: 16/04/2024

[617]Samsung Algérie. (2021, December 17th). Your #Galaxywatch4 your way #withGalaxy #samsung_algerie #healthylifestyle. [Image]. Instagram. https://www.instagram.com/p/CXmZeHtIHAh/ Consulted on: 16/04/2024

[618]Samsung Mobile. (2021, September 9th). Carry your maps on your wrist. Know where you're going with @googlemaps and #WearOS Powered by Samsung. #GalaxyWatch4 Series. The watch that knows you best. [Video]. Instagram. https://www.instagram.com/p/CTmaDE-Dzec/ Consulted on: 16/04/2024

[619]Groupe Bimo Algérie. (2020, April 2nd). كيفاش راح يبطرطقو البونكا و كيفاش راح تخلاص عليهم؟ ونايروبي يادرا إذا تعيش Comment 😊 ولا لالا؟ هاد الاسئلة كامل راح تتعرفوا على لجواب ديالهم في الموسم الرابع. موعدنا غدوا بصح ماتتساوش! اقعدوا في دياركم va s'achever le casse de la Banque d'Espagne ? Nairobi va-t-elle survivre ? Autant de questions qui devraient trouver leurs réponses dans cette saison 4. Rendez-vous demain 😊Et n'oubliez pas! Restez chez vous 🏠#lacasadepapel #GroupeBimo. [Image]. Facebook. https://www.facebook.com/BimoAlgerie/photos/1383981778450826 Consulted on: 16/04/2024

[620]Mamma Mia. (2021, December 15th). شحال تتوقعوا DZ DZDZ. ماماميا تحييكم من ستاد قطر 😍 لتشجيع المنتخب الجزائري. 1.2.3😊?؟ نتيجة اليوم. viva l'algerie .#algerie #dz #match #arabcup #algerievsqatar #ماماميا #Qatar2022 #ArabCup #mammamia. [Mamma Mia is greeting you from Qatr studium. What are your expectations? To support the Algerian team]. [Image]. Facebook. https://www.facebook.com/dz.mammamia/photos/660943321949858 Consulted on: 16/04/2024

Advertisement 19: *Galaxy 21 Plus - Samsung* Algeria[621]

Advertisement 20: *Galaxy S20 - Samsung* Global[622]

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Advertisement 22: Eid Adha with *Frico* Cheese - *Frico* Algeria[624]

Advertisement 23: Christmas with *Frico* Cheese - *Frico* Cyprus[625]

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[621]Samsung Algérie. (2021, March 24th). Pour des portrait d'équipe. Plus besoin de retoucher vos photos. Capturez et partagez-les instantanément sur instagram en rajoutant Samsung_Algérie. #Galaxys21Plus #Sahara #Algeria #DZ. [Image]. Instagram. https://www.instagram.com/p/CPQ4rDOAqpO/   Consulted on: 16/04/2024

[622]Samsung Mobile. (2020, April 20th). Capture the world in 8K with Galaxy S20. Plus Shoot in 8K. Watch in 8K. [Video]. Instagram. https://www.instagram.com/p/CC19CyoBulf/ Consulted on: 16/04/2024

[623]Hamoud Boualem. (2021, October 31st) أول نوفمبر ثورة الأحرار،قرار الشجعان ،نساء و رجال ، شيوخ و شبان ناضو من. حرة أبية, جزائر العزة. أجل أكبر بيان ، DZ. [Novermber the 1st is the revolution of the free people, the decision of braves; women and men, elderly and young people stood up for the biggest statement, Algeria of dignity, free and proud]. [Image]. Facebook. https://www.facebook.com/HamoudBoualemOfficielle/photos/4465571640223601   Consulted on: 16/04/2024

[624]Frico. (2021, July 20th) هل تحتاج لبعض الإلهام؟ احتفل بعيد الأضحى على طريقة فريكو واملأ مائدتك بالابتسامات! عيد مبارك.🏡🐑. [Do you need a little bit of insperation? Celebrate Eid Adha On Frico way and fill your table with smiles! Blessed Eid]. [Image]. Facebook. https://www.facebook.com/FricoAlgerie/photos/4108145665888587 Consulted on: 16/04/2024

[625]Frico Cyprus. (2020, December 31st). Χρόνια πολλά, χρόνια καλά, χρόνια γεμάτα γεύση! #Morecheese #FricoCyprus 👉🎁 #linkinbio. [Happy New Year, good years, years full of flavor!]. [Video]. Instagram. https://www.instagram.com/p/CJdGRF-FEOl/   Consulted on: 16/04/2024

Advertisement 24: Desert Pen Drawing Art - *Bic* Algeria[626]

Advertisement 25: Christmas Decoration Pen Drawing Art- *Bic* France[627]

Advertisement 26: Couscous with *Coca-Cola* – *Coca-Cola* Algeria[628]

Advertisement 27: Turkey with *Coca-Cola* – *Coca-Cola* USA[629]

[626]Bic Algeria. (2021, October 15th). BIC®Cristal®Soft ⧠ Pour une écriture jusqu'à 35% plus douce, plus fluide, et beaucoup plus nette. 😍⧠#BIC #CristalSoft. [Image]. Instagram. https://www.instagram.com/p/CVDh85xDQh5/ Consulted on: 16/04/2024

[627]Bic Stationery Fr. (2019, December 26th). Souhaitez la nouvelle année à vos proches de manière créative. Découvrez notre tuto pour réaliser et personnaliser vos cartes de vœux. Rendez-vous sur notre site www.bic.com. Nous avons hâte de voir vos créations alors n'hésitez pas à les partager avec nous avec le #DIYBIC 😊 ! #DIYBIC #bicyourday. [Image]. Instagram. https://www.instagram.com/p/B6iX8nnicQX/ Consulted on: 16/04/2024

[628]Coca Cola. (2021, March 11th). ما يلمّنا في طابلة واحدة غير طعام الجمعة، بلا ما ننساو الكوكا-كولا الباردة. ♡ 😊#اللمة_تحلى_مع_العايلة. [Nothing can gather us around one table except Friday Kouskous. Not to forget mentioning Fresh Coca Cola. Gathering is better with family]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/2812493465665586 Consulted on: 16/04/2024

[629]Coca Cola. (2018, November 22nd). Heartland Coca Cola: Wishing you and your loved ones a Happy Thanksgiving from Heartland Coca-Cola #happythanksgiving. [Image]. Facebook. https://www.facebook.com/HeartlandCocaCola/photos/wishing-you-and-your-loved-ones-a-happy-thanksgiving-from-heartland-coca-cola-ha/510052679494437/?_rdr Consulted on: 16/04/2024

Advertisement 28: *Oppo A94 - Oppo* Algeria[630]

Advertisement 29: *Oppo Find X2 Pro - Oppo* Global[631]

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Advertisement 31: Swimsuit - *Kiabi* France[633]

Advertisement 32: *Coca-Cola* in Arab World Cup Qatar – *Coca-Cola* Algeria[634]

Advertisement 33: *Coca-Cola* in World Cup Russia – *Coca-Cola* France[635]

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[630]Oppo Algérie. (2021, July 16th). Des selfies parfaits avec la quad caméra AI 48 mégapixels du #OPPOA94 😎#ColorezVotreMoment #لون_اللحظة. [Image]. Instagram. https://www.instagram.com/p/CRZxy6uAEMR/ Consulted on: 16/04/2024

[631] Oppo. (2020, November 13th). In every grain of sand, there is a story of the earth. Take your phone and tell your story. #ShotonOppo #OppoFindX2Pro #Oppomobilefr. [Image]. Instagram. https://www.instagram.com/p/CHhzk82HoAy/ Consulted on: 16/04/2024

[632]Kiabi Algérie. (2021, June 18th). Il est temps d'aller bronzer n'est ce pas ! Maillot de bain une pièce du XS au XL à 2700 DA. Haut de maillot de bain triangle du XS au XL à 2100 DA. Bas de maillot de bain du XS AU XL à 1000 DA. [Image]. Instagram. https://www.instagram.com/p/CQQXeODKc_t/ Consulted on: 16/04/2024

[633]Kiabi France. (2021, June 15th). L'indispensable dans sa valise de vacances : le maillot de bain une pièce imprimé tropical 🏝🧴 @lesperlesdebrunette #kiabi #summerlook #swimsuit #womenstyle #tropical. [Image]. Instagram. https://www.instagram.com/p/CQJGV3BHWT6/ Consulted on: 16/04/2024

[634]Coca Cola. (2017, January 15th). معا، نواصل دعم الخضرة#ذوق_اللحظة. Ensemble, continuons à soutenir les Verts [Taste_Moment]. [Image]. Facebook. https://www.facebook.com/CocaColaDZA/photos/1818790611702548 Consulted on: 16/04/2024

[635]Coca Cola France. (2018, July 15th). CHAMPPIIIIIIOOOOONNNNS 🏆cp Merci l'@equipedefrance de Football de nous faire vivre un rêve 😍. [Image]. Instagram. https://www.instagram.com/p/BlRBroZnykW/ Consulted on: 16/04/2024

Advertisement 34: *Nivea* Products –*Jumia* Algeria[636]

Advertisement 35: *Nivea* Products -*Jumia* Nigeria[637]

Advertisement 36: *Coca-Cola* Real Magic – *Coca-Cola* Algeria[638]

Advertisement 37: *Coca-Cola* Real Magic – *Coca-Cola* France[639]

Advertisement 38: Shot-On *Oppo* - *Oppo* Algeria[640]

[636]Jumia Algérie. (2021, October 6th). Avec l'arrivée de l'hiver ❄ ☁ votre corps aura besoin d'être hydraté en permanence c'est pour cela que nous vous réservons demain 7 décembre un super Brand Day Nivea avec des promos de-20% sur vos produits de soin préférés 😍 🎁#Jumia #Jumiadz #Déstockage #skincare #skincareproducts #skincareroutine #nivea #orderonline #shoppingonline #delivery. [Image]. Instagram. https://www.instagram.com/p/CXJG07utDjo/ Consulted on: 16/04/2024

[637]Jumia Nigeria. (2021, September 8th). Wear your skin with pride 😍. Enjoy up to 40% off and free delivery on Nivea products all day tomorrow. 📷: @teminikan__. [Image]. Instagram. https://www.instagram.com/p/CTkvysesXuH/ Consulted on: 16/04/2024

[638]Coca Cola Algérie. (2021, November 11th). مابقاش قدّ اللّي فات و نحقّقو حلمنا. بالتّوفيق للخضر ! [Not much has left to realise our dream. Good Luck the Green]. 🎱DZ#realmagic #CocaColaDZ #Foot #EquipeNational #DzFoot. [Image]. Instagram. https://www.instagram.com/p/CWJK-5ZITg3/ Consulted on: 16/04/2024

[639]Coca Cola France. (2021, October 7th). Célébrez la magie des Bleus avec Coca-Cola ! [Image]. Instagram. https://www.instagram.com/p/CUuExeFsJLV/ Consulted on: 16/04/2024

[640]Oppo Algérie. (2021, May 30th). Alger la Blanche...en noir et blanc 😊.📷 @safaa_belghazali #shotonOPPO #OPPO. [Image2]. Instagram. https://www.instagram.com/p/CPfw_LFIeFu/ Consulted on: 16/04/2024
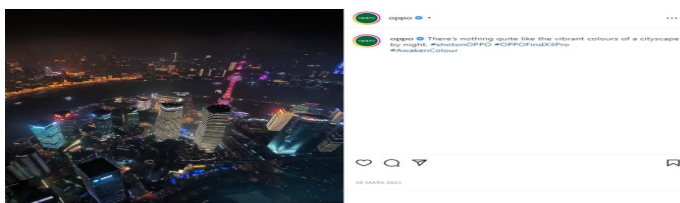
Advertisement 39: Shot-On *Oppo* - *Oppo* China[641]

Advertisement 40: *Oppo* Mobile - *Oppo* Algeria[642]
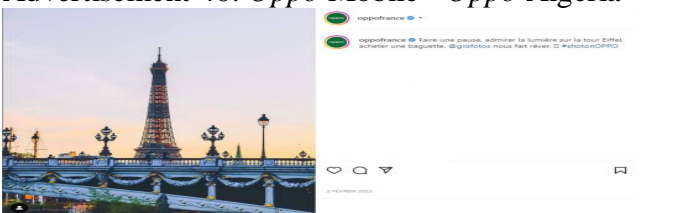
Advertisement 41: *Oppo* Mobile - *Oppo* Global[643]
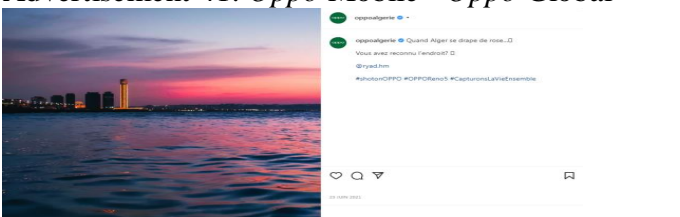
Advertisement 42: Algiers City - *Oppo* Algeria[644]
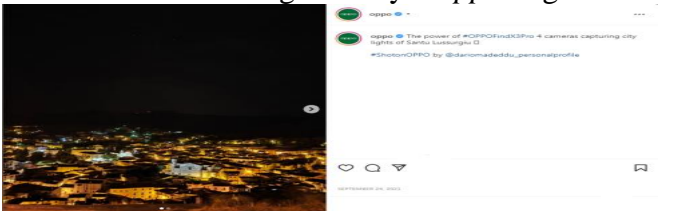
Advertisement 43: Santu Lussurgiu village - *Oppo* Global[645]

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[641]Oppo. (2022, March 20th). There's nothing quite like the vibrant colours of a cityscape by night #ShotOnOppo #OppoFindX3Pro #AwakenColour. [Image]. Instagram. https://www.instagram.com/p/CNCesWbn4Lb/ Consulted on: 16/04/2024

[642]Oppo Algérie. (2021, May 30th). Alger la Blanche...en noir et blanc 🌐.📷 @safaa_belghazali #shotonOPPO #OPPO. [Image1]. Instagram. https://www.instagram.com/p/CPfw_LFIeFu/ Consulted on: 16/04/2024

[643]Oppo France. (2021, February 3rd). Faire une pause, admirer la lumière sur la tour Eiffel, acheter une baguette. @gilsfotos nous fait rêver. 😍 #shotonOPPO. [Image]. Instagram. https://www.instagram.com/p/CK04MpKjzvs/ Consulted on: 16/04/2024

[644]Oppo Algérie. (2021, June 23rd). Quand Alger se drape de rose...😍Vous avez reconnu l'endroit? 👀 @ryad.hm#shotonOPPO #OPPOReno5 #CapturonsLaVieEnsemble. [Image]. Instagram. https://www.instagram.com/p/CQd4qZYKEq-/Consulted on: 16/04/2024

[645]Oppo. (2022, September 24th). The power of #OppoFindX3Pro 4 Cameras Capturing city light of Santu Lussurgiu. [Image]. Instagram. https://www.instagram.com/p/CUM8qa0tK9W/ Consulted on: 16/04/2024

Advertisement 44: *Dirou El-Hedda* [Do the move]- *Coca-Cola* Algeria[646]

Advertisement 45: *Wavin' Flag* (Spanish version) – *Coca-Cola* Spain[647]

Advertisement 46: *Men Zinou Nhar Lyoum* Song [How Beautiful Today Is] - *Pepsi* Algeria[648]

Advertisement 47: *Every Day is a Holiday* song - *Pepsi* Global[649]

Advertisement 48: Algerian Stand–*58th Paris International Agriculture Salon*[650]

[646]Coca Cola Algérie. (2019, July 16th). Coca-Cola Algerie - Dirou Elhedda [Make the Move]. [Video]. Youtube. https://www.youtube.com/watch?v=gz1WWlB8gqk Consulted on: 16/04/2024

[647]Coca Cola. (2010, February 23rd). K'naan Warsame: Wavin Flag (Coca Cola Spanish Celebration Mix) - K'Naan feat David Bisbal. [Video]. Youtube. https://www.youtube.com/watch?v=5OeXJRqVlVY&t=88s Consulted on: 16/04/2024

[648]Pepsi Algérie. (2021, May 13th). Pepsi vous souhaite un eid moubarak بيبسي تتمنى لكم عيد مبارك! Pepsi# #EidAlFitr. [Video]. Instagram. https://www.instagram.com/tv/COzq1BPt7zX/ Consulted on: 16/04/2024

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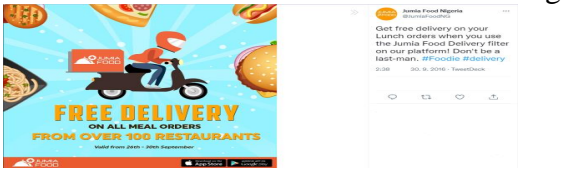
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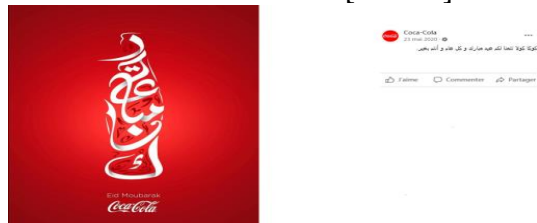Advertisement 55: Summer Buoy - *Kiabi* France[657]
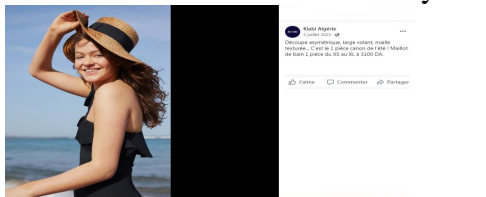
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