Creativity in Translation: Towards a Classification of Transcreation

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Abstract

Transcreation, now burgeoning in cross-cultural communications like international advertising and marketing campaigns, is a frequently-adopted approach to literary translation and has been practised across the continents from Britain to the USA and from India to Brazil, producing such masters as Edward FitzGerald, Ezra Pound, Tagore, P. Lal and Haroldo de Campos, whose numerous transcreations are worth classifying so that training modules can be better designed for student translators and practitioners. For these people, the time is ripe to take a transcreational turn as they face huge challenges from AI-driven machine translation. After ploughing through many instances, this research classifies transcreation into two types: one with a source text and the other without. The former is sometimes called transwriting since it involves writing in addition to translation. The latter is found to be almost the same as writing or copywriting. The only difference is that the departure point of transcreation without a source text is translation while that of writing or copywriting is not. The skopos theory is used to explain the way transcreation is practised in both literary and nonliterary fields. The implications of this classification for translation teaching and translator training are also illustrated.

Keywords: Transcreation, Skopos Theory, Copywriting, Transediting, Transwriting, Translation Teaching.

Introduction

Transcreation research in recent years has covered vast areas, from AVT (Fernández Costales, 2012; Malenova, 2017; Zanotti, 2014) to medical translation (Piñeiro et al., 2018; Simmons et al., 2011), from web localization (Jiménez-Crespo, 2016; Malenkina &

Ivanov, 2018; Rike, 2013) to translator training (Huertas Barros & Vine, 2019; Morón & Calvo, 2018), from advertising and marketing translation (Ho, 2021) to matters concerning LSPs (Language Service Providers), individual professionals and translation project management (Carreira, 2023; Pedersen, 2017; Risku et al., 2017). Literary translation, especially poetry translation, from which transcreation is believed to have originated (Gopinathan, 2014; Mukherjee, 1997; Ray, 1995; E. R. P. Vieira, 1999) is a big concern of transcreation researchers (Joanna Dybiec-Gajer et al., 2020; Hubbard, 2019). Closely related to literary transcreation is the transcreation of plays as films (Mendonça, 2022). Katan (2014, 2016, 2018), for many years, has been advocating for a transcreational turn while Morón (2020) and Zhu (2023) also stress the need to embed transcreation in translator training to boost employability.

Other theoretical issues like the definition of transcreation equally engage many scholars (Benetello, 2017; Carreira, 2020; Gaballo, 2012; Pedersen, 2014) as they attempt to define "transcreation" and distinguish it from similar concepts like "adaptation" and "localization". The richness and complexities of transcreation seem to make it defy a sound definition, which results in a lack of its systematic classification, an issue with no academic research up to now.

The good news is, Díaz-Millón and Olvera-Lobo (2023), based on previous academic conceptualizations of transcreation, present a broad definition, wishing to include its major features identified in the literature:

> Transcreation is a type of translation characterised by the intra-/interlingual adaptation or re-interpretation of a message intended to suit a target audience, while conveying the same message, style, tone, images and emotions from the source language to the target language, paying special attention to the cultural characteristics of the target audience. This re-interpretation of the message may imply adaptations that move away from the original text to a greater or lesser extent to fit the original purpose, transmit the original message and overcome

cultural barriers. For such reasons, it is present in persuasive and communicative contexts.

For this study, their definition is temporarily adopted pending further revisions. As a practitioner, Benetello (2017:245) made advertising transcreations "in Italian to such an extent that they no longer bear any resemblance to the English master — they are, indeed, new originals". The same author (ibid.:247) concluded that a transcreation, more often than not, is to "create a new original". In this case, a transcreation, when back-translated, cannot be traced back to its original or source text. The transcreation has little or nothing to do with the source text. Thus, it can be called **t**ranscreation **wi**thout a **s**ource **t**ext or TWIST (letters in boldface). Up to now, little research has been done into TWIST which is not an uncommon practice in the industry. Now that transcreations involve deviations from the source texts to various degrees, it is high time to sort them out.

This paper, therefore, is to focus on a classification of transcreation, aiming to seek answers to the following questions: How is transcreation to be classified? Is TWIST any different from writing or copywriting? How can transcreation be justified? What are the implications of classified transcreation for translation teaching and translator training?

The following sections will unfold to address the above questions. Section 2 first takes a brief look at the history of transcreation, especially in literary translation and then explores a practical classification. It goes on to work out differences and similarities between TWIST and writing/copywriting. Section 3 illustrates the implications of classified transcreation for translation teaching and translator training. Section 4 draws a conclusion and gives possible lines of future research.

A Classification of Transcreation

1. A Look Back at Transcreation

Creative translation or transcreation has been discussed by many scholars, especially those from India or of Indian origin (Devy, 2015; Niranjana, 1992; Ramakrishnan, 2009; Ramanujan, 2004;

Singh, 2010). As highlighted in the introduction, the genesis of transcreation traces back to literary translation, particularly in the realm of poetry. Creative translation of ancient Sanskrit spiritual texts like Ramayana into English or other Indian languages is called transcreation, a term originally used by the famous Indian poet, translator and scholar P. Lal (Gopinathan, 2014:236). Miraculously, his Brazilian counterpart Haroldo de Campos (E. R. P. Vieira, 1999) began to use the same term at about the same time. P. Lal (1970:6) quotes the critics of translation as saying "Since Homer wrote to please his contemporaries shouldn't we translate him to please our contemporaries, even if it involves transmogrification?" and goes on to cite a good example of transcreation, or in his words, "excellent transmogrification", which is a famous quatrain from The Rubaiyat of Omar Khayyam translated into English by Edward FitzGerald (ibid.: 6):

> A book of verses underneath a bough,
> A jug of wine, a loaf of bread, and thou
> Beside me singing in the wilderness—
> Ah, wilderness were paradise enow.

P. Lal (1929-2010) does not specify the source of his citation. In many other versions (for example, FitzGerald, 2009:21), "is" rather than "were" is used in the last line. According to P. Lal (1970: 7), "the tastes of the poet were more earthy" in the Persian original whose literal English translation goes:

> Let me have a loaf of fine wheaten flour,
> A flagon of wine, and a thigh of mutton,
> And beside me, in the desolation, a comely youth—
> This is happiness no Sultan's palace holds.

P. Lal (ibid.: 7) suggests that the Victorian audience of Edward FitzGerald's time might not have appreciated the imagery of dining on mutton thighs in the company of a handsome youth. Hence, Fitzgerald made substantial alterations in his transcreation, with the most striking being the juxtaposition of images in the first three lines without linking words.

When it comes to his transcreations, P. Lal (ibid: 16-18) does not hide his pride in his English transcreation of the 35th hymn in the

Jap-ji, the Morning hymns by Guru Nanak (1469-1539), compared with the translation by Khushwant Singh (1915–2014), a renowned Indian writer of English texts, saying that "A Hindu is best to render Hindu texts, and a Sikh, Sikh texts. But this is not an inflexible rule". Here are the two versions as shown in Table 1:

Table 1. Two Versions of the 35th Hymn of the *Jap-ji*

1.	Khushwant Singh's Translation	P. Lal's Version
2.	In the realm of justice, there is law;	This is the way of the workers of righteousness;
3.	In the realm of knowledge there is reason.	What follows is the way of those who know.
4.	Wherefore are the breezes, the waters and fire,	How many winds! How many waters and fires!
5.	Gods that preserve and destroy, Krishnas and Shivas?	How many Krishnas and Shivas!
6.	Wherefore are created forms, colours, attire,	How many Brahmas, creators of the worlds!
7.	Gods that create, the many Brahmas?	Forms, colours, dresses of all kinds!
8.	Here one strives to comprehend,	How many graceful lands like this! How many mountains!
9.	The golden mount of knowledge ascend, and learn as did	How many teachers of that which is holy!
10.	the child-sage Dhruva.	
11.	Wherefore are the thunders and lightnings,	How many Indras, moons, suns!
12.	The moons and suns,	How many countries in how many parts of the world!
13.	The world and its regions?	How many Sikhs, Buddhas, Naths!
14.	Wherefore are the sages, seers, wise men,	Gods and goddesses, how many divine likenesses!
15.	Goddesses, false prophets, demons and demi-gods,	How many demigods and anti-gods and demons!

16.	Wherefore are there jewels in the ocean?	How many saints! How many pearls in how many seas!
17.	How many forms of life there be,	How many sources of life, languages, kings!
18.	How many forms of speech,	How many possessors of divine wisdom!
19.	How many kings of proud ancestry?	O Nanak, there is no end to them.
20.	Of these things many strive to know,	
21.	Many the slaves of reason,	
22.	Many there are, O Nanak, their numbers are legion.	

Contrasting the two versions presented in Table 1, Lal critiques Singh's rendition as lacking ecstasy, emphasising that "[w]ithout ecstasy, there is little point creating; without ecstasy, there is little point translating the ecstasy of sacred texts" (ibid: 16). In Singh's version, wh-words like "wherefore" and "how many" clearly shows the "disbeliever's or agnostic's problem" (ibid: 17). But this is a hymn in which the man of faith sings songs of praise to God, listing the wonders of His creation, according to Lal (ibid: 17) who believes that "it is not an enquiry: it says nothing about 'slaves of reason', struggling to comprehend the mystery of creation". Therefore, all the question marks in Singh's version, among others, are replaced with exclamation marks in Lal's transcreation.

Regarding Haroldo de Campos (1929-2003), he pioneered the concrete poetry movement alongside his brother Augusto de Campos and Décio Pignatari in late 1950s Brazil, simultaneously initiating a literary translation program inspired by their mentor, Ezra Pound (Cisneros, 2012:17). Just as Pound produced Cathay, a collection of English translations from some classical Chinese poems, Haroldo de Campos also published a collection of Portuguese transcreations from classical Chinese poems, a bilingual edition, entitled *Escrito Sobre Jade* (Campos, 2009). To illustrate his transcreations, here is a poem by the Tang poet Li Po. In de Campos's bilingual collection, the words or characters of the original poem are arranged, according

to the Chinese handwriting tradition, in vertical lines from right to left, on one page (Campos,2009:62), with its Portuguese translation on the opposite page (Campos,2009:63), as shown in Figure 1:
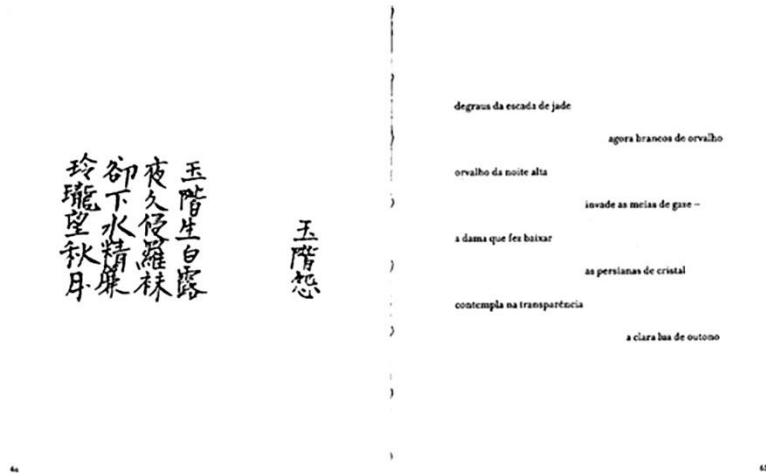

Figure 1. Li Po's ***Jade Step Lament*** from de Campos's Bilingual Collection.

This transcreation exemplifies how de Campos conveys meaning through a unique typographical layout. For readability, a table is provided, detailing the Chinese original alongside a literal English translation and de Campos's Portuguese translation with its Google-translated English version:

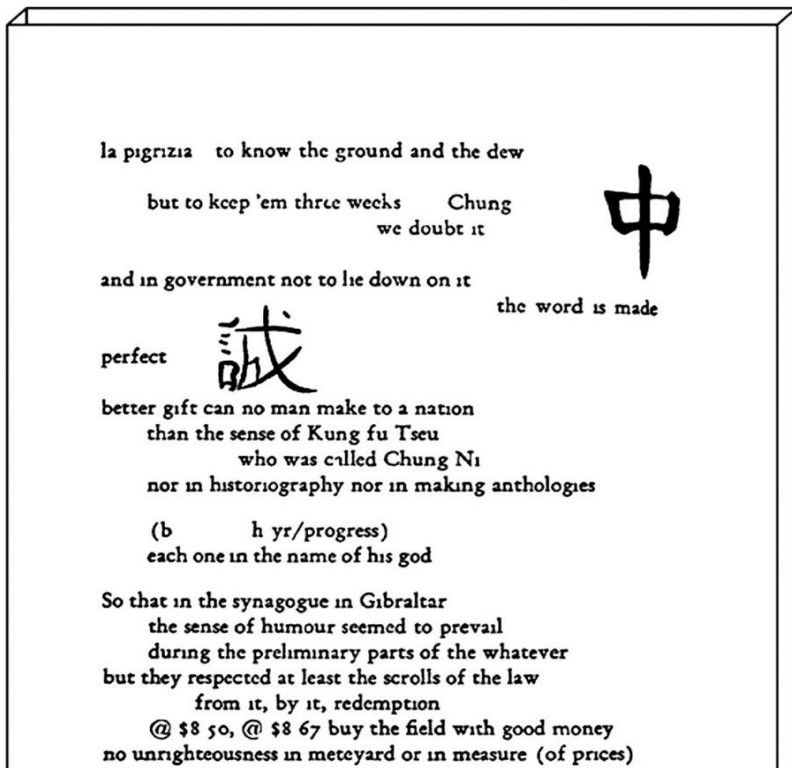**Table 2. Li Po's Jade Step Lament with Three Translations**

Li Po's original and its literal English translation (by this author) below each line	de Campos's Portuguese translation and its Google translated English version below each line
玉　　　階　　　怨	degraus da escada de jade
Jade　　Step　　Lament	jade stair steps
玉　　　階　　　生 白　　　露	degraus da escada de jade
jade　　step　　produces white　dew	jade stair steps

			agora brancos de orvalho
			now dew white
夜　　　久　　　侵 羅　　　襪			orvalho da noite alta
night　　long　　invades gauze　　socks			high night dew
			invade as meias de gaze
			invades the gauze socks
卻　　　下　　　水晶 簾			a dama que fez baixar
withdraw　　lower　　crystal blinds			the lady who lowered
			as persianas de cristal
			the crystal blinds
玲瓏　　望　　　秋 月			contempla na transparência
transparent　watch　　utumn moon			contemplates in transparency
			a clara lua de outono
			the clear autumn moon

Upon comparison, aside from the first line, minimal variance is observed between the two English renditions. To facilitate a more thorough comparison, Ezra Pound's translation of the first line (Pound, 2015) is included here: "The jewelled steps are already quite white with dew". Contrasted with the literal English translation of Li Po's original (see Table 2), Pound's rendition notably adheres closer to the original Chinese in terms of syntactic structure. However, de Campos isolates two images "jade steps" and "white dew" into separate lines without employing a verb similar to Edward FitzGerald's approach in his transcreation of the famous quatrain from The Rubaiyat of Omar Khayyam (FitzGerald, 2009:21). Haroldo de Campos divides each of the four lines into two segments within his Portuguese translation, arranging them to resemble a zigzagging staircase (see Figure 1). This typographical layout is a salient characteristic of Concrete Poetry, as elucidated by Portela (2003:307), who further expounds (ibid.:310): "The transfer of semantic traits from verbal elements to typographic elements is generated by the spatial arrangement of letterforms and graphic

patterns." According to Portela (ibid.:311), "[t]ype design is to be read semantically, because it conveys part of the verbal meaning", which constitutes a transcreation. Regarding her new illustrations for a Finnish version of Carroll's Alice's Adventures in Wonderland, Oittinen (2020:28) considers them as an intersemiotic translation, which is no less than transcreation.

Another poem will further demonstrate a diversified approach to transcreating classical Chinese poetry adopted by de Campos (2009:70-71) who retains some of the original Chinese characters in his translation, as just Pound (1975:454) incorporated Chinese characters (or words from other languages) into many of his Cantos(see Figure 2), which illustrates, to some extent, "what happens between English and Chinese (and thus also among the twenty or so other languages) in Pound's work" (Huang, 2015:40):

and there is no need for the Xtns to pretend that
    they wrote Leviticus
    chapter XIX in particular
       with justice Zion
not by cheating the eye-teeth out of Don Fulano
      or of Caio e Tizio,
Why not rebuild it?

Criminals have no intellectual interests?
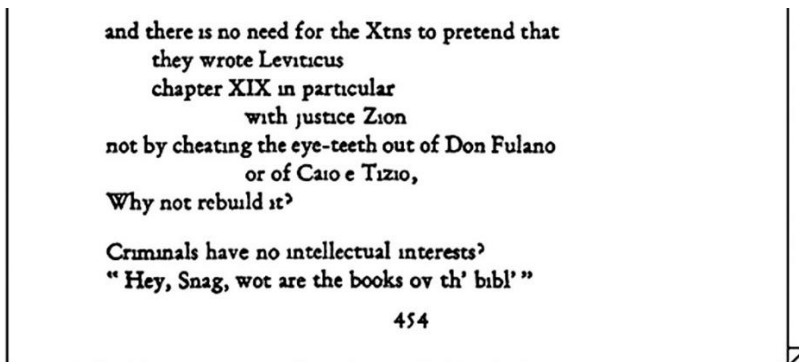" Hey, Snag, wot are the books ov th' bibl' "

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Figure 2. Part of *Canto 76*, from Pound's *Pisan Cantos*

Upon initial examination of de Campos's Portuguese translation (see Figure 3), one may discern figures (the Chinese characters) waltzing among the flowers along the zigzagging path when imagining connecting the gaps in the lines. The three asterisks in de Campos's last line seem to evoke an image of the galaxy, precisely conveying the meaning of the preceding two Chinese characters.
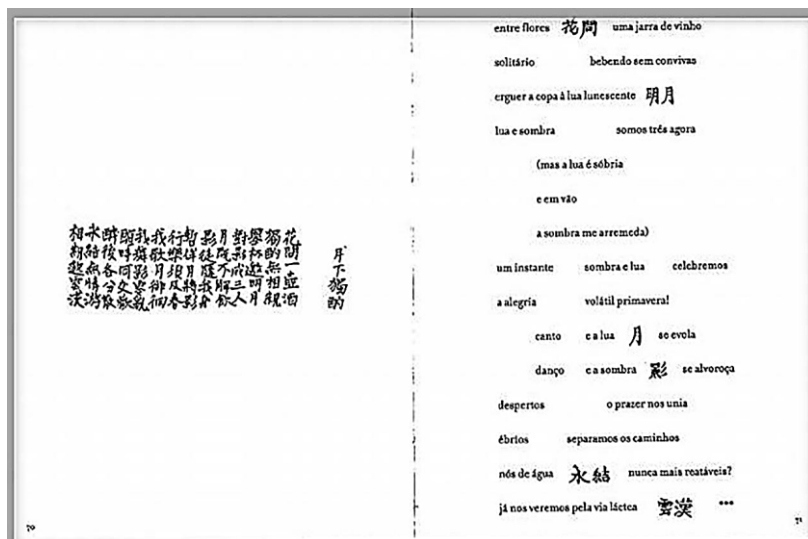
Figure 3. Li Po's *Lonely Drinking Under the Moon* from de Campos's bilingual collection

Since Pound exerted a huge impact on the de Camposes about their transcreations, we need to say a few more words about Pound who was a precursor in transcreation although he did not use this term when commenting on his own translations. It is due to a fusion of Pound's ideas with other influential theoretical works that Haroldo de Campos and Augusto de Campos created the concept of transcreation and they were convinced that "a betrayal of the original was required (meaning: to forgo the literal and the meaning involved in the literal in order to translate the real meaning of the work in question" (Valarini Oliver, 2005: 20). Reflecting on Ezra Pound's poetry translation in connection to his *Cathay*, Bassnett (2007:144) has this to say:

> He has often been accused of producing "unfaithful" translations, an accusation that is both pointless and silly, since Pound never sought to produce anything like a literal or "faithful" translation of anything and made his views explicit and often challenged people who attacked his so-called inaccuracy.

Despite the so-called inaccuracy, many poems from Pound's *Cathay* are autonomous English poems themselves according to scholars (Grønlie, 2019; Tang, 2011). Let's take a look at another poem, entitled *"The Beautiful Toilet"* from the same collection (Pound, 2015):

> Blue, blue is the grass about the river
> And the willows have overfilled the close garden.
> And within, the mistress, in the midmost of her youth,
> White, white of face, hesitates, passing the door.
> Slender, she puts forth a slender hand,
> And she was a courtezan in the old days,
> And she has married a sot,
> Who now goes drunkenly out
> And leaves her too much alone.

The transcreation in the first line is immediately apparent. A literal translation of the first two lines would be:

> Green, green is the grass about the river
> And lush, lush is the garden with the willows.

The original Chinese text uses green, but Pound transcreates it as blue, likely reflecting the heroine's melancholic state when left alone by her husband, as suggested by the last three lines of the poem. No wonder Pound is regarded by T.S. Eliot as "the inventor of Chinese poetry for our time" (as cited in Gu, 2008: 47). Free translation of the whole poem is adopted except for the first line. Therefore, partial transcreation is involved here.

2. Two Types of Transcreation

If literal or free translation can achieve the desired outcome, why resort to transcreation? Transcreation typically becomes the last resort when other methods fall short. It can occur at various levels: words or phrases, sentences or paragraphs, and the entire text. The examples in Section 2.1 illustrate transcreations that deviate from their source texts to varying degrees, occurring at either word or sentence levels. Therefore, they are all classified as partial transcreations, meaning only part of the text is transcreated, while the remaining portion is translated either literally or freely.

However, let's consider an extreme case from India. Ray (1995: 245) believes that Rabindranath Tagore's translations of his own poems from Bengali into English are more akin to transcreations or "reincarnations" than translations in the general sense. He cites a four-line poem by Tagore that underwent a complete metamorphosis when Tagore himself rendered it into a single sentence in English (ibid.:249). The original Bengali poem, when translated literally, reads (ibid.: 249):

> A wretched nameless flower has blossomed in the chink of the wall. Everyone in the garden says: "Fie! fie!" The sun, on rising, greets it, "are you fine?"

Tagore's one-line English version goes: "God grows weary of great kingdoms, but never of little flowers" (ibid.: 249). This is a total or complete transcreation, or a transcreation without a source text, or TWIST for short, to use an acronym. That means the whole text is transcreated. Although the source text does exist, the transcreation, when back-translated, cannot be traced back to its Bengali original. The transcreation is a brand-new poem in its own right. Without knowledge of the connection, one would never

associate the transcreation with the source text. In view of this and for the sake of conciseness, transcreation, as defined by Díaz-Millón and Olvera-Lobo (2023) and cited in the introduction, can be simplified and redefined as follows: Transcreation is a type of translation involving adaptations that move away, to a greater or lesser extent or even completely in some cases, from the original text to fit the target audience.

Ray (1995:249) gives another example in which "the change is so radical that it is well-nigh impossible to recognize the source text in the transcreated poem". Here reads the original Bengali poem, when translated literally into English (ibid.: 250):

> The branch of a mango tree tells the branch of acacia, "Why do you get burnt into cinders in any oven? Alas, alas! how grim is your destiny." The acacia replies: "I am not at all sorry for that. O branch of a mango tree, your success lies in life, (your life is meaningful as long as you live), my success lies in turning myself to ashes (my life becomes meaningful only through death).

Tagore's two-line English transcreation (ibid.: 250) goes:

> The burning log bursts into flame and cries
> This is my flower, my death.

This is also a TWIST, a total or complete transcreation. Therefore, transcreation can be classified into two types: partial transcreation and total transcreation. The latter can also be called complete transcreation or TWIST.

While human judgement is enough to distinguish between partial and total transcreation, plagiarism check software can assist in determining the similarity between a translation and its source text, especially for very long texts. If no part of a translation matches the source text, it is considered 100% original. For better comparison, a literal translation of the source text is required if no other translated version is available. In this case, machine translation tools like Google Translate can be helpful. The software used here is called "Plagiarism Checker X," which employs a traditional lexical matching method to detect similarity. To demonstrate its use, we will analyse Edward FitzGerald's translation of that famous quatrain

from The Rubaiyat of Omar Khayyam alongside the literal English translation of the Persian original cited in Section 2.1. The steps are as follows:

Step 1. Launching the Software and Preparing Texts

1. Open the "Plagiarism Checker X" program and navigate to the "Side by Side Comparison" option on the left side of the interface. This will display two text boxes (see Figure 4).
2. In the "Source" box, paste the text you want to analyse, which in this case is Edward FitzGerald's translation.
3. Similarly, in the "Target" box, paste the text you want to compare it to, which is the literal English translation of the original Persian text. You can also import these texts from file folders if needed.
4. Once both texts are loaded, click the "Scan Now" button located in the lower right corner.
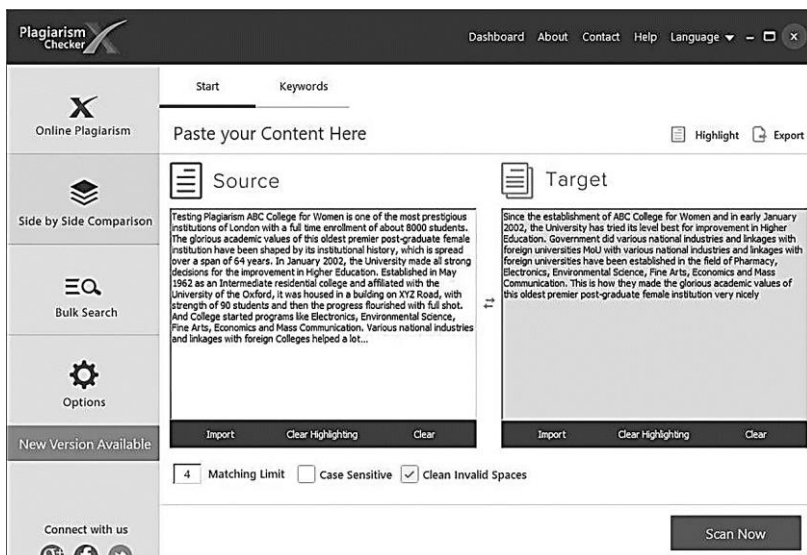
Figure 4. Two text boxes after clicking the "Side by Side Comparison"

Step 2. Analysing the Results and Adjusting Parameters

1. The initial scan will likely display a result of "100% Unique" (see Figure 5). This is because the default "Matching Limit"

parameter is set to "4". This means that only strings of at least four consecutive characters or words that match exactly between the two texts will be considered similar.

2. However, as you correctly observed, there are many instances where two-word strings are identical between the texts, such as "of wine", "a loaf", and "beside me". To account for these similarities, adjust the "Matching Limit" parameter to "2".

3. With the "Matching Limit" set to "2", click "Scan Now" again and observe the updated results (see Figure 6). This will provide a more accurate representation of the actual similarity between the two texts.

Figure 5. Comparison Result at the Default Value

It's important to remember that plagiarism detection software is not foolproof. Human judgement is still necessary to interpret the results and make informed decisions. When analysing longer texts, consider using machine translation tools like Google Translate to generate a literal translation of the source text if no other translated version is available. This will provide a more accurate basis for comparison.
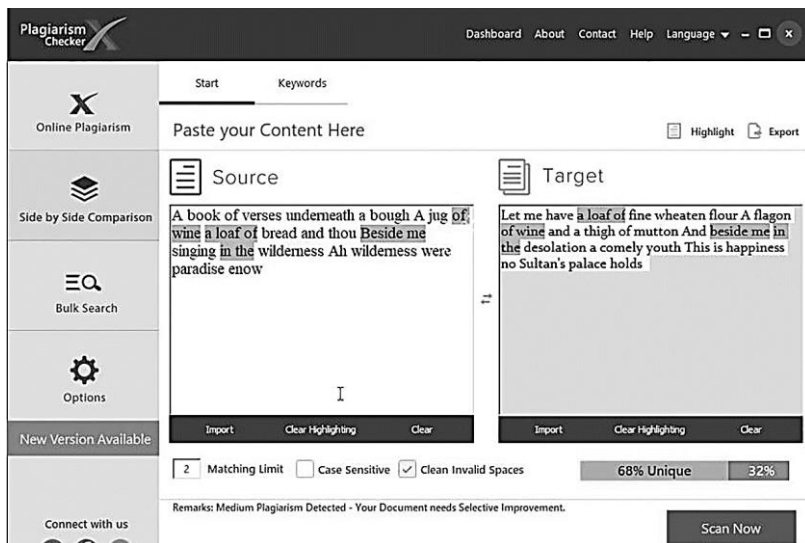
Figure 6. Comparison Result when the "Matching Limit" is Set to "2"

The comparison result shows that Edward FitzGerald only did a partial transcreation with 32% similarity to the source text. If the string "in the" is counted out, its similarity will be less than 30%. A detailed report can be exported in an MS word or pdf format. Figure 7 is part of the report.

Figure 7. A detailed comparison report

3. Defining the Line Between Partial and Total Transcreation

Determining the line between partial and total transcreation presents a challenge, as creativity is inherently subjective. However,

the resulting transcreation, as a distinct product from the process of transcreation, can be compared to its original source text. With the aid of plagiarism detection software and translation engines, assessing the originality or similarity of a transcreation becomes more manageable. However, a question arises: if, for instance, only a few words in a 100-word transcreation match the original text, should it be classified as partial or complete? While this distinction may seem inconsequential to many, it holds significance for Language Service Providers (LSPs) and translator trainers. For LSPs, the classification impacts pricing strategies, while for trainers, it dictates the focus of their training programs. Total transcreation, involving writing from scratch, differs from partial transcreation, which resembles transediting (Stetting, 1989) or transwriting (Du, 2020), both of which will be explained in Section 3.

Researchers (Prechelt et al., 2002) suggest that a similarity of 0-5% indicates no plagiarism. In this context, a transcreation with no more than 5% similarity to the source text can be considered entirely original, signifying complete transcreation.

Regardless of where the line is drawn, translation remains an umbrella term, encompassing both partial and total transcreation. While TWIST may involve minimal or no translation, its starting point always lies in translation. Based on the discussions in sections 2.1 and 2.2, it is reasonable to conclude that partial transcreation is the more prevalent practice, with TWIST primarily employed in specific situations, particularly in the translation of advertising and promotional materials.

4. The Difference Between TWIST (Transcreation without a Source Text) and Writing

Transcreation is a practice now widely adopted in the translation industry, especially in non-literary translation areas dealing with promotional, advertising or marketing materials (L. N. Vieira, 2020:7). Therefore, translation or transcreation without a source text (TWIST) is never new to scholars. In relation to journalistic translation, Davier and van Doorslaer (2018) mention that a source text is hardly traceable in the news.

Back in the 1990s, Nord (1997:17) made reference to translation without a source text, citing the following example about cross-cultural technical writing:

> A translator receives operating instructions written in English that are full of mistakes and errors. He is asked to translate them into German. Instead of translating the faulty source text, the translator asks an engineer to tell him how the machine works and he then writes operating instructions in German.

According to Nord (ibid.:18), cross-cultural consulting also often lacks a source text. In both cases, it can be inferred that the translator or consultant, familiar with the target language and culture, chooses to bypass the source text, if any, to save time and effort, directly producing the target text or offering information in the target language.

So, what differentiates TWIST from writing or copywriting? The answer lies in their respective starting points. Writing or copywriting typically starts from scratch, while "the source text (s) is/are the point of departure of any translation, regardless of the degree of equivalence with the target text" (Dam-Jensen, Heine, & Schrijver, 2019: 163-164). Some might argue that "transcreation pretty much starts over" (Bell, 2018). While true, the starting point remains unchanged: a source text. The decision to set aside the source text and begin anew stems from its perceived unsuitability for the target audience. In terms of outcomes, TWIST and writing share similarities (Lako, 2014:103).

Many researchers (Dam-Jensen et al., 2019; Dam-jensen & Heine, 2013; Risku et al., 2016; Schrijver, 2014) acknowledge the similarities between translation and writing, as both involve text production. Those similarities "form the starting point of comparative studies" (Dam-Jensen et al., 2019:157) and the same authors (ibid.:157) outline five central aspects of writing and translation, one of which is the same cognitive process a translator or writer goes through as text producer: planning, drafting and reviewing or revision (ibid.: 159). From this perspective, TWIST and writing are indeed the same.

Hans J. Vermeer's Skopos theory, a general theory of translation, states that "the prime principle determining any translation process is the purpose (Skopos) of the overall translational action" (Nord, 1997:27), or as Reiss and Vermeer put it, "the end justifies the means" (as cited in Nord, 1997:29). However, it is crucial to avoid misinterpreting the skopos rule as a blanket justification for adapting translations to target-culture expectations (ibid.: 29). Such an interpretation would exclude "philological or literal or even word-for-word translations," which are often necessary in specific contexts, such as translating marriage certificates, driver's licenses, foreign legal texts for comparative purposes, or direct quotations in news reports (ibid.: 29). In other words, while the skopos can justify translation in general and transcreation in particular, it is not an automatic trigger for transcreation.

Classified Transcreations and Their Implications for Translation Teaching and Translator Training

With its increasing application in all sectors of life, machine translation is on its way to becoming mainstream, washing away lots of bread-winning opportunities from translators, leaving them in the stream to sink or swim (Zhu, 2023:1). The life-saving straw is not far to grab: transcreation, especially TWIST. You don't really enjoy a career without challenges or twists and turns. And now transcreation or TWIST could be the turning point for current or would-be professional translators. Katan (2014, 2016, 2018) advocates for incorporating transcreation into translator training, highlighting its growing demand in the Language Service Provider (LSP) industry. Morón (2020) emphasises the need for transcreation skills to enhance employability, as it is one of the twenty-three value-added services offered by LSPs. Benetello (2021) argues that translators with hybrid skills can provide valuable services in contexts where clients prefer human intervention over machine translation.

For training purposes, differentiating between partial and total transcreation is crucial. Partial transcreation focuses on transediting (Stetting, 1989:371) or transwriting (Du, 2020), involving changes, additions, and deletions to the source text to enhance understanding

for the target audience. TWIST, on the other hand, emphasises writing from scratch, although the source text may inspire the transcreator.

Two common approaches to translator training or transcreation teaching are project-based (Carreira, 2021; Morón & Calvo, 2018) and task-based (Díaz-Millón et al., 2022; Zhu, 2023). Project-based approaches often involve longer projects spanning an entire semester, while task-based approaches offer more flexibility and can be adapted to various tasks within a single training course.

Conclusion

Ploughing through some of the major literary transcreations made by big names like Edward FitzGerald, Ezra Pound, Tagore, P. Lal, and Haroldo de Campos, this research categorises transcreation into two types: partial and total. The latter is also called complete transcreation or TWIST, transcreation without a source text, since it deviates completely from the source text and is increasingly common in multilingual and multicultural communications like cross-cultural advertising, marketing and other promotional activities. TWIST occurs both in literary and non-literary translations simply because of its skopos. The implications of such a classification for translator training or transcreation teaching are at least two-fold: on the one hand, the two types have a different focus. Partial transcreation is similar to transediting or transwriting while TWIST means writing anew. Therefore, different training modules are to be designed for each type. On the other, teaching methods can be different. It is up to the translator trainer to choose a project-based or task-based approach or any other alternative or even a hybrid.

Much remains to be explored in the future. Possible lines of research include: 1. collecting TWIST examples from the industry in cooperation with transcreation practitioners and making analysis thereof in the hope of finding possible TWIST patterns; 2. designing course modules to train student translators on TWIST (and applying those TWIST patterns, if any, to TWIST teaching) and exploring the best possible approach to improving their writing or copywriting skills.

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