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LOCALIZATION AND TRANSCREATION IN INTRALINGUAL TRANSLATION

Die durch die Globalisierung und die interkulturelle Kommunikation vermittelten Einflüsse auf dem Gebiet der Übersetzung erfassen auch die Prozesse der Lokalisierung und Transkreation. Dadurch werden die Grenzen der Übersetzung über das Sprachliche hinaus erweitert, und sie scheint eher ein komplizierter Prozess der Verhandlung zwischen zwei Kulturen zu sein. Im Beitrag werden Beispiele intralingualer Übersetzung von Roman- und Filmtiteln aus Britisch Englisch und American English analysiert, wo die Kultur das leitende Element ist. Es bleibt aber strittig, welcher der genannten Prozesse dabei vorherrschend ist.

В резултат на влияния, опосредствани от глобализацията и межкултурната комуникация, областта на превода обхваща и процесите на локализация и транскреация. Границите на превода се разширяват все повече отвъд езиковото и преводът се възприема като сложен процес на преговаряне между две култури. Статията разглежда примери на вътрешноезиков превод на заглавия на романи и филми от британски на американски английски, в които културата е определяща, и е спорно кой от споменатите процеси преобладава.

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Nowadays, as a result of the various influences mediated by globalization and intercultural communication, the field of translation encompasses processes known as localization and transcreation. The boundaries of translation are expanding beyond language, and translation is no longer perceived merely as an activity of interlingual or intralingual transfer, but rather as a „more complex process of negotiation between two cultures“, as Munday claims (2009: 179) even if these cultures share a common language, as is the case when translating from British into American English. Bassnett (2011) speaks of a „cultural shift in translation science“, claiming that „not the word or the text, but culture becomes an operative ‘unit’ of translation” (Munday 2009: 179). It is culture that is decisive for the intralingual translation of titles of novels and films from British into American English, and it is debatable whether localization or transcreation prevails in this intralingual translation.

The significance of the classical three types of translations formulated by Jakobson (1959/2000), namely interlingual, intralingual and intersemiotic translation, is still present, thus intralingual transformation including interpretation of verbal signs through other signs belonging to the same language is of significant importance when translating British titles for American audiences. This trend is also reflected in the intersemiotic translation, in which verbal signs are interpreted by non-verbal sign systems, especially when introducing British films to the American market.

Bassnett defines translation as a „communicative activity that involves transferring information across linguistic boundaries“ (Bassnett, 2011: 95) as „information transfer“ covering all types of communication. According to Bassnett, everything written in one language can be translated into another language (2011: 95), focusing on the equivalence of translation, a predominant view over the years. The difficulty of achieving acceptable translation equivalence and ensuring that meaning in one context is passed on to the same meaning in another has been discussed widely (Bassnett, 2011: 95). Consequently, an adequate definition of the

concept of equivalence in translation was topical in the second half of the 20th century. Among the earliest attempts to formulate translation theories, there is a distinction made between literal translation and meaningful transmission. According to Bassnett, there is an equivalence study as a „language similarity“ (word-for-word translation) and conveying the meaning (2011: 95). As for equivalence, Bassnett emphasizes the importance of the context. Translators do not only deal with the words, but also with the context in which they operate, so the context today, which is largely different from the globalization tendencies of internationalization, is decisive.

According to Declercq (2011: 263), localization ranks close to globalization, internationalization and translation within the language industry. The interconnection of these areas is reflected in the infiltrated GILT acronym (Globalization, Internationalization, Localization and Translation). Hartley identifies localization as a

'special kind of translation' which takes into account the culture of the region where the translated text is expected to be used (Hartley 2009: 107).

According to him, this is a commonly accepted definition of the translation itself and, according to him, the term localization needs to be used only when software is used (Hartley 2009: 107).

Examples of localization in the translation of titles of novels from British to American English are numerous. Agatha Christie's novels are published on the American market with different titles, and the reasons most often concern readers' interests, their expectations or titles' attractiveness.

The original title of *The Sittaford Mystery* was replaced by *The Murder at Hazelmoor*, an example of avoiding a typical British reality. Sittaford is a small village near Dartmoor in Devon, Southwest England, within the Dartmoor National Reserve. Hazelmoor in the novel is a mansion where one of the protagonists of the novel, the murdered captain, lives. A plausible reason to prefer the name of the estate to the name of the village is that Hazelmoor, apart from being more transparent than Sittaford, has its American roots; it is a boulevard in the state of Maryland.

For another reason, the novel titled *Murder on the Orient Express* was released in the US as *Murder in the Calais Coach* to avoid confusion with Graham Greene's *Stamboul Train*, published by American publishers under the title *Orient Express*.

The title of the novel *Why Do not They Ask Evans?* was presented to the American audience under the generalized title *The Boomerang Clue, Three Act Tragedy – Murder in Three Acts, The ABC Murders – The Alphabet Murders, Mrs. McGinty's Dead – Blood Will Tell, The Hollow – Murder After Hours, To Zero – Come and Be Hanged, Destination Unknown – So Many Steps To Death; Dumb Witness* appears on the American market under three different titles, namely *Poirot Loses A Client, Murder At Littlegreen House* and *Mystery at Littlegreen House*. Searching for headline sensation is a widespread tendency in the media, and headlines in the book market are in no way inferior to the titles on the front pages of the tabloids and the yellow press. Publishers prefer to use „boomerang“, „clue“, „murder“, „loss“, „mystery“, „blood“, „hanging“, instead of personal names or titles using more impersonal words. Even the main character Hercule Poirot was clearly not considered by publishers to be attractive enough as they replaced the title *Hercule Poirot's Christmas* with two quite different titles, namely *A Holiday for Murder* and *Murder For Christmas*. As concerns *Murder in Retrospect*, however, the opposite is true. American audiences got acquainted with the novel *Hercule Poirot Five Little Pigs* probably due to the fact that he had already been acknowledged and the audience was looking forward to his new investigations.

The change in the title of the famous novel *Ten Little Niggers* with two different titles for the American market, namely *And Then There Were None* and *Ten Little Indians* may be considered as a cultural change. The original title is actually the title of a well-known children's song, popular in England in the 19th century, used in theatrical performances, in which actors paint their faces in black and ridicule the blacks. In fact, *Ten Little Indians* is the title of the song written in 1868, which marks the beginning of the numerous children's songs which count from ten to zero and include bottles, monkeys, etc.

*Ten little Injuns standin' in a line,
 One toddled home and then there were nine;
 Nine little Injuns swingin' on a gate,
 One tumbled off and then there were eight.*

...

*One little Injun livin' all alone,
 He got married and then there were none.*

The title *And Then There Were None* is part of the last line of the song. The first line of another children's song *One, Two, Buckle My Shoe* was used to give the title to another novel by Agatha Christie, translated into the US under two different titles: *The Patriotic Murders* and *An Overdose of Death*. In this case, however, the song was unfamiliar to the American audience and was replaced by two different titles which refer to murders, overdoses, and deaths, liked by the readers of crime novels.

In order to sound familiar and to avoid any references to the English aristocracy, the title of the novel *Lord Edgware Dies* was replaced by the descriptive and explanatory title *Thirteen At Dinner*. Although it follows the logic of the plot, can this intralingual translation be explained by the processes of localization or rather of transcreation?

Transcreation was introduced by Lal (1957), an Indian scholar who used the term for his own translation versions of classical Indian drama translated into English, recreating the richness and vitality of the originals. The notion of loyalty to the original is at the heart of the debate where the boundaries between translation and more complex processes, such as transcreation, extend. Recently, the term has been used primarily in the field of marketing and advertising, as it relates to the process of adapting marketing and advertising messages to specific audiences. Transcreation seems to be primarily used in the process of creating intercultural marketing material that is adapted to specific markets and audiences, ensuring that the message is meaningful and reflects local cultural values. Transcreation in this context can be said to fulfill the purpose and the functions set by its founder Lal, namely to convey a certain message that enters the hearts and minds of its audience by meeting its cultural values.

According to Ray and Kelly (2010: 1-3), the term transcreation is a blending of the terms translation and creation. They argue that the process of transcreation most often includes a „hybrid of new content, adapted content and images, and targeted translation“.

It is believed that this process of transcreation differs from translation proper, seeking to evoke such emotions and outcomes in the host culture as it provokes in the culture of the source. This is done by ensuring that style, tone, idioms, analogies, and other text elements are tailored to the target audience (Humphrey 2011: 4). However, not only printed text, printed advertisements, sound and/or dialogue should be subjected to transcreation; the accompanying visualizations should also make sense to the end user in the target audience. (Muddy 2009: 167). Thus, the process of transcreation may include adaptation and recreation of words and images, i.e. there are different levels of transcreation, as the process may include everything from adapting direct translation to full rewriting of the content in the target language to reflect the meaning or intention of the original (Ray and Kelly 2010: 2).

As an example of the impact of these processes on intralingual translation of titles, it is interesting to consider the case of translating the film title *The Boat That Rocked* and its accompanying poster in the United States, which referred to the Beatles.



American audiences got familiar with the film under a changed title, but apparently it was not considered enough since the accompanying visualization conveyed a different message.



And yet another example of the British film *The 51st State*, known to the American audiences under the titled *Formula 51*, since *The 51st State* has been used disapprovingly in a number of countries, criticizing the bad influence of the United States on a global scale.



As the changes in the titles are concerned, one of the main questions is about the extent to which the translator may deviate from the original text by continuing to claim to be involved in a translation (Bassnett 2011: 96). As Muddy says,

the anthropophagic transcreative use of the original to feed a new work of the target language breaks the notion of loyalty to the original text as a necessary criterion for translation.“ (Muddy 2009: 8).

According to this statement, loyalty to the original is no longer a translation criterion.

Reiss and Vermeer (2014) in their theory of „skopos“ draw attention to the purpose of the translation text, which defines the way it is translated. The intended function of the translation is decisive for a translators' choices in the process of translation, who reads, decodes and then reconstructs a text, taking into account differences in the language structure, style, vocabulary, context, culture and audience expectations. Thus, the translated text is likely to fulfill its purpose, departing significantly from the original text (Bassnett 2011: 105). Adaptation may also refer to a translation text based on an original text, albeit generally modified to serve in a new cultural context. As Muddy pointed out,

whether adaptation is considered a form of translation, it requires different criteria to assess its equivalence with the source (Muddy 2009: 166).

On the whole, the intention is to positively influence the perception of the product and to establish a rational and emotional relationship with the target audience. As an example of adaptation, the changed title of David Lodge's novel *How Far Can You Go?* May be considered. It was published in the US under the title *Souls and Bodies*. The adaptation of the transcreated version has been due to the fact that the American reader associates such a title with “do it yourself” books.

Since the transcreation process explores the differences in the context between the source and the target text (Humphrey 2011: 9), it should be assumed that the degree of transcreation depends on the degree of contextual differences. These contextual differences highlight the change in the first Harry Potter book *Harry Potter and the Philosopher's Stone* with *Harry Potter and the Sorcerer's Stone* in the USA since it was argued that American youth would barely buy a novel including the word „philosophy“ in its title. On the other hand, however, the readers would be interested in magic and wizards, and for that reason their attention was directed precisely to the context considered desirable.

Successful transmission of a message to the designated reader obviously requires much more than translation. In localization and transcreation, the source text is perceived as a carrier of information rather than as a source to which a certain degree of fidelity has to be shown. As is clear that in transcreation the focus has been shifted from the source text and transferred to the emotional charge to be transmitted to the audience to produce the desired effect. Interlingual translation of the titles of novels and films does not go any further in these processes. On the contrary, it dates back to the 20th century and exists as a tendency not only to transmit the message but also to charge it emotionally with culturally-based emotions that are likely to undergo a degree of deviation from the original concept.

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