

UDC 81'25-026.15:659.1+659.62

DOI <https://doi.org/10.24919/2308-4863/94-2-45>**Anastasiia PROTS,***orcid.org/0009-0000-4825-1456**2nd year master's student at the Faculty of International Economic Relations**Uzhhorod National University**(Uzhhorod, Ukraine) anastasiaprots19@gmail.com***Fialka KARPIUK,***orcid.org/0000-0002-5509-1320**Senior Lecturer at the Department of Applied Linguistics**Uzhhorod National University**(Uzhhorod, Ukraine) fialka.karpiuk@uzhnu.edu.ua*

TRANSCREATION AND LINGUISTIC CREATIVITY: A STRATEGIC FUSION IN ADVERTISING AND MARKETING TRANSLATION

The article examines the concept of transcreation within Translation Studies, focusing on its intricate relationship with linguistic creativity. The analysis reveals a lack of a consolidated definition for transcreation, which is predominantly discussed in professional contexts such as marketing and advertising. The study indicates that transcreation is a goal-oriented process that transcends literal translation by adapting the intent of a message, tone, and emotional impact for a target culture. This process heavily relies on linguistic creativity, which is explored through theoretical frameworks including F-creativity and E-creativity. By analysing scholarly perspectives and practical examples, such as the adaptation of global advertising slogans for the Ukrainian market, the research demonstrates that transcreation functions as an advanced translation strategy. It generates novel conceptual and cultural structures to achieve functional equivalence and preserve the persuasive power of the original message, thereby positioning itself as a value-added service beyond conventional translation.

The study draws upon a review of recent academic publications from both English and Ukrainian scholarly discourse, reflecting a growing, global recognition of this critical field.

The article also outlines key approaches to understanding linguistic creativity and its impact on the process of creating translation solutions in the field of advertising and marketing. Particular attention is focused on how transcreation provides a flexible transfer of the content, style and emotional impact of the original in the context of cultural and communicative adaptation. The results of the study emphasize the importance of the synthesis of creativity and translation strategies to achieve high persuasiveness and effectiveness of advertising messages. It is shown that the effectiveness of transcreation largely depends on the translator's ability to adapt the communicative intentions of the source in accordance with the expectations of the target audience. The results obtained emphasize the practical value of transcreation and its theoretical potential for the further development of translation studies. Thus, the article contributes to a deeper understanding of the role of creativity in intercultural communication and in the formation of effective strategies for transmitting content.

Particular attention is paid to the specifics of advertising discourse, in which transcreation acts not only as a tool for intercultural adaptation, but also as a means of forming new communication strategies. It is shown that successful transcreation solutions are based on a deep understanding of the cognitive and cultural models of the target audience. The analysis shows that transcreation is becoming a key factor in increasing the competitiveness of brands in the global market.

Key words: *transcreation, linguistic creativity, translation studies, advertising, marketing, localization, adaptation, creative translation.*

Анастасія ПРОЦЬ,

orcid.org/0009-0000-4825-1456

*студентка II курсу магістратури факультету міжнародних економічних відносин
Ужгородського національного університету
(Ужгород, Україна) anastasiaprots19@gmail.com*

Фіалка КАРПЮК,

orcid.org/0000-0002-5509-1320

*старший викладач кафедри прикладної лінгвістики
Ужгородського національного університету
(Ужгород, Україна) fialka.karpiuk@uzhnu.edu.ua*

ТРАНСКРЕАЦІЯ ТА ЛІНГВІСТИЧНА КРЕАТИВНІСТЬ: ПОЄДНАННЯ У РЕКЛАМНОМУ ТА МАРКЕТИНГОВОМУ ПЕРЕКЛАДІ

У статті розглядається поняття транскреації в рамках перекладознавства, з акцентом на її складному взаємозв'язку з лінгвістичною креативністю. Аналіз показує відсутність єдиного визначення транскреації, яка переважно обговорюється в професійних контекстах, таких як маркетинг і реклама. Дослідження показує, що транскреація є цілеспрямованим процесом, який виходить за межі буквального перекладу, адаптуючи зміст повідомлення, тон і емоційний вплив до цільової культури. Цей процес значною мірою покладається на мовну творчість, яка досліджується через теоретичні рамки, включаючи F-творчість та E-творчість. На основі опрацювання наукових джерел та практичних прикладів, зокрема адаптації глобальних рекламних слоганів для українського ринку, встановлено, що транскреація виконує роль як розвинена стратегія перекладу. Вона генерує нові концептуальні та культурні структури для досягнення функціональної еквівалентності та збереження переконливої сили оригінального повідомлення, тим самим позиціонуючи себе як послугу з доданою вартістю, що виходить за межі традиційного перекладу.

Дослідження базується на огляді останніх наукових публікацій з англійської та української наукових дискурс, що відображає зростаюче глобальне визнання цієї важливої галузі.

Також у статті окреслюються ключові підходи до розуміння лінгвістичної креативності та її впливу на процес створення перекладацьких рішень у сфері реклами та маркетингу. Особлива увага зосереджена на тому, як транскреація забезпечує гнучку передачу змісту, стилю та емоційного впливу оригіналу в умовах культурної та комунікативної адаптації. Результати дослідження наголошують на важливості синтезу креативності та перекладацьких стратегій для досягнення високої переконливості та ефективності рекламних повідомлень. Показано, що ефективність транскреації значною мірою залежить від здатності перекладача адаптувати комунікативні наміри джерела відповідно до очікувань цільової аудиторії. Отримані результати підкреслюють практичну цінність транскреації та її теоретичний потенціал для подальшого розвитку перекладознавчих досліджень. Таким чином, стаття робить внесок у поглиблення розуміння ролі креативності в міжкультурній комунікації та у формуванні ефективних стратегій передачі змісту.

Особливу увагу приділено специфіці рекламного дискурсу, у якому транскреація виступає не тільки інструментом міжкультурної адаптації, а й засобом формування нових комунікативних стратегій. Показано, що успішні транскреаційні рішення ґрунтуються на глибокому розумінні когнітивних та культурних моделей цільової аудиторії. Проведений аналіз показує, що транскреація стає ключовим фактором підвищення конкурентоспроможності брендів на глобальному ринку.

***Ключові слова:** транскреація, лінгвістична креативність, перекладознавство, реклама, маркетинг, локалізація, адаптація, креативний переклад.*

Problem statement. Within the field of Translation Studies, the term "transcreation" is increasingly prevalent, particularly in industry discourse surrounding advertising and marketing domain. However, there is no scholarly consensus on its precise definition, scope, and theoretical underpinnings. The concept is often vaguely described as "more than translation," leading to ambiguity regarding its distinguishing features and its relationship to established practices like adaptation and localization. A central, yet underexplored, aspect of this problem is the role of linguistic creativity as a fundamental driver of the transcreation process. The lack of a clear theoretical framework for transcreation,

coupled with an insufficient examination of how different types of linguistic creativity operate within it, presents a significant gap in the academic literature which this study aims to address.

Review of recent publications. The analysis of recent publications shows that there is no consolidated definition of "transcreation" within Translation Studies.

Daniel Pedersen investigates the concept of transcreation in an advertising and marketing context and suggests that:

– the term "transcreation" (a blend of "translation" and "creation") is increasingly used, especially in marketing and advertising;

– it often describes the adaptation of advertising material for different markets;

– the industry presents transcreation as "more than translation", emphasizing linguistic creativity and cultural adaptation (Pedersen, 2014: 57-71).

In particular, Oliver Carreira notes that scholars agree that transcreation is fundamentally: the adaptation of a text based on a target audience; a synonym for advertising and marketing translation; a type of creative translation. However, they disagree that it is always linked to a brand, challenging a common industry perspective (Carreira, 2022: 498–516).

In academic circles, arguments surrounding the definition of linguistic creativity generally focus on two contrasting perspectives: the Chomskyan (generative) view of rule-governed creativity and the sociocultural, everyday language view of creativity as a pervasive, rule-bending social phenomenon.

The scholars suggest that defining linguistic creativity is a challenging endeavour, as its scope engages a wide array of linguistic components, from structural form to contextual usage. Therefore, linguistic creativity is not merely an individual demonstration of mastery but a fundamentally social and contextual practice. The formation of new words is driven by specific communicative needs, shaped by immediate contextual factors – including textual, cultural, social dimensions – that are crucial for its activation (Lalić-Krstin, Silaški, Renner, 2024: 95–106).

Alexander Bergs highlights two types of linguistic creativity, such as "F-creativity" and "E-creativity". The author focuses on a crucial distinction made by Sampson (2016) between these two types. On one hand, F-Creativity ("Fixed"), that is the ability to generate a potentially infinite number of linguistic combinations from a finite set of rules. This is essentially linguistic productivity, for example, creating a new sentence or forming new words like "mansplainer" (somebody who mansplains). On the other hand, E-Creativity ("Enlarging/Extending"), that is the act of creating something that breaks or extends the existing rules of the system, leading to genuinely new forms and meanings, for example, the invention of the word "yahoo". Moreover, Bergs argues that what Chomsky describes as the "creative aspect" of language – generating infinite sentences from finite rules – is actually just F-creativity. According to Bergs, it is a computational and rule-following process, rather than true creation of something new and unexpected (Bergs, 2019: 173–184).

Likewise, Graeme Trousdale and Muriel Norde explore the complex relationship between conceptual blending, linguistic creativity, and morphological change. The authors argue that refining models of cre-

ativity help explain different types of morphological change. They propose a refinement: F1-creativity (full sanction from an existing schema) and F2-creativity (partial sanction from an existing schema) (Trousdale, Norde, 2025: 238–251).

In a further development, examining the boundaries of transcreation and linguistic creativity, Viviana Gaballo states:

– transcreation is a portmanteau of translation and creation, emphasizing the high degree of creativity involved;

– transcreation is often used in advertising and marketing to ensure the message is culturally relevant and emotionally resonant in the target market;

– unlike traditional translation, which focuses on linguistic accuracy, transcreation allows for rewriting slogans, headlines, or entire copy, rearranging content, adding or omitting elements to better suit the target audience;

– the goal is to preserve the intent and impact of the original message, not just the words;

– the result should resonate emotionally and intellectually with the local audience;

– while linguistic creativity is essential, the scholar argues it is not the sole distinguishing feature of transcreation;

– in advertising, transcreation is often seen as a form of multilingual copywriting or copy adaptation;

– language service providers (LSPs) often market transcreation as a premium service beyond translation.

Also, transcreation, when blended with linguistic creativity, is seen as a way to avoid the commoditization of translation and emphasize value-added services (Gaballo, 2012: 95–113).

Furthermore, Wu Chen emphasises the importance of linguistic creativity in the translation of advertisements, particularly for achieving an equivalent effect on the target audience, the use of specific creative translation techniques, such as idioms, puns, and network catchphrases in advertising translations to make them more engaging, culturally relevant, and memorable. Additionally, the author notes how these techniques help overcome challenges like cultural adaptation, brevity, and content in advertising and highlights the role of transcreation in preserving brand identity while tailoring messages to the target culture. Finally, though there is substantial reason to believe that the transcreation is a growing phenomenon, but it lacks widely accepted academic approaches because it is often viewed from a practical perspective (Chen, 2024: 249–251).

The aim of this study is to examine the concept of transcreation within the field of Translation Studies, with a specific focus on its application in advertising

and marketing domain. It aims to address the lack of a consolidated academic definition by analysing transcreation as a distinct, goal-oriented process that fuses linguistic creativity with strategic adaptation. The study seeks to demonstrate how transcreation operates beyond conventional translation and localization to re-express the core message, emotion, and business objective of a source text in a way that is culturally resonant and effective for the target audience.

Results and discussions. Our findings reveal that transcreation is a specific, goal-oriented process of adapting a message from one language and culture to another while maintaining its original intent, tone, style, and emotional impact. It is primarily used in professional contexts like marketing, advertising, and localization. While localization adjusts a product and its messaging to a target locale, and adaptation modifies content to suit a new cultural context, transcreation operates at a more fundamental level. It begins not with the source text itself, but with the creative and strategic brief behind it.

The transcreator's task is to answer the question what is the core message, emotion and how it can be most powerfully re-expressed in the target culture to achieve the same business objective. This often involves creating a parallel text that is functionally, though not formally, equivalent.

For example, a British advert for a popular chocolate-covered wafer bar using the slogan "Have a break, have a KitKat" would be untranslatable literally. A transcreator for the Ukrainian market, understanding the core message is about stress relief, might create a completely new phrase that leverages a local idiom related to comfort or taking a break, even if the lexical connection to the product is lost – "Є перерва, є Kit Kat". Thus, the linguistic creativity lies in finding a new, culturally embedded linguistic path to the same psychological destination.

Another example is a famous advertising slogan used by Esso (a brand name for the American oil and gas company ExxonMobil, one of the world's largest oil and gas corporations), namely "Put a tiger in your tank". A key component of the advertising campaign's strategy was the consistent use of a tiger motif across multiple media platforms to associate the brand with attributes of quality and power. As a result, the iconic advertising slogan and its associated visual representation were instrumental in establishing the Esso tiger as a profoundly popular and successful marketing figure. Similarly, in this case transcreation focuses on creativity, cultural resonance, and intent. The core message for the transcreation of this slogan is to infuse the car with powerful, energetic, and superior performance. The slogan creates a vivid, memorable, and slightly playful image. It also creates a feel-

ing of unleashing a wild, potent force within the machinery of the car. A literal translation would fail in many languages and cultures. "Put a tiger in your tank" could be confusing and sound strange. Therefore, the transcreator's task is to find a culturally equivalent concept that delivers the same core message. This advertising slogan was translated into Ukrainian as "Посели тигра у своєму баці". The stylistic meaning of this advertising slogan lies in the use of metaphor. The word "tiger" in Ukrainian is used to mean something agile, strong and powerful. Thus, the transcreator succeeded not only in metaphorically presenting the tiger motif, but also in crafting a resonant advertising slogan, thereby maintaining stylistic and semantic integrity.

In both cases the transcreators used their linguistic creativity skills to find new words and structures that felt original and embedded in the cultural context, ensuring the slogan was both memorable and effective. Also, the findings demonstrate that transcreation relies heavily on language creativity, a general human ability to use language in a novel, valuable, or innovative way.

BMW's slogan "The Ultimate Driving Machine" demonstrates a more complex case, where the original English superlative construction cannot be reproduced in Ukrainian without sounding exaggerated or unnatural. Instead of the literal «найвища машина для водіння», the Ukrainian version «Автомобіль для справжнього водіння» reframes the message through semantic modulation. By replacing the superlative "ultimate" with a culturally more acceptable qualifier «справжнього», the translator preserves the brand's claim to authenticity and superior driving experience while avoiding an overly direct assertion of absolutism. This shift reflects a culturally sensitive approach to persuasive language in Ukrainian advertising, which often avoids excessive boasting in favor of implicit evaluation. The transcreated line still positions BMW as a peak driving experience, but does so through a phrase that highlights sincerity, expertise, and genuine pleasure, aligning the emotional tone of the message with Ukrainian rhetorical norms.

Another pertinent illustration is the M&M's tagline "Melts in your mouth, not in your hands" which serves as a canonical example of a slogan built on humorous contrast and rhythmic parallelism. Its Ukrainian counterpart «Тане в роті, а не в руках» successfully transcreates these stylistic effects by employing equivalent contrastive syntax and maintaining the playful intonation. Ukrainian allows for direct replication of the sentence's antithetical structure without lexical awkwardness, enabling the slogan to preserve both its memorable cadence and its sensory appeal. The verb «тане» carries the same soft phonetic and emotive associations as "melts", creating an immediate link to

the product's texture and flavor experience. The translation therefore exemplifies the type of transcreation that relies not on replacing cultural references but on re-anchoring the stylistic charm of the original within the natural resources of the target language. The result is a slogan that feels idiomatic, rhythmic and culturally unmarked, yet functionally identical to the source.

An additional instance, the Lee jeans' slogan "Move Your Lee" is a compact, idiomatic expression that blends notions of physical motion with a sense of activating one's personal identity through the brand. Part of its appeal lies in the looseness of the phrase: "Lee" simultaneously refers to the jeans themselves and to the lifestyle the company promotes, making the slogan both literal and metaphorical. This combination of brevity, rhythm, and brand-embedded wordplay creates a challenge for translation because Ukrainian does not naturally allow the same type of punning between an action verb and a proper name. The Ukrainian rendering «Не просто рухайся. Рухай своє Lee» is therefore a clear example of transcreation. A literal translation such as «Рухай свої Lee» would sound grammatically awkward and would lack the rhetorical energy that the original slogan depends on. To avoid this, the transcreator restructures the message into a two-part motivational statement. The opening segment, «Не просто рухайся,» establishes a sense of challenge and escalation, creating a rhythmic setup that mirrors the motivational cadence of the English version. It prepares the listener for a more meaningful second step, in which the brand becomes the instrument of self-expression. The second half, «Рухай своє Lee,» uses the possessive pronoun "своє" to make the link between movement and brand identity natural in Ukrainian. This compensates for the type of brand-name wordplay that is possible in English but not idiomatic in Ukrainian. By emphasizing "your Lee," the adaptation preserves the original intent of encouraging consumers to see the brand not just as clothing but as an extension of their individuality. What emerges is a slogan that is structurally different from the English one, yet functionally equivalent. The Ukrainian version adopts a slightly expanded and more expressive form, which aligns with the stylistic preferences of Ukrainian advertising, where parallel structures and contrastive phrasing are more common than the ultra-short imperatives typical of English slogans. Through this shift, the emotional and persuasive trajectory of the message remains intact: movement becomes something more than physical activity; it becomes a statement of style, personality and affiliation with the brand. In this way, the adaptation of "Move Your Lee" demonstrates how transcreation preserves the communicative force of the original not by replicating its linguistic surface, but by rebuilding the same experience and intention within the cultural and linguistic conventions of the target audience.

Our study shows that transcreation, when fused with linguistic creativity, is an advanced translation strategy that moves beyond literal meaning to generate novel conceptual, linguistic, and cultural structures for the target audience. Furthermore, effective advertising translation is characterized by processes of transcreation, which relies heavily on linguistic creativity to adapt messages across cultural and linguistic boundaries. Unlike conventional translation, the rendering of advertising texts is inherently dependent on transcreation, a practice that privileges linguistic creativity to preserve persuasive intent and cultural resonance.

Conclusions. The analysis conducted in this study allows for several key conclusions. Firstly, transcreation is established as a distinct, goal-oriented translation strategy prevalent in marketing and advertising domain, characterized by its focus on recreating the original message's intent, style, and emotional impact rather than its literal meaning. It is fundamentally differentiated from localization and adaptation by its strategic starting point – the creative brief – and its aim to produce a functionally equivalent, rather than formally equivalent, text.

Secondly, the process of transcreation is essentially dependent on linguistic creativity, particularly what is theorized as "E-creativity" or the rule-extending capacity to generate novel and culturally resonant expressions. This creativity is not merely an individual skill but a context-driven practice essential for overcoming cultural and linguistic barriers.

Thirdly, the findings suggest that transcreation should not be viewed merely as a supplementary technique of the advertising industry, but as an emerging methodological framework within Translation Studies that reveals how meaning is culturally constructed, negotiated, and re-imagined. By demonstrating how Ukrainian adaptations of global slogans restructure rhythm, tone, metaphor, and persuasive logic, the study highlights that transcreation is not only a professional strategy but also a site of linguistic innovation and cultural exchange. This positions transcreation as a dynamic, theory-relevant process that invites further scholarly attention, particularly regarding how creativity operates at the interface of language, cognition, and market-driven communication.

Finally, while transcreation is a well-established practice in the language industry, it remains an emergent and somewhat fragmented concept within academic circles. This study contributes to its theoretical consolidation by explicitly linking it to linguistic creativity, thereby providing a clearer framework for understanding and analysing transcreation as a premium, value-added service that moves beyond conventional translation to achieve profound cultural resonance.

BIBLIOGRAPHY

1. Bergs A. What, if anything, is linguistic creativity? *Gestalt Theory. An International Multidisciplinary Journal*. 2019. Vol. 41, № 2. P. 173–184. URL: https://www.researchgate.net/publication/334723563_What_If_Anything_Is_Linguistic_Creativity (дата доступу 28.11.2025).
2. The history of the BMW slogan. BMW website. URL: <https://www.bmw.com/en/automotive-life/the-history-of-the-bmw-slogan.html> (дата доступу 28.11.2025).
3. Carreira O. Is transcreation a service or a strategy? A social study into the perceptions of language professionals. *Babel*. 2022. Vol. 68, Issue 4. P. 498–516. URL: <https://doi.org/10.1075/babel.00277.car> (дата доступу 28.11.2025).
4. Esso and Mobil. Our history. URL: <https://www.esso.ca/en-ca/our-history> (дата доступу 28.11.2025).
5. Gaballo V. Exploring the boundaries of transcreation in specialized translation. *ESP Across Cultures*. 2012. Vol. 9. P. 95–113. URL: https://www.researchgate.net/publication/256446051_Exploring_the_boundaries_of_transcreation_in_specialized_translation (дата доступу 28.11.2025).
6. KitKat. KitKat history. URL: <https://www.kitkat.com/kitkat-history> (дата доступу 28.11.2025).
7. Lalić-Krstin G., Silaški N., Renner V. Language creativity. In: Leung C., Lewkowicz J. (eds.). *The Routledge Companion to English Studies*. 2024. 2nd ed. Routledge, P. 95–106. URL: <https://doi.org/10.4324/9781003221265> (дата доступу 28.11.2025).
8. M&M's website. About us. URL: <https://www.mms.com/en-gb/explore/about-us>
9. KitKat – Nestlé. Nestlé website. URL: <https://www.nestle.ua/brands/pastry/nestle/kitkat> (дата доступу 28.11.2025).
10. Pedersen D. Exploring the concept of transcreation: transcreation as “more than translation”? *Cultus: The Intercultural Journal of Mediation and Communication*. 2014. Vol. 7. P. 57–71. URL: http://www.cultusjournal.com/files/Archives/pedersen_5_p.pdf
11. Move your Lee. Satisfaction website. URL: <https://the-satisfaction.com/works/move-your-lee/> (дата доступу 28.11.2025).
12. Сидорук Г.І., Тудоран Н.Ю. Передача стилістичних лексичних засобів англомовних слоганів українською мовою. *Міжнародний філологічний часопис*. 2021. Вип. 25, № 3. С. 67–71. URL: <https://doi.org/10.31548/philolog2021.03.067> (дата доступу 28.11.2025).
13. Trousdale G., Norde M. On the relationship between linguistic creativity and change in morphological constructions. *English Language and Linguistics*. 2025. Vol. 29, Special Issue 2. P. 238–251. URL: <https://doi.org/10.1017/S1360674325000243> (дата доступу 28.11.2025).
14. Chen W. Creativity in Translation: A study on Apple's English–Chinese advertising translation based on communicative translation approach. *International Journal of Education and Humanities*. 2024. Vol. 14, № 3. P. 249–251. URL: <https://doi.org/10.54097/9ps64a11> (дата доступу 28.11.2025).

REFERENCES

1. Bergs A. (2019). What, if anything, is linguistic creativity? *Gestalt Theory. An International Multidisciplinary Journal*. Vol. 41, № 2. P. 173–184. URL: https://www.researchgate.net/publication/334723563_What_If_Anything_Is_Linguistic_Creativity (date of access: 28.11.2025).
2. The history of the BMW slogan. *BMW website*. URL: <https://www.bmw.com/en/automotive-life/the-history-of-the-bmw-slogan.html> (date of access: 28.11.2025).
3. Carreira O. (2022). Is transcreation a service or a strategy? A social study into the perceptions of language professionals. *Babel*. Vol. 68, Issue 4. P. 498–516. URL: <https://doi.org/10.1075/babel.00277.car> (date of access: 28.11.2025).
4. Esso and Mobil. *Our history*. URL: <https://www.esso.ca/en-ca/our-history> (date of access: 28.11.2025).
5. Gaballo V. (2012). Exploring the boundaries of transcreation in specialized translation. *ESP Across Cultures*. Vol. 9. P. 95–113. URL: https://www.researchgate.net/publication/256446051_Exploring_the_boundaries_of_transcreation_in_specialized_translation (date of access 28.11.2025).
6. KitKat. *KitKat history*. URL: <https://www.kitkat.com/kitkat-history> (date of access: 28.11.2025).
7. Lalić-Krstin G., Silaški N., Renner V. (2024). Language creativity. In: Leung C., Lewkowicz J. (eds.). *The Routledge Companion to English Studies*. 2nd ed. Routledge, P. 95–106. URL: <https://doi.org/10.4324/9781003221265> (date of access: 28.11.2025).
8. M&M's website. *About us*. URL: <https://www.mms.com/en-gb/explore/about-us>
9. KitKat – Nestlé. *Nestlé website*. URL: <https://www.nestle.ua/brands/pastry/nestle/kitkat> (date of access: 28.11.2025).
10. Pedersen D. (2014). Exploring the concept of transcreation: transcreation as “more than translation”? *Cultus: The Intercultural Journal of Mediation and Communication*. Vol. 7. P. 57–71. URL: http://www.cultusjournal.com/files/Archives/pedersen_5_p.pdf
11. Move your Lee. *Satisfaction website*. URL: <https://the-satisfaction.com/works/move-your-lee/> (date of access: 28.11.2025).
12. Sydoruk H.I., Tudoran N.Iu. (2021) *Peredacha stylistychnykh leksychnykh zasobiv anhlomovnykh slohaniv ukrainskoiu movoiu*. [Translating stylistic lexical means of English slogans into Ukrainian] *Mizhnarodnyi filolohichniy chasopys*: vyp. 25, № 3. S. 67–71. URL: <https://doi.org/10.31548/philolog2021.03.067> [in Ukrainian].
13. Trousdale G., Norde M. (2025). On the relationship between linguistic creativity and change in morphological constructions. *English Language and Linguistics*. Vol. 29, Special Issue 2. P. 238–251. URL: <https://doi.org/10.1017/S1360674325000243> (date of access: 28.11.2025).
14. Chen W. (2024). Creativity in Translation: a study on Apple's English–Chinese advertising translation based on communicative translation approach. *International Journal of Education and Humanities*. Vol. 14, № 3. P. 249–251. URL: <https://doi.org/10.54097/9ps64a11> (date of access: 28.11.2025).

Дата першого надходження рукопису до видання: 17.11.2025

Дата прийнятого до друку рукопису після рецензування: 19.12.2025

Дата публікації: 31.12.2025