

A Verbal-Visual Intersemiotic Translation Model of Advertisement Slogans

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Abstract: *This research departs from observations over messages contained in the advertisement slogans of consumer products, especially those using foreign languages. The aim was to find out if shifts have occurred in the translation processes of the slogans from one language to another. Data analysis was performed on the aspect of verbal (interlingual) translation of the slogans from English into Indonesian using Jackendoff's Conceptual Structure. Jakobson's intersemiotic translation approach was used to analyze the messages of the verbal slogan translated into their visual language. The results show that translation shifts have occurred, both verbally and visually.*

Keywords: *advertisement slogan, conceptual structure, intersemiotic translation*

Abstrak: *Penelitian ini berangkat dari hasil observasi terhadap pesan-pesan yang terkandung dalam slogan iklan produk konsumsi, terutama yang menggunakan bahasa asing. Tujuan penelitian ini adalah untuk mengidentifikasi pergeseran dalam proses penerjemahan slogan tersebut dari satu bahasa ke bahasa lainnya. Analisis data dilakukan terhadap penerjemahan verbal (interlingual) slogan dari bahasa Inggris ke bahasa Indonesia dengan menggunakan Struktur Konseptual Jackendoff. Pendekatan penerjemahan intersemiotik dari Jakobson digunakan untuk menganalisis slogan iklan verbal yang sudah diterjemahkan ke dalam bahasa visual. Hasil penelitian menunjukkan bahwa telah terjadi pergeseran terjemahan, baik secara verbal maupun visual.*

Kata Kunci: *slogan iklan, struktur konseptual, terjemahan intersemiotik*

In order to function optimally, many advertising companies have applied different strategies for their advertisements, including selecting the most effective taglines or slogans of the products advertised. Definition of slogan on Oxford English Dictionary is a short and striking or memorable phrase used in advertising. A slogan usually has the attributes of being memorable, very concise and appealing to the audience. Tagline or slogan as part of advertising is a form of discourse

using a daily language system with highly persuasive power. It is an interesting or striking and memorable short sentence or phrase to explain the purpose of, for instance, an ideology, organization, political party, and advertising, written in a compelling form to attract the attention of its readers (Lim & Loi, 2015, p. 284; Ke & Wang, 2013, p. 276). In marketing campaign, advertising slogans play an important role to differentiate various products and services in the market and,

more importantly, to attract potential customers (Skorupa & Duboviciene, 2015, p. 109).

As a response to the growth of globalization of brands in the global market, cultural, and subcultural differences have played a more increasingly significant role in the field of advertising. The differences in the social histories of various parts of the world have resulted in consumers with their own cultural characteristics that shape their needs and wants as well as methods of fulfilling them, and most importantly, the messages to which they respond. Therefore, a failure to understand the cultural environment of the consumers may lead very likely to miscommunication (Littlejohn & Foss, 2009, p. 18).

In the era of globalization, incorporating local values into a global brand or product is deemed effective in increasing its local significance (De Mooij, 2010, p. 11). Advertising companies on behalf of the product companies, for instance, create a slogan for a product or adapt an existing one to the culture in which the advertised product is marketed. An interesting case is the advertising slogan of Pepsi “Come Alive with the Pepsi Generation”, which was once very popular in the United States. At the same time of the period the advertising was being popular in the U.S., in the Republic of China the slogan was translated and modified into Mandarin, which means ‘Pepsi will bring your ancestors back from the dead’ or ‘Pepsi will revive your ancestors’. Another example is the slogan of Kentucky Fried Chicken (KFC), “Finger

Lickin’ Good”, which in Indonesia was adapted into “*Jagonya Ayam*”.

To bring advertisements to local markets, an agent of advertisement agency adopts the product advertising to the local conditions for obtaining the same effect as those in their home country. This is also done to persuade potential buyers to purchase the advertised product or service and this advertisement adjustment should be able to convey the exact message content as delivered by the original version of the advertisement; this situation can sometimes be problematic when it involves two or more languages (Martin, 2006, p. 202). Adjusting slogans such as those of Pepsi and Kentucky Fried Chicken advertising is one of the strategies done by advertisers to increase the sales figures of those products. It is a creative concept of advertising that offers a new, different, and unexpected idea about the product, which is delivered to be well understood and absorbed by its target audience (Krisna, 2011, p. 36).

The creative concept of adjusting the slogans is linguistically an intersemiotic translation process as proposed by Roman Jakobson. The notion of intersemiotic translation has been applied to theorizations of multimodal practice across languages and cultures in various ways. In accordance with the Safir and Worf’s notion that language can only exist when it is immersed in the context of culture, translating advertisement slogans or taglines poses its own complexities, especially when it involves more than one semiotic system, i.e. verbal, visual, and auditory sign systems.

Translation is far more complicated than a mere linguistic process as it comprises the transfer of ‘meaning’ through one set of language signs into another set of language signs by the competent use of the dictionary and grammar, with a whole set of extra-linguistic criteria involved in the process (Bassnett, 2002, p. 22).

In linguistics, translation is traditionally interpreted as a process of transferring a message or text from the origin or ‘source’ language into its equivalence in other languages as the ‘recipient’ or ‘target’ language (Nida, 1964, p. 9). In its development, translation involves more than just transferring the vocabulary of the source language to the target language. Translation, according to Hatim and Mason (2013, p. 105), is a process that transforms a semiotic entity into another semiotic entity by considering various elements, including cultural elements. Petrilli (2003, p. 18) mentions that translation is not a mere transfer from one language to another—interlingual translation; there are other kinds of translation that involve verbal and non-verbal sign systems or among non-verbal systems, which refer to Jakobson’s three ways of translation.

According to Jakobson (1959, p. 233) the meaning of a word is a linguistic phenomenon and viewed from the standpoint of semiotic science—meaning lies in a signifier not on a signified. Thus, linguistic verbal signs give meaning to an object. Interpretation of a verbal sign, according to Jakobson, can occur in three ways: intralingual, interlingual, and intersemiotic.

Intralingual translation occurs in the same language or when a verbal (word) sign in a given language is replaced by another sign (word) in the same language. On the other side, interlingual translation occurs when a verbal sign (word) is replaced with another verbal sign (word) from a different language, e.g. Indonesian by English. The third is intersemiotic translation. It gives the emphasis not on words, but on the content of the message to be translated so the translator prefers the information contained in a text, not the verbal signs.

In the translation process, both the verbal into visual language translation and interlingual translation from English to Indonesian, there is a semiotic theory, a non-linguistic tool and perspective, used by a translator when it comes to creating persuasive advertisements. The translator requires appropriate translational methods and theories to transfer the cultural elements from one language to another, hence the messages contained in the target language (TL) remain equivalent to the message content of the source language (SL). In relation to strategies of advertising as mentioned by Beasley and Danesi (2002, p. 46), i.e. brand naming and advertisement textuality, this can be seen as an attempt to address the constraints of the particular language being used.

One important aspect that plays a major role in the process of translation is cultural values. A certain culture will represent one entity in particular or semiotic system that combines linguistic and non-linguistic elements. Translating an advertisement

from one culture to another is a two-sign transfer between two systems. Toury (1980, p. 12) states that the movement of message content from one language to another is a process of moving the sign system by considering (1) how this entity can be accepted by the norms of a system, (2) the equivalence level or correspondence, and (3) when translating, (i) the sign in the TL should be acceptable to users of the local sign system and its culture, and (ii) the meaning (as well as the message content) generated by the signs in the TL should have the same effect on the recipients of the message-advertisement-as that among recipients of the message in the SL.

Jakobson's process of translation can be analyzed by considering its communication functions (Danesi, 2004, p. 106), i.e. in the delivery of message content. They are (1) emotive function, which is showed by the advertisement maker when translating the message content with emotional element; (2) conative function, which is found when subjective elements such as tone of voice, the selection of each word, and others are involved in delivering content of the message; (3) referential function, which is found when every message made is meant to convey information; (4) poetic function, which is found when every message made to convey meaning has the same properties as poetry; (5) phatic function, which is found when any message created will create, recognize, or reinforce social relationships; (6) metalingual function, which is found when each designed message indicates which codes are used. Regardless of the type

of translation chosen, mutual translatability is important to consider as Jakobson states that when two languages are compared the most important thing to consider is whether the two languages can be substituted by each other or not.

In relation to visual language, Barthes (2004, p. 156) proposed a concept called 'anchor'. Linguistic elements can serve as an anchor while at the same time the message in the form of images is also provided. Visual images serve as illustrations that can strengthen and limit the verbal texts from being ambiguous. For a translator, this is very useful because the meaning contained in an image will avoid vagueness, making it easier to translate a certain message into another form of text. In other words, illustrations can limit looseness and too diverse interpretations due to human varied experiences.

If an advertisement is created in one culture and then translated into different cultures and languages, there will be gaps and limitations. This happens because people in one culture tend to interpret and judge people from different cultures and their behavior according to their own cultural norm standards. Such strategies are combined in different ways in order to produce a text which should have the same purpose and impact on its recipient in the TL as the original has on the SL addressee (Woodward-Smith & Eynullaeva, 2009, p. 124).

To create and retain meanings in a text, various styles of language are used; for example, metaphors and metonyms are the most widely used to create connotative meanings. In an advertisement, the event

or object will be used as a metaphor for a product or thought. In Coca-Cola advertisements, for example, fun and youth are used as a metaphor for the soft drink product. According to Lakoff and Johnson (1980, p. 3) metaphor for most people is a tool for expressing poetic imagination, which is different from the language used for daily interactions. Furthermore, metaphors are usually seen as a figure of speech, which focuses more on the matter of using what words are beautiful rather than thinking and action.

In the context of advertising, language is generally seen as tools for strengthening, directing, or simply expressing sub-textual meanings. According to Dyer (in Beasley & Danesi, 2002, p. 120) there are several verbal techniques that advertisers use to achieve this goal and to embed the concept of a product into the social consciousness of the people who receive it, such as (1) an imperative form to create the 'command/advice/advice' effect that emerges from an invisible source of authority, (2) the form of logic formula used to create the effect of truth value although the slogan could be just a simple expression, (3) alliteration, i.e., the repetition of sound in a slogan or jingle which generally increases the likelihood that the product brand will be remembered and viewed as something poetic, (4) absence of language, that is, some ads strategically avoid the use of any language to create the impression that the product will speak for itself, and (5) intentional omission of certain elements, such as 'Do not tell your friends about ...' creates an effect of secrecy,

which generally attracts the attention of the person who hears or reads it.

Nowadays, analyses of the meaning of verbal and nonverbal language, concepts of time and space, and cultural-values indicators are incorporated into advertising studies (Littlejohn & Foss, 2009, p. 18). Therefore, this research, which focuses on TV commercials that were once very popular among their viewers, aims to collect and investigate information related to the dynamics of the development of consumer product advertisements in Indonesia through observations over public reactions to the slogans of consumer goods advertisements on printed and electronic media.

This research tries to develop and propose a model of intersemiotic translation analysis to understand the meaning and effect of using a product slogan that can add scientific repertoire, especially communications, product design, and linguistics. This research also tries to describe the elements that affect the process of intersemiotic translation of consumer advertising product slogans, both on the process of transliteration between verbal languages and translations into visual language. Piliang (2004, p. 196) states that in studies about advertisement, analyses regarding contexts of the product advertised are deemed essential as contexts are built in accordance with various issues in the society. Equally important in this research is that we try to formulate a cultural representation pertaining to the intersemiotic translation of the slogan.

METHOD

Slogan as used in this study refers to the commercial advertising slogan, which is a short, memorable, and catchy phrase, that is composed to give a credible impression of a brand or product. In addition to its written form, a slogan can also appear in the form of audio, such as jingles, or images, such as on print media or moving images as in electronic or Internet advertisements. For the purpose of advertising, the use of slogans or tagline plays a major role to distinguish the product it represents from its competitors. The slogan and concept it contains are a representation of the entities marked by such slogans, such as soft drinks, fast food restaurants, and car manufacturers. In its development, these slogans became part of the contemporary popular culture.

This research departed from observations over messages contained in the advertisement slogans of consumer products, especially those using foreign languages, on various media, printed, and electronic. The data used for this study are the slogans of consumer products published on electronic media selected based on how well respondents remember or recognize the slogans, or in this context is the advertising of the products.

At the initial stage of this study, to answer the research question about the most easily identified slogans among consumers as readers or TV commercial viewers, the researchers performed a simple test on 32 respondents aged between 18-22 years old. The selection of these criteria was based on

the assumption that these teenagers have interests in and easy accesses to advertising on various media, such as television and the Internet.

The procedure began with respondents invited to participate in a test for slogan identification as follows, (1) respondents were given blank answer sheet; (2) they were given 20 slogans in English without mentioning the brand of the product and respondents wrote their answers, i.e., the name of the products' respective brand on the answer sheet; (3) from the results of the test, there were five products with the most correct answers (Oreo, Axe, Coca Cola, Pizza Hut, and KFC), which means the most recognized; (4) the respondents were then given another test, i.e., to identify the equivalent slogan of the advertisements in Indonesian; (5) All respondents were asked to match the five products with their matching slogans in the advertisements of the same products in Indonesian along with the descriptions of three things that characterize the advertisement visually.

The next stage following the result of the test is analysis on the translation process of the slogans, both verbal and visual texts. The process of translation can be done in the form of direct translation, i.e., the content of the translated message in the target language (TL) is made accurately equivalent to the content of the message in the source language (SL). Another possibility is a slightly modified translation or code-mixed translation (if loan terms are attached and no longer considered foreign languages and easily recognizable); there is

also a translation involving verbal texts and visual texts (Venuti, 2000, p. 127).

This research used Jakobson's intersemiotic translation process to analyze the transfer of message through visual text (SL) into another visual text (TL) and interlingual translation process to analyze the transfer of the message through English verbal text (SL) into Indonesian verbal text (TL), considering the cultural elements related to the data.

To answer the research question about the translation, this research proposes a model of intersemiotic translation of the slogans in English and Indonesian, analyzed according to linguistic and intersemiotic translation approaches. The model of the intersemiotic translation analysis in this study is shown in Figure 1. Intersemiotic translation, coined by Jakobson (1959, p. 233), is used to analyze how the messages or contents of the verbal slogans are translated into their visual language. To analyze the process of verbal (interlingual)

translation of the slogans from English into Indonesian, this study uses Conceptual Structure by Jackendoff (in Saeed, 2009), which focuses on the semantic elements of the advertisements. The reason for selecting these methods is to find out whether shifts occur in the translation processes.

Figure 1 shows the analysis model of intersemiotic translation for the multimodal discourse of the advertising slogans. The slogans in the source language (SL) are translated and adapted into the language of the target language (TL) by considering their cultural elements. Then, the verbal slogans, both in English and Indonesian are translated into their visual forms, while maintaining the respective cultural elements to preserve the unique values of the language without compromising their persuasive and artistic effects.

To further analyze meanings or shifts of meaning that may occur in the translation process, the researchers use a semantic approach, i.e., Jackendoff's

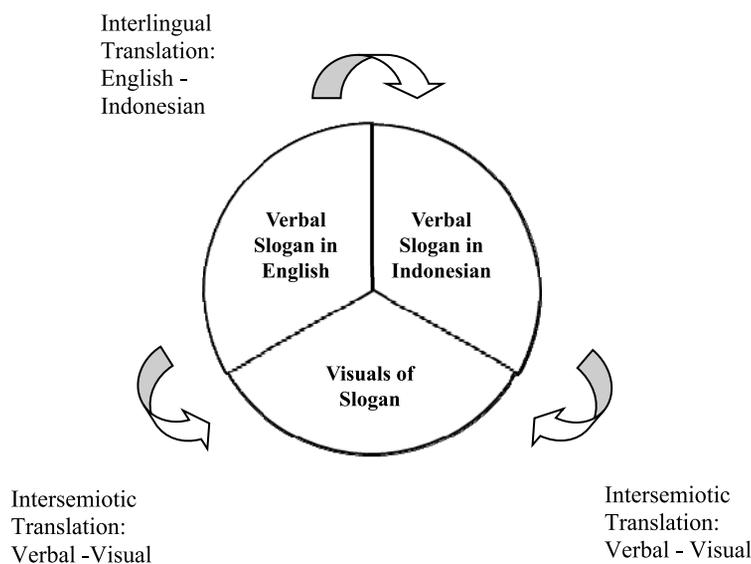


Figure 1 Model of Intersemiotic Translation Analysis of Advertisement Slogans

Conceptual Structure, which describes the semantic logic underlying a proposition. This conceptual structure is intended as the structure underlying the assignment of a semantic role to a proposition or clause, i.e.,

$$CS \left[\begin{array}{l} GO_{(place[Y], \text{ thing } [X] [TO_{place}[Z]])} \\ AFF^+ (, [Z]) \end{array} \right]$$

The conceptual structure can be broken down into simpler formulas, i.e., CS [GO ([Y], [X] FROM [TO [Z]])], indicating that there has been a transfer of ownership or circumstance or location of the argument Y as a result of the action the argument X has made, hence the argument Z becomes a recipient or the end point of the transfer. On the other hand, the formula $AFF^+ (, [Z])$ indicates that the argument Z receives the effect (AFF: affected) in the form of gain/receiving (+) hence the argument Z becomes a beneficiary or a malficiary (-), and consequently a malficiary.

Basically, a verb, as well as its argument, has its own inherent meaning. Each verb has an inherent meaning that has similarities and differences from other verbs. It can therefore be concluded that verbs can be classified according to their conceptual structure. The conceptual structure that the verb possesses will have a close semantic relationship with other arguments.

FINDING

As mentioned earlier in the research question related to the products' slogans being easily recognized by consumers, this research has found that more respondents are familiar

with product slogans in Indonesian than those in English (slogans are available in Indonesian and English). The results of the tests conducted among respondents for identifying the slogans are tabulated as in table 1.

Another result of the test shows that the advertising product can be recognized not only from its English and Indonesian verbal slogans, but also from the visual features of the advertisement. It may be related to the popularity or frequency of those product advertisements appear in the mass media.

In the case of products commonly used for everyday need such as shoes (Nike and Adidas), mobile phones (Nokia), their respective slogan is more easily recognizable despite the English language. Slogans of products sold among certain market segments are less or almost unrecognized, for example alcoholic drink products such as Budweiser were recognized only by two respondents and Carlsberg by 4 respondents. It may be related to the values and background of the respondents' beliefs.

In addition to the 20 product advertisements tested, more products with English slogans were recognized by the respondents. About 75% of the product advertising using English only slogans can be identified by respondents. Simplicity or commonly used vocabulary may be the factor that has caused the phenomenon to occur. For example, when comparing the advertising slogan between Nike's shoe products and Levi's denim pants, it appears that Nike's advertising slogan, "Just do it", uses a simple vocabulary option without

any idioms. Meanwhile, Levi's product advertising slogan, "Quality Never Goes out of Style", uses idiomatic phrases, implying deeper thinking to understand or to further remember it. This may be the reason why in the study only three respondents recognized Levi's advertising slogans.

The number of words used in English slogans seems to also influence viewers as respondents to remember them. The fewer words used in a slogan, the more memorable it is. An example can be seen in the slogan of Nike's shoe products that consists of three words (Just Do It), which turn out to be easily recognized by all respondents. The same result can be found in the slogan of Nokia mobile phone products, which

consists of two words (Connecting People), which are easily recognized or remembered by all respondents.

Table 1 lists five advertisements with the most recognizable or remembered slogans, i.e., Ax, Kentucky Fried Chicken, Coca Cola, Oreo, and Pizza Hut, which are then analyzed using the intersemiotic translation approach.

In relation to the research question on whether translation shifts have occurred in both the interlingual and the intersemiotic translation of the slogans, the results of the analysis have indicated that slight shifts are found to have occurred, yet the main messages are proven to have been maintained, as can be seen in the discussion section below.

Table 1 Advertisements with the Most Recognizable Slogans

Product	Slogan in English	Number of respondents	Slogan in Indonesian	Number of respondents	Visual images of advertisements remembered by respondents
Axe deodorant	Even Angels Will Fall	30	<i>Wangi Seksinya Bikin Bidadari Lupa Diri</i>	32	Beautiful angels with wings Angels falling from the sky A man spraying perfume onto his body
Oreo	Twist, lick, dunk	21	<i>Diputar, Dijilat, Dichelupin</i>	32	A glass of milk Oreo Biscuits A child twisting, licking, and dipping a biscuit into a glass of milk
Pizza Hut	Good Times. Great Pizza	26	<i>Berbagi Bersama di Pizza Hut</i>	30	Pizza Hut logo Pizza slices Slogan jingle
Coca Cola	Open happiness	17	<i>Segarkan Semangatmu</i>	19	Red color Coca Cola bottle Slogan text
Kentucky Fried Chicken	Finger Lickin' Good.	19	<i>Jagonya Ayam</i>	26	Colonel Sanders Red color Pieces of fried chicken

DISCUSSION

Based on the results of the test as shown in the table 1, the researchers have conducted analyses on the interlingual and intersemiotic translations on the five slogans and found that the most interesting is that of the TV commercial Axe (deodorant) advertisement that features angels, both in its original English version and in its translation in Indonesian. Following the model of the translation process, the researchers have performed two analyses elaborated as follows.

English-Indonesian Interlingual Translation Shift

The interlingual translation process of the Axe deodorant advertising slogan must have followed the following process of Nida (1964):

The slogan in its source language (SL) is “Even Angels Will Fall” and after the process of transfer, including the process of taking into account linguistic, cultural, and persuasive aspects, it is translated into “Wangi Seksinya Bikin Bidadari Lupa Diri”. The two slogans can have both metaphorical and literal meanings.

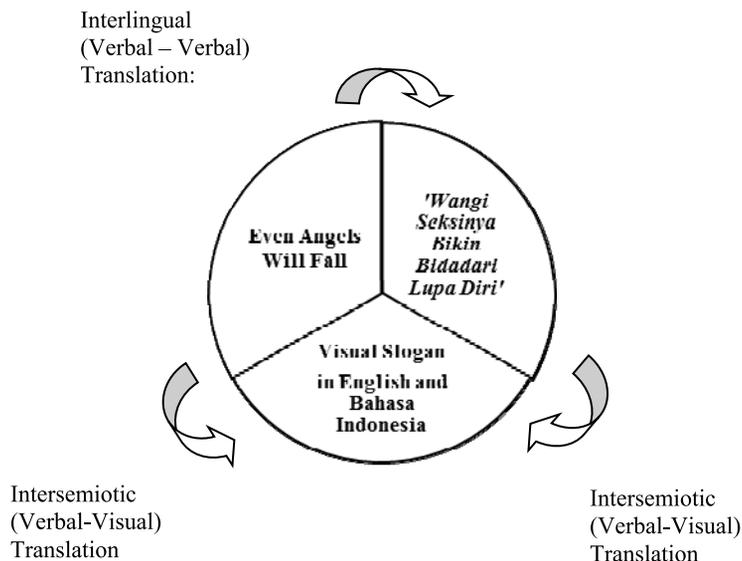


Figure 2 Verbal – Visual Intersemiotic Translation of Axe Deodorant’s Slogans

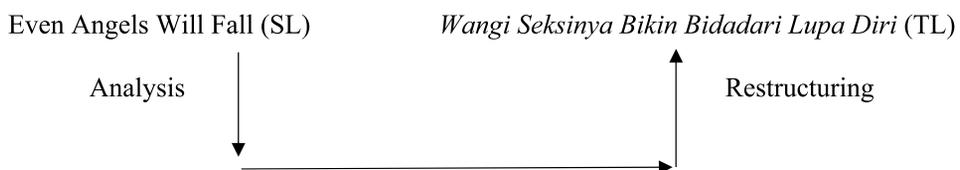


Figure 3 English – Indonesian Interlingual Translation Process of Axe Deodorant Slogans

Table 2 Metaphorical and Literal Meaning of Axe Slogans in English and Indonesian

Product	Slogan in English	Slogan in Indonesian Language
Axe (Deodorant)	Even Angels Will Fall	<i>Wangi Seksinya Bikin bidadari Lupa diri</i>
	Source Language (SL)	Target Language (TL)
	Metaphoric/ Literal	Metaphoric/Literal

The use of the word ‘even’ at the beginning of the slogan such as below:

even angels will fall

Bahkan bidadari akan jatuh,

implies there is a phrase, or a clause or a sentence related to it, which is not explicitly stated in the slogan, hence:

(because of Axe) even angels will fall

Karena Axe bahkan bidadari akan jatuh

This translation shows that the advertisements writer has used the strategy of intentional omission of the name of the product to attract readers/viewers’ attention.

In its equivalence in Indonesian version, the slogan has been become:

Wangi Seksinya Bikin Bidadari Lupa Diri

Fragrance sexy make angels forget themselves

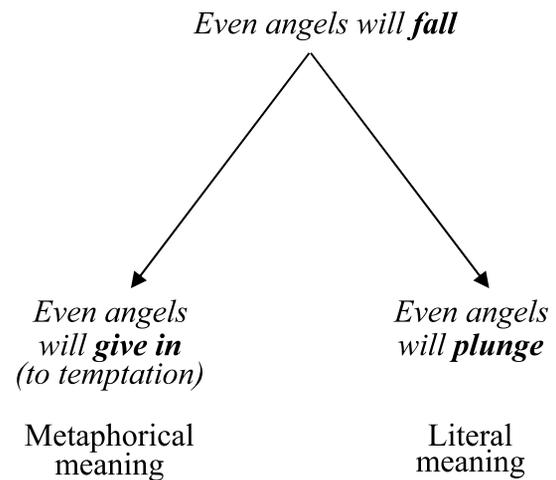
‘Its sexy fragrance will make angels lose their mind’.

The verbal technique used in this study is a formula technique or an effort to bring up the truth value of the phrase, i.e., by using the logic of language. The phrase “Angels Will Fall” in this advertising slogan, in addition to having poetic functions, also has an ambiguous meaning as the expression can be interpreted literally or idiomatically as a metaphor. The word ‘fall’ in the slogan “Even Angels Will Fall” can be interpreted literally as falling or moving downward or to a lower position due to the force of gravity that pulls the object (to move downward).

Metaphorically, the connotative meaning of the phrase is associated with the fallen-angel concept contained in certain religious scriptures. It is said that one of

the angels was expelled from heaven for committing a sin. The meaning of the word ‘fall’ according to this sense is to commit sinful deeds or surrender to temptation, hence the slogan can be interpreted as “Even angels lose their mind.”

To prove the interpretation of the meaning, a substitution of the verb ‘fall’ is done by using its synonym.



The ambiguity of the slogan “Even Angels Will Fall” in the Axe deodorant ad is utilized in the same way as in the visual depiction, in its intersemiotic translation. The visualization of the Axe advertising with the mentioned slogan depicts angels with their white wings and clothing suddenly fall from the sky on to the streets of a city in Europe as the result of their inhaling the smell of the deodorant sprayed all over the body of a man riding his motorcycle. The word ‘fall’ in the slogan can be interpreted as ‘forget one’s self’ or ‘lose one’s mind’ because the angels with their image as sacred beings are tempted by the smell of the deodorant the motorist has sprayed all over his body (reminiscent of the fallen-angel concept in the holy book).

The translated slogan in Indonesian is ‘*Wangi Seksinya Bikin Bidadari Lupa Diri*’. The Indonesian Axe slogan still retains the same theme, i.e., angels, as the English slogan.

wangi seksinya bikin bidadari lupa diri
Fragrance sexy make angels forget themselves

‘Its sensual fragrance makes angels lose their mind’.

Unlike the English slogan, the translation is deemed to have only literal meaning: the angels lose their mind; hence a semantic shift has occurred. This is evident when we analyze the semantic role of the keyword: angels.

Semantically, the slogans in both English and Indonesian implies a similar message that the angels have yielded to the temptation to lower themselves, go down to earth, and meet a human being, lured by the fragrance of Axe the man is using. Yet, in the English version, absence of explicit mention of ‘fragrance’ and the explicit presence of the word ‘even’ and its semantic role as Experiencer has indicated that the angels are strong entities that are not easily tempted by other causes, except by Axe.

$$CS \left[\begin{array}{l} GO(\text{place}[Y], \text{thing}[X] [TO \text{ place}[Z]]) \\ AFF^- (\quad , [Z]) \end{array} \right]$$

$$CS \left[\begin{array}{l} GO(\text{place}[\text{higher}], \text{thing} [\text{angels}] [TO \\ \text{place}[\text{lower}]]) \\ AFF^- (\quad , [\text{angels}]) \end{array} \right]$$

The conceptual structure of causation above shows the logic of the proposition that the Experiencer, the entity thing[angels], undergoes the motion of falling (GO ([Y], [X] [TO [Z]])) from a higher place[Y] to a lower place place[Z], in both literal and metaphorical senses. Absence of explicit mention of Agent in the proposition shows that the presence of the CAUSE, i.e., Axe, indicates that the angels are aware of the action or state described by the verb fall but are not in control of the action or state. Yet, the angels are not affected by the result of the fall, hence the AFF-.

In its translated version, Indonesian, however, the explicit mention of ‘its sensual fragrance’ as the Agent has placed ‘angels’ in a Patient semantic role, which means something the Agent has done causes the

Table 3 Semantic Role of ‘Angels’ in the English Advertisement Slogan

Slogan	Even	angels	will	fall
Semantic Role		Experiencer		
Affected		-		

Table 4 Semantic Role of ‘Bidadari’ in the Indonesian Advertisement Slogan

	<i>Wangi Seksinya</i>	<i>Bikin</i>	<i>Bidadari</i>	<i>Lupa</i>	<i>Diri</i>
Slogan	Its sensual fragrance	will make	Angels	lose	Their mind
Semantic Role	Agent		Patient		Theme
Affected			+		-

angels to do something else and are affected by it ('lose their mind').

Based on its conceptual structure of causation, the logic of the proposition above shows that the Agent 'wangi seksinya (its sensual fragrance)' is the CAUSE of the entity thing[angels], to undergo the change of state (GO ([Y], [X] [TO [Z]])) from a state of sobriety (state[Y]) to a state of losing mind (state[Z]), in both literal and metaphorical senses. The 'angels' in this proposition has been affected by what the Agent has done, namely the AFF+ (Jackendoff, 1990).

Verbal-Visual Intersemiotic Translation Shift

In term of its intersemiotic translation, it is deemed essential to remember that advertising is one of the genres in multimodality most appropriate for analyzing the interplay of verbal and visual elements (Toressi, 2008, p. 63). It is a fundamental feature in the age of electronic communication, a digital era. The production of textual meaning has therefore become an increasingly intersemiotic affair (Lee, 2013).

The visuals of the slogans in both English and Indonesian versions are the examples of the verbal-visual intersemiotic translation. In addition to serving as the visual implementation of the advertisement concept, the visualization in both English and Indonesian versions has also reinforced the message of the slogans, indicated by the visualization of the angels, featured in the form of beautiful females angels with wings who suddenly fall to earth right after

a man sprays Axe deodorant all over his body. This proves that Axe has been well targeted, aiming at men who lack self-confidence to turn into the person they want with the encouragement of the message (Widyastuti, & Ratriyana, 2017, p. 230).



Figure 4 Axe deodorant TV commercial “*Wangi Seksinya Bikin Bidadari Lupa Diri*”

As proposed by Torresi (2008, p. 67) the translatability of meaningful visual elements depend on 1) visual elements, such as color, which conveys cultural values and stereotypes, sometimes exhibiting clear indexical and symbolic relationships; 2) the notion that cultures differ in respect to communication conventions (for example, information expressed non-verbally in high-context cultures may tend to be expressed verbally in low-context cultures); 3) that cultures differ in respect to the norms of visual representation such as the direction of reading; and visual manipulations are used in marketing to ‘translate’ a culture for a target audience in another culture. The intersemiotic translations of the two versions above have resulted in differences as detailed previously.

In the English version, the advertisement depicts a random street in a European setting with its people doing their respective daily activities when suddenly

an angle plunges from the sky onto the street, which surprises everyone in the vicinity. More angels dressed in different shades of white and gold, with their halos and wings fall onto the streets, adding more commotions to the onlookers. Later depiction indicates a man riding a scooter is the reason for the angels' fall. Upon seeing the motorist face to face, the angels throw away and smash their respective halo, a symbol of their purity and sacredness, representing their submission to temptation and lust. The commercial ends showing the answer to the question to why such a phenomenon has happened, the secret to the cause of the man's attraction, i.e., the Axe deodorant.

Unlike the verbal-visual translations of Axe's English-language advertisement impressions, the process of verbal – visual translation in the Indonesian language does not show any slogan ambiguity as the translator has literally used the word 'lupa diri' (lose their mind) to replace the word 'fall'. It can be concluded that no 'untranslatability' has occurred in the verbal – visual translation in the Indonesian version 'Wangi Seksinya Bikin Bidadari Lupa Diri'.

The visual depiction of the commercial begins with a man preparing to go to bed and spraying himself with Axe deodorant. As soon as the man lies on bed, an angel wearing white lingerie falls into his bedroom. More angels wearing the same style of white lingerie fell into the room, playfully tempting the man. The advertisement ends with a depiction of the last angel to fall into the bedroom, one of the most popular models as a climax.

Jain (1988, p. 12) states that identifying cultural content is not an easy matter although the cultural content can be seen in the language text. One way to identify certain cultural elements is to connect them with the most arbitrary elements of any part of the linguistic system such as local institutions, historical places, characters, street names, publications, artwork, and so on.

When the translator translates from one language to another, the translator acts as a facilitator between the two languages and includes the culture. This process involves more than simply translating two sets of norms as contained in the language of origin and target language. The process of

Table 5 Verbal-Visual Intersemiotic Translation Shift of 'Even Angel Will Fall' into 'Wangi Seksinya Bikin Bidadari Lupa Diri'

Translation Shifts	Even Angels Will Fall	<i>Wangi Seksinya Bikin Bidadari Lupa Diri</i>
Setting	- European Street (with onlookers) - Daylight	- Bedroom - Night time
Angels' Outfit	- Color: different shades of white and gold - Type: empress line gowns	- Color: All white - Type: lingerie
Gesture	Smashing halos	Leering facial expression Toying with bath sponge

translating and transliteration involves the problem of target language interpretation, rewriting it, and recreating the text in the target language.

It can be said that the process of translation is a balancing act in which the translator must balance two cultures and two languages. Inevitably, achieving perfect balance is not an easy matter. There are vague nuances and references that may be lost in the translation process. It is, however, possible to take into consideration that certain changes in the message received in the target language will result in a translation that is equivalent and dynamic when compared to its literal translation.

In the context of advertising translation, Torresi points out that intersemiotic translation 'is a particularly effective instrument when the very image, not only of a given product but of a whole brand and the values it aspires to embody, must be adapted to different target cultures' (Torresi, 2008, p. 68; cf. Smith, 2008). In this context, the visual depictions of the angels in both versions indicate almost similar themes: female, wings, shades of white and gold, and submission to temptation.

In this study, for example, an advertisement originating abroad, with different language and cultural codes, will not be fully understood by the Indonesian population. This is because of differences in language and cultural codes. Therefore, to overcome the gap of public understanding of the advertisements displayed, producers attempt to translate these advertisements with Indonesian language code and cultural code.

For example, in the case of Axe advertisement, the language of the advertising slogan in English "Even Angels Will Fall" will not be fully understood by the Indonesian people due to language and cultural code issues. Not all Indonesians understand or speak English. In addition, in the mindset, there is a gap between Indonesian culture and the slogan "Even Angels Will Fall" because of the way people think, which is different from that of the western people. Therefore, language and cultural coding must be performed.

The advertising company has created advertisements using idioms in Indonesian language and culture. The slogan "Wangi Seksinya Bikin Bidadari Lupa Diri" is easy to understand because the idiom 'lupa diri' is the idiom of Indonesian language and culture commonly used in everyday life. In the Indonesian culture the 'lupa diri' idiom is attached to people who are lulled by something, unaware of themselves, overly focused on what they see, hear, or feel. The use of the slogan 'Wangi Seksinya Bikin Bidadari Lupa diri' will be easily accepted by Indonesian people because it is appropriate in the language and culture code.

In the visual level, on the other hand, a translation shift has occurred. The code that applies within the visual elements of Axe's English-language advertising has shifted through the replacement of the models originally portrayed by Caucasian female models by Indonesian models.

However, there has been no much difference in term of the concept and

signs. The concept of 'beautiful' used as the standard of these models remains the same: good looking, tall, slim, fair-skinned, wearing sexy clothes of different shades of white and golden colored outfits, and having wings. The cultural code of applicable beauty concepts is that of European cultural code, not local Indonesian. There is a process of using 'imported' beauty concept that is getting more familiar with Indonesian people. The concept of this kind of beauty has been set as the international taste during the time of the commercial, prevailing in the world of modeling, including in Indonesia.

CONCLUSION

Based on the above discussion, it can be concluded that the advertising product advertisement slogan in a foreign language, i.e. English, can be recognized or remembered well by most respondents. This suggests that the use of English in advertising slogans is quite effective. The effectiveness of slogans in English also has the same symptoms as the effectiveness of the slogan in its equivalent in the Indonesian language. This seems to be related to the elements that influence the intercultural translation of the advertising slogan. In the process of interlingual translation from English to Indonesian, the verbal technique used, i.e. semantic conceptual structure, has undergone slight shifts. In the process of translating the verbal languages into visual languages, both the English and Indonesian language advertisements, the main message is still maintained.

The research has also found that the translation process still maintains the balance and the core of the advertising message in the verbal translation to the visual. The balance of verbal-visual translations in this study is closely related to the cultural representation that is endeavored to have the same values even though the representation forms differ according to the cultural setting in which they are circulated, hence the effect on the consumer (readers or viewers) is in accordance with the idea or concepts contained in the slogan.

This research is, therefore, proposing the model of intersemiotic translation of advertising, especially slogans, through multimodal analysis. In this case the analysis is conducted by incorporating semantic approach, i.e. conceptual structure, and semiotic approach, i.e., visual and cultural analysis. Through this new model of analysis, it is expected that future research can be more thoroughly conducted and enriched in terms of trans-disciplinary or inter-disciplinary fields of study.

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