

TRANSCREATION: A NEW APPROACH IN PROMOTING THROUGH TRANSLATION AND CREATIVITY

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Abstract: *This study aims to identify how the transcreation pattern of an imported product advertisement that is considered successful in its market. The method used is the qualitative descriptive method. The object of research is Indomie ads in Indonesia and Nigeria version. Both ads are analysed in multimodal elements, in the form of textual, visual, audio, gestural, and spatial. Based on the multimodal analysis result, transcreation patterns emerged by comparing the visual, verbal, and cultural aspects. Furthermore, the comparison of the multimodal elements of both versions directed the transcreation pattern of the Nigerian version of the Indomie ad in the form of; (i) Verbal Aspects; Highlighting the benefits of the product (delicious and healthy). (ii) Visual Aspects; Displays a message of togetherness between mother and child in accordance with the cultural aspects raised. (iii) Cultural Aspects; Criticism on women's discrimination (in accordance with the circumstances in which the product is sold). From this result, it is concluded that multimodal elements influence transcreation as well as contributed to a better translation approach. The discovery of transcreation patterns from translation products is expected to assist in the development of multimodal studies and transcreation. More specifically it can help the creative economy in Indonesia.*

Keywords: *transcreation, multimodal, indomie, advertisement*

Abstrak: Penelitian ini bertujuan untuk mengidentifikasi bagaimana pola transkreasi iklan produk impor yang dinilai berhasil di pasarnya. Metode yang digunakan adalah metode deskriptif kualitatif. Objek penelitian adalah iklan Indomie versi Indonesia dan Nigeria. Kedua iklan tersebut dianalisis dalam elemen multimodal, berupa tekstual, visual, audio, gestural, dan spasial. Berdasarkan hasil analisis multimodal, muncul pola transkreasi dengan membandingkan aspek visual, verbal, dan budaya. Perbandingan unsur multimodal kedua versi tersebut mengarahkan pola transkreasi iklan Indomie versi Nigeria berupa; (i) Aspek Verbal; Menyoroti manfaat produk (lezat dan sehat). (ii) Aspek Visual; Menampilkan pesan kebersamaan ibu dan anak sesuai dengan aspek budaya yang diangkat. (iii) Aspek Budaya; Kritik terhadap diskriminasi perempuan (sesuai dengan keadaan di mana produk tersebut dijual). Dari hasil ini, disimpulkan bahwa elemen multimodal mempengaruhi transkreasi serta berkontribusi pada pendekatan penerjemahan yang lebih baik. Penemuan pola transkreasi dari produk terjemahan diharapkan dapat membantu pengembangan studi multimodal dan transkreasi. Lebih khusus lagi dapat membantu ekonomi kreatif di Indonesia.

Kata kunci: Transkreasi, Multimodal, Indomie, Iklan.

Introduction

Advertisements on TV are included in the multimodal text. When there are two or more means of interpreting a text (verbal and non-verbal) then the text is called multimodal text (Sinar, 2012). As a multimodal text, elements that can convey messages in advertisements can be seen through linguistic (verbal), visual, audio, gestural, and spatial elements (Anstey and Bull, 2010). These five elements build meaning in a multimodal text, as well as in an advertisement. However, this element is not always considered when making advertisements. Problems arise in the manufacture of advertisements related to multimodal elements. In the marketing of a foreign product, the manufacture of advertising experiences several obstacles.

The existence of language and cultural differences, making the translation of local versions of advertisements live and broadcast to other countries is not enough to help sales. The problems that arise are not only in the word element (verbal) but also in the image (visual) element. For example, the 2007 British version of Rexona's advert took a picture of a woman with a pig tattooed on her armpit and the accompanying words, namely; "don't let body odor brand you!". The ad turned out to have a problem when it appeared in Russia. Opposition to the use of pigs as a symbol of body odor in Russia is considered too harsh and seems insulting. So that in the end the ad was withdrawn from circulation (Humphrey, et al. 2011).

The example above shows that the literal translation has not been able to answer the cultural problems that arise from advertising an export product/goods. Because the ad only focuses on verbal elements which are translated from English as the source language to Russian as the target language. The example of the advertisement above does not pay attention to other elements such as visuals which results in the lack of acceptance of the advertisement in the target language community. To answer this problem, translators must be able to do adequate research in this type of translation by starting to see how creative touch will really help in translating texts like the example above where the name transcreation appears (Humphrey, et al. 2011).

Transcreation is a process as well as a product of translation. Humphrey, et al (2011) stated that transcreation is when not only words are translated according to the target reader, but also other elements that give meaning to the text must be translated as well. Furthermore, Pedersen (2014) also provides a definition that supports the statement of Humphrey, et al (2011) that transcreation is a translation process. According to Pedersen (2014), transcreation is the process of adapting text (usually adapted to its function) to adapt the language and culture to its target.

To examine the hypothesis of Humphrey, et al. (2011) this study adapts the transcreation model offered by Pedersen (2014), which also comes from the views of Humphrey, et al. (2011) on the phenomenon of translation. Pedersen's (2014) analysis model was applied to analyse a phenomenon of advertising a country's products sold in another country. The product in this research is Indomie from Indonesia and is sold in Nigeria along with the advertisement for the product.

Indomie products were chosen because they are able to go through the international market. When compared to the Indonesian version of the ad, the Nigerian version of Indomie's ad is very different and makes it unique. The difference is in the visual and verbal content. Basically, Indomie, which is an original product from Indonesia, has the main message, namely; unity in diversity (different but still one) which was changed slightly to 'different one taste' for their tagline. This can be seen on the official Indomie website at www.indomie.com. On the other hand, the Nigerian version carries togetherness as well but is wrapped in a different verbal and visual touch. This is what we want to study, namely the transcreation pattern of the Nigerian version of Indomie's advertisement.

Furthermore, to apply Pedersen's (2014) transcreation model, it is necessary to first analyse the multimodal elements of the Indonesian and Nigerian versions of Indomie advertisements. The analysis was carried out on elements that included five aspects, namely: (1) verbal, (2) visual, (3) audio, (4) gestural, and (5) spatial. The results of the Multimodal analysis of these two advertisements will be compared later, after seeing the differences and similarities, the hypothesis can be examined.

Research Method

This research is a case study where the results can be different if similar research is carried out with almost the same object. Although it is a case study, the research problem is described descriptively with a qualitative method approach. The descriptive method adapted is to describe or analyse a research result but is not used to make broader conclusions (Sugiyono, 2005).

Meanwhile, the source of this research data is the display in the form of spoken or written words that are observed by the researcher, and the objects observed in detail so that the meaning implied in the document or object can be captured, in accordance with the nature of qualitative research (Moleong, 2011).

The data sources in this study were two videos downloaded from the Youtube.com site. Arikunto (2006: 129) suggests that the source of data in research is the subject from which data can be obtained. The first video as source text, namely Indomie advertisements in Indonesia, can be viewed and downloaded at: <https://www.youtube.com/watch?v=rBXX8nZmTW4>. The video is 1 minute long. Using Indonesian as the language of instruction and broadcast on Indonesian TV. The second video that is considered the target text is an Indomie advertisement aired on Nigerian TV, which can be viewed and downloaded at: <https://www.youtube.com/watch?v=nbLFnmly5ZM>. This video is 1 minute 8 seconds long downloaded from Youtube. It is in English and can be seen on Nigerian TV. Determination of the Indonesian version of the advertisement as the source text because Indomie is an original trademark / originating from Indonesia. Then the Nigerian version of the ad is the target text because of their position as a country that imports Indomie from Indonesia.

The data was taken based on the classification of five semiotic elements of the multimodal text (Anstey and Bull, 2010), there are nineteen images from the Indonesian version of the advertisement and twenty-three images from the Nigerian version of the advertisement. From the pictures it was found; (1) The linguistic element in the Indonesian version of the advertisement consists of eight sentences, seven of which appear as audio and one visual. Meanwhile, the Nigerian version of the advertisement consists of eighteen sentences and four clauses, where; Audio shows fourteen sentences and two clauses. Meanwhile, visually four sentences and two clauses appear. (2) The visual elements in the Indonesian version of the advertisement indicate three meaningful markers, namely as a marker of location, time, and culture. Eleven different visualizations appear at the location, five different times appear at the time, while two visualizations appear in a culture that interacts with Indonesian culture. (3) Audio elements as much as one effect, in the Nigerian version of the ad that plays a louder voice when the clause says that is my girl! (4) The gestural elements consist of twenty-two movements which are divided equally between the Indonesian and Nigerian versions of the advertisement. However, in the number of variations in the types of movements that appear, the Nigerian version of the ad is more with nine types, while the Indonesian version of the ad is only six types. (5) The spatial element appears in the six data in the form of screenshots captured from the two advertisements. Three of each are from the Indonesian version and three from the Nigerian version.

In analysing the data, the author adopts the concept of qualitative data analysis introduced by Miles et al (2014). The reason for choosing this data analysis model is because the analysis steps are in accordance with the research design. In this study, data were selected according to the research problem. Then the data are grouped according to research needs based on the theories used. The grouping of data is based on the five elements of multimodal (Anstey and Bull, 2010) in both advertisements. The five elements have their own theory in their analysis. The linguistic element uses Halliday's (2004) language meta-function. Visual and gestural elements use Hude's (2006) theory of emotional expression and Wierzbicka's (1997) color meaning. And the spatial element uses the composition theory of Kress and Leeuwen (2006). In the final result of this study, a review was carried out by adding data, to explain further the phenomena and research problems.

Results and Discussion

Linguistics Elements of the Indonesian Ad Version

To find out the meaning contained in the words that appear in the linguistic elements, Halliday's (2004) language meta-function analysis was used. The function analysed is the experiential function contained in the ideational meaning. Because the Indonesian version of the linguistic element is made like song lyrics, in this study the word collection is adjusted to tone and pause, then displayed a line.

The Indonesian version of Indomie ads has all the elements of multimodal. On the linguistic element, the Indonesian version of the ad text displays both orally and in writing. The linguistic elements that emerged were analysed again using Halliday's theory of language meta-functions (2004). This is in line with Rosa's (2014) study which also added a meta-function analysis of Halliday's (2004) language to the linguistic element of an advertisement for a shampoo in Indonesia. The linguistic element gives more messages and the impression of togetherness which is wrapped with the element of diversity. This element of diversity is carried by Indomie producers as the main message in each of their products. It can be seen from Indomie's official website, on the official website you can find a slogan which is also an adaptation of *Bhinneka Tunggal Ika* (unity in diversity) become different but one taste.

Linguistics Elements of Nigerian Ad Version

Meanwhile, in the Nigerian version of the advertisement, it is divided into four continuous stages so as to provide a short story as an introduction to the message. Each stage is cut by a linguistic message that appears as an image (visual). The four stages are divided into; (1) mother-daughter dialogue in the kitchen, (2) mother-daughter dialogue in a modern shopping center, (3) during a spelling competition, and (4) during a family meal.

The keyword of this ad is 'nutrition' which also continues to appear at the beginning of the ad. In the Nigerian version, the linguistic element of this ad focuses more on conveying the message that Indomie has good nutrition for anyone who consumes it. Apart from the fact that Indomie is a ready-to-eat food whose connotations have poor nutrition for consumption. In this ad, we try to refute it with an ad line similar to a short story and also the mother's decision in choosing a product which of course is followed by the sentence; "There's no mom like you. No noodles like Indomie. That's why caring mother trust Indomie to give the best to their family".

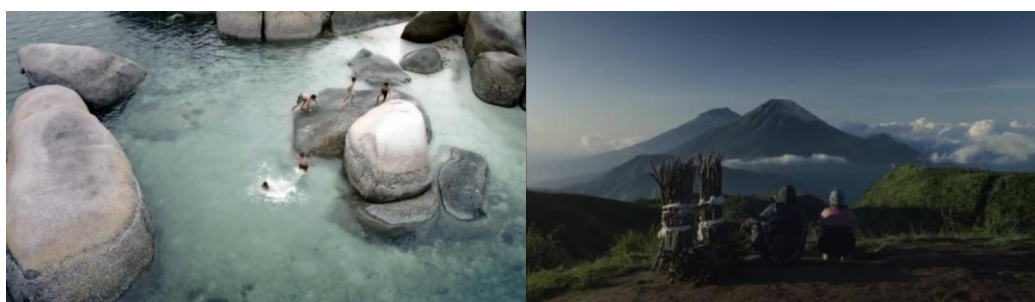
Visual Elements of Indonesian Ad Version

From this one-minute video, nineteen (19) screenshots were obtained. The nineteen images convey messages in the form of; the background of the place and time is seen from the color and lighting. Point of view to see the movement of objects and also positioning. Emotions can be seen from facial expressions. And objects in images that can hint at things like culture, the message, and the product itself. From the observation of this advertisement, several values have been obtained that form the visual elements of the multimodal text. The values are;

Value	Visualization
Background of the Place	1. Dock 2. Boat 3. Kitchen 4. Floating house 5. Farm 6. Grassland 7. Beach 8. Mountain 9. Coffee shop 10. Night market 11. Office
Background of the Time	1. Early morning 2. Morning 3. Noon 4. Afternoon 5. Evening
Object	Figures of men and boys. Women and girls. Objects of cultural value; decorative art carvings and woven batik. Products in uncooked and already cooked form.

In terms of visuals, the Indonesian version of Indomie's advertisement is set against the backdrop of Indonesia's natural wealth. There is no figure who becomes the main model in the advertisement. The depiction of the advertisement is adjusted to the linguistic elements that appear. This is in line with Pedersen's (2014) research which states that verbal and visual elements must be mutually sustainable. The message will not be conveyed in its entirety or even communication activities will be interrupted if there is a discrepancy between visual and verbal or vice versa. For example, when verbally saying shampoo products make hair beautiful and thick, what appears is an image of a hair that is less beautiful and less dense.

The description of this advertisement is adjusted to the accompanying linguistic elements. In the linguistic element it is stated 'from Sabang to Merauke' then the picture is not explained or it is said that the setting used is Sabang and Merauke. However, the background advertisements used are coastal and mountain areas in Indonesia. This is intended to imply/realize the word 'from Sabang to Merauke'.



Figures 1 and 2. Indonesia's natural beauty in Indomie ads

The illustration in the Indonesian version of the advertisement shows the beauty of Indonesia in the form of the natural beauty of beaches and mountains. The beauty of Indonesia's seas with coral reefs and the green of Indonesia's forests and mountains also characterizes this country and is also depicted by the Indonesian version of Indomie's advertisement. Not only that, but the visual image of this advertisement also shows the passage of time from morning to night, in line with the linguistic element that appears '...there is a spirit to start the morning... all day'. The lighting by sunlight indicates the morning atmosphere coupled with the fog that appears around the boat. Wierzbicka (1996) in his theory of the meaning of color 'The Meaning of Color Terms and The Universal of Seeing' states that light indicates day while dark indicates night. The light came from the lamp and the view from outside the dark window signalled the night. This visualization indicates the time setting which indicates that Indomie can be enjoyed at any time, from morning to night. The next description that fits the linguistic element is cheerfulness; '...who always brings joy...'. The joy here is indicated by the smiles of the figures who appear in the advertisements.

The red circle in the image shows a smiling expression. According to Hude (2006), one of the depictions of emotions is through facial expressions. However, Hude (2006) adds that the assessment of emotions through expression is universal. The need to combine it with other expressions such as voice and gesture will increase the accuracy of the opinion. One example of a universal expression is crying. A person can cry because he is sad and also happy. Therefore, the opinion that the image of a smile given by the figures in the advertisement which according to the author is a depiction of 'joy' will be supported by other multimodal elements.

Furthermore, the cultural elements that appear in this advertisement show the richness of Indonesian culture in the form of traditional carvings and batik. Not just promoting their products. Indomie is also consistent with their slogan that 'Indomie is from and for Indonesia'.

It does not only include the message to be conveyed, namely togetherness which is summarized in joy and warmth. Indomie also includes cultural elements in its advertisements.

Visual Elements of Nigerian Ad Version

From this one-minute and eight-second video, twenty-four (24) screenshots were obtained. The image gives a message in the form of; the background of the place is seen from the background of the ad. Point of view to see the movement of objects and also positioning. Emotions can be seen from facial expressions. The culture emerges from the selection of characters and also the depiction of the theme. From the observation of this advertisement, several values have been obtained that form the visual elements of the multimodal text. These values are;

Value	Visualization
Background of the place	1. Kitchen 2. Supermarket 3. Spelling contest's stage 4. Dining table and living room
Object	Figures of men and boys. Women and girls. The main characters are mother and daughter. Products in the form of uncooked and already cooked.

The Nigerian version of the ad is almost the same in duration as the Indonesian version, namely; 1 minute 8 seconds. The initial 6 or 8 seconds are used to introduce the ad. Unlike the Indonesian version, the Nigerian version has two main figures who become models in this advertisement, namely the figure of a mother and child.

It is known that these two figures are mother and child from the dialogue that arises from both sides. The child calls her 'mom' while the mother says 'that's my girl' to the child. It is unknown if they are both artists in Nigeria. The conversation was dominated by the two of them.

The same with the case in the Indonesian version, in the Nigerian version the linguistic and visual elements complement each other. In the Nigerian version, it is divided into four stages. The first stage is the scene in the kitchen when the child and mother communicate with each other. In this Nigerian version of the ad, the theme of togetherness that appears with joy and warmth is also apparent. But the difference in the Nigerian version of the visualization of the theme is the warm relationship between mother and child and the joy that lies within it.

The smiles that emerged from the two figures indicated the joy that existed from the activities they were both doing. The joy that is realized through the smiles of the mother and child figures also appears in the next few scenes. In the second stage of this advertisement, the background is a modern shopping centre. At this stage, Indomie products began to appear again. Having previously appeared at the beginning of the ad. In contrast to the Indonesian version of the ad that appeared in the eighth second.

In the third stage, the Nigerian version of the advertisement took the theme of a spelling competition in which the child took part in the competition. In the competition, the child was asked to spell the word 'nutrition' which was previously asked by the mother during the second stage of the advertisement. Finally, the child can spell the word and win the spelling competition.



Figure 3. Supermarket, 4. Spelling contest, 5. Win the spelling contest

The interesting thing about this ad is when it relates the child's victory in the spelling competition with the family's habit of consuming Indomie. This is illustrated by the word 'nutrition' which the mother asked the child to spell after the mother saw the back wrapper of Indomie. And the word 'nutrition' was also asked by the jury in the spelling competition. This is also in line with the motto of the Nigerian version of Indomie conveyed by the narrator at the end of the advertisement, namely "...tasty nutrition...". The Nigerian version of the ad maker wants to convey the message that Indomie products have good nutritional content for those who consume them. This can be seen from the movement of the mother looking at the back of the Indomie product package and then telling the child to spell the word 'nutrition'. The back of the Indomie product packaging is where the cooking method, raw materials, and nutritional measurements are written. Then the child's victory in the spelling competition is the completion of a series of messages that Indomie products have good nutrition when consumed. This message is the difference between the Indonesian and Nigerian versions of the ad.

The warmth that shows togetherness is realized in the closeness between mother and child and between families. There are many images of the closeness between mother and child, while the warmth that arises from the closeness of the family is reflected in the eating together shown in this advertisement. However, the cultural element in this advertisement does not lead to the natural beauty of Nigeria like the Indonesian version, but rather in the form of (such as) social criticism of social life in Nigeria. As quoted earlier in chapter II, Eze (2014) stated that women in Nigeria are still seen as second-class citizens. In this advertisement, the role of women, in this case, the mother, is highlighted. How the mother takes care of her child and family is depicted in this advertisement. Then the role of children, advertisers prefer girls over boys with the slogan '*that's my girl!*'. The selection of girls is also with the aim of raising the status of women by making the child the winner of the spelling competition.

Gestural Elements of Indonesian Ad Version

The gestural element is the point of view given to the image in the advertisement. This point of view arises from the interpretation of all the movements in the ad. Touch, handshake, look, and so on (Anstey and Bull 2010). In the Indonesian version of the ad, there are several movements that hint at the message and theme. There are also activities that help build the message. The following are the movements and activities contained in the Indonesian version of the Indomie advertisement:

Movements and Activities	Message and Goals
Eating Together (6)	= Togetherness, product promotion
Cooking	= Promotion product
Stroking	= Warmth, togetherness
Helping each other	= Togetherness

Playing football	=	Togetherness, joy
Swimming	=	Togetherness, joy

There are six movements that show scenes of eating together, according to the nature of the product, namely food. The dining scene is the most suitable for showing product messages and promotions. The gestural elements in the Indonesian version of the advertisement are broadly divided into two; namely, those related to the message and related to the product. Findings related to the message are movements that show togetherness such as; playing together which shows the figure of children playing ball together and also a group of children swimming together. The activities of playing soccer and swimming together which are described as being carried out by a group of boys show togetherness and joy.



Figure 6. Children playing football and 7. Children swimming

In the Indonesian version of the advertisement, the togetherness that is awakened by joy and warmth is illustrated by movements such as touch.

Gestural Elements of Nigerian Ad Version

Meanwhile, in the Nigerian version of the ad, there are also some movements that hint at messages and themes. There are also activities that also help build the message. The following are the movements and activities contained in the Nigerian version of the Indomie ad:

Movements and Activities	Message and Goals
Cooking (2)	= Togetherness, product promotion
Spelling (2)	= Product promotion, theme
Cradling	= Togetherness, warmth, joy
Shopping	= Togetherness, product promotion
Toss	= Togetherness, warmth, joy
Spelling contest	= Product promotion, social critics
Hip fight	= Togetherness, joy
Eating together	= Togetherness, product promotion
Placing a medal	= Critics, theme

There are two cooking and spelling scenes, the spelling scene is considered a promotion because the word that is spelled is nutrition. Related to the theme because the sub-theme of the ad is spelling competition. Just like the Indonesian version of the ad, the scene that appears more than once is cooking, a scene that matches the product being sold. In Nigerian advertisements, which are dominated by dialogue between characters in advertisements, there is more communication activity in them. The movement that shows the message of togetherness is realized through hugs between the mother and child figures, high-fives each other, and smacks each other's hips.



Figure 8. and 9. Reflection of the closeness of mother and child

Spatial Elements of Indonesian Ad Version

The spatial element that is seen is how the position of the product and object in the advertisement is positioned. Anstey and Bull (2010) stated that the spatial element contains aspects such as the proximity of the object, direction, layout position, and distance settings based on the layout. In the Indonesian version of the advertisement, the product appears in the form of packaging and some have been processed. Products in the form of packaging appear at a certain angle and not always in the middle. Meanwhile, processed products are used in cooking and eating scenes in advertisements. There is no figure who is the main model in the advertisement so the positioning of other objects is always changing. In the Indonesian version of the Indomie advertisement, the product appears several times, both in packaged and ready-to-eat forms. In its positioning, it is not always in the middle or being the centre but is always focused (Kress and Leeuwen, 2006).

Spatial Elements of Nigerian Ad Version

In the Nigerian version of the advertisement, the product also appears in packaged and prepared form. Products in the form of packaging appear at a certain angle and in the middle. Meanwhile, prepared products are used in cooking and eating scenes in advertisements. The figure of the mother and daughter became the main focus of the advertisement. The Nigerian version of the ad shows several times the product in the centre position, i.e. in the spotlight and focused on the ad. And unlike the Indonesian version of the ad which displays a map of Indonesia at the end, the Nigerian version of the ad displays a full product focus (Kress and Leeuwen, 2006). In the Nigerian version of the ad, the product image appears in its entirety, centred and without any contact with other objects. While in the other spot, the object is directly related to other objects and also acts as a background.

Audio Elements of Indonesian Ad Version

Audio elements are aspects such as volume, pitch, and rhythm of music and sound effects. In oral communication, voice is the mainstay such as loud, soft, and sighing (Anstey and Bull, 2010). It is these factors that give different meanings to messages in advertisements. In the Indonesian version of the advertisement, there is a background song that accompanies the linguistic element. Actually, the linguistic element is a song that is made to make the advertisement attractive and become a separate symbol for Indomie's advertisement. However, there are no things that affect the different meanings of this audio element.

Audio Elements of Nigerian Ad Version

In the Nigerian version of the ad, there is also a soundtrack that accompanies the entire ad. However, this song does not really give a significant role in the meaning of the audio element. However, there is a high note in one of the utterances, namely; "that's my girl!". This rising utterance gives a distinct impression and message to the ad as a whole because it is spoken more than once. The high and low tone of voice emerges from the dialogue between mother and child. And the word that experienced the most significant change in tone was "that's my girl!". According to Rietveld and Heuven (2001 in Roosman, 2006), prosodic features in speech

carry four different functions, one of which is a marker of attitudes and emotions. Through this prosodic feature, the attitude and emotional condition of the speaker can be known. This feature is known through changes in duration, pitch, and intonation. The word "that's my girl!" is higher pitched than other words giving the meaning of pride to the child. The higher the pitch, the prouder the person who said it felt. In this advertisement, it can also be seen that in stages one, two, and three the words "that's my girl" appear accompanied by an increase in tone at each stage (Waugh and Schooneveld, 1980: 1).

Transcreation Patterns in Nigerian Version Ads

After discussing the results of the analysis of the five multimodal elements in the two advertisements, the next step is to formulate the transcreation pattern that appears in the Nigerian version of the advertisement. As stated in the previous chapter, the appearance of this pattern uses a concept popularized by Pedersen (2014) where this concept has been slightly modified due to differences in the object of study. The results of the discussion of the five elements of multimodal advertising will be narrowed down to the visual, verbal, and cultural aspects. These three aspects are then compared and a transcreation pattern or model appears in the Nigerian version of the ad.

Verbal Aspect Comparison

From the comparison table above, it can be seen the difference between the Indonesian and Nigerian versions of the ad. The difference here is not related to the problem of form but is related to the message to be conveyed to consumers. In the verbal aspect, it is clear that the Indonesian version of the advertisement wants to convey a message of togetherness by choosing the words in the advertisement. While the Nigerian version of the ad does not appear to provide words that show a message of togetherness. In the Nigerian version of the ad, producers are more focused on building the image that Indomie is delicious, nutritious food.

Visual Aspect Comparison

Followed by the visual aspect of the two advertisements, in the Indonesian version of the advertisement, the message of togetherness is also seen in the display of Indonesia's natural diversity, the warmth displayed by the figures in the advertisement, and the cultural elements that appear in the advertisement. Meanwhile, the visual aspect of the Nigerian version of the advertisement also displays a message of togetherness but in a smaller scope, namely togetherness between mother and child and togetherness between families.

Comparison of Cultural Aspects

The last aspect is culture, the Indonesian version of advertising brings up culture as an addition that is not directly related to the message of togetherness. While the Nigerian version of the ad carries social criticism related to their culture which still considers women as second-class citizens in society. The following is the distribution of the three aspects contained in the Indonesian version of the ad and the Nigerian version;

Indonesia Ad version			Nigerian Ad Version		
Verbal	=	Unity	Verbal	=	Nutrition
Visual	=	Togetherness	Visual	=	Togetherness
Culture	=	Craft	Culture	=	Woman

In the illustration, the difference is clear. The Indonesian version emphasizes the background built by the verbal form 'Sabang to Merauke' and there is also a 'spirit of early morning'. The use of Indonesian nature, the time setting from morning to night, and the rural to the urban atmosphere mean that the Indonesian version of Indomie is consumed by everyone

and at any time. In the morning, afternoon, evening, and night. Both those who live in fishing villages, mountain villages, suburbs to the city centre.

Meanwhile, the Nigerian version of the ad focuses on depicting Indomie as a nutritious food. This (nutrition) is not mentioned at all in the Indonesian version of the ad. Stretching far into the present. With an interval of about 7 years from the Indonesian version of the ad and 6 years from the Nigerian version of the ad. Indomie, which is included in fast food, has started to be categorized as 'junk food'. There have been many statements from doctors and nutritionists, as well as literacy that discuss this. Maybe this is what Indonesian producers are aware of so they don't discuss nutrition issues in their advertisements.

Apart from this, the Nigerian version of Indomie depicts the policy of a mother who chooses Indomie as a dish for her family. And because of that, it is described that the daughter has more intelligence by winning the spelling competition. As if conveying the message that 'with Indomie makes your child smart'.

Discussing the motto of each advertisement, the Indonesian version still remains with the mainstay motto which states that Indomie can unite diversity in Indonesia with the motto 'Indomie from and for Indonesia'. On the other hand, the Nigerian version still focuses on nutrition served by Indomie with the motto "Indomie tasty nutrition, good for you". This motto is also reinforced by the appearance of written language during the advertisement that carries the theme of the super mother but in the end, the greatness of the mother is due to her choice of Indomie.

Meanwhile, the cultural elements that appear in each advertisement are also different. In Indonesia, it is in the form of an image without a real role. However, in the Nigerian version, it is used as a social critique.

From the description above, the overall pattern formed by the Nigerian version of Indomie's ad transcreation is:

Table 3. Transcreation Pattern of Indomie Ad Nigerian Version

Transcreation Pattern of Indomie Ad Nigerian Version		
Verbal Aspect	Visual Aspect	Cultural Aspect
Highlight product advantages (tasty and healthy)	Displaying a message of togetherness that is in accordance with the cultural aspects raised	Incorporating cultural aspects that are in accordance with the conditions of the community where the product is sold

There is no togetherness in the verbal message, more focus on building advertising themes and also a different message to be presented, namely nutrition issues. However, the element of fun that also appears in this version proves that there is still a relationship between the two advertisements.

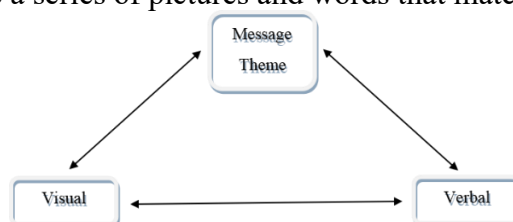
In the visual, togetherness is more clearly visible. The message of togetherness appears in the relationship between mother and child and family. The difference in depiction between the Indonesian version and the Nigerian version is allegedly related to the culture that surrounds the two countries, as well as the problems that often arise in each country.

Indonesia, which often faces Sara issues, in this case, the Indonesian version of the advertisement, chooses to unite a broad togetherness that is within the scope of the state. Meanwhile, Nigerians, who are still struggling with past experiences that have made their race into slaves and Nigerian women made into second-class citizens, choose to promote togetherness between families by making the figures of mothers and daughters the main models in advertisements.

Meanwhile, on the cultural aspect of Indonesian advertising, it only displays physical forms such as carvings and also woven batik. However, the Nigerian version of the ad raises a social issue ad, namely the existence of women who are considered second-class citizens. This issue was raised along with the appearance of the super mother theme and also the selection of daughter characters as the main character.

The Relationship between Multimodal Elements and Transcreation Translation Patterns

Based on the previous description, the multimodal element has a relationship with the application of transcreation in the Nigerian version of the ad. The relationship that can be seen is how verbal and visual elements in advertisements complement each other. When described schematically, the relationship starts from the message and theme to be raised in the advertisement. Then make a series of pictures and words that match the description.

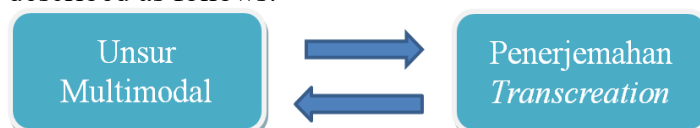


In accordance with Indomie's capacity in Nigeria as an export item, and the company that produces Indomie is a subsidiary from Indonesia (Tiarasari, 2017) of course the message of togetherness which is the main message of Indomie (origin) is included in this Nigerian version of the ad. See also how imported goods and advertisements are in Indonesia, such as Pocari Sweat, AXE, and others. Those products such as Pocari Sweat and AXE have advertising versions with the same message but different delivery methods. The advertisements are adapted to Indonesian culture and society. This is what happened to the Nigerian version of the Indomie ad.

The message of togetherness is wrapped in a theme that is close and attractive to the Nigerian people. If the theme of diversity continues to be used, it will be difficult for Nigerian consumers to understand the message of the advertisement. For example, if the Indonesian version of the advertisement is used in Nigeria by only changing the lyrics and the words in the advertisement into English, of course, consumers will not be able to understand the meaning. Therefore, the theme of this advertisement is super mother. In the verbal realm, it emphasizes the advantages of the product in the form of good nutritional content but still delicious "tasty nutrition". And in the visual realm, it shows togetherness in the family. Namely the closeness between mother and daughter.

In terms of culture, it is not possible to bring up typical Indonesian carvings and also woven batik. To better attract the attention of consumers and give more value to the advertisements and products sold, the Nigerian version of the advertisement chooses to feature women to elevate their status in the eyes of Nigerian society.

In summary, it can be said that the message is contained in the multimodal element of advertising, and this message is what transcreation wants to translate. In schematic form this relationship can be described as follows:



In this research, linguistic, visual, and audio elements contribute to the exposure of verbal aspects in the Nigerian version of the Indomie ad transcreation pattern. Visual and gestural elements contribute to the presentation of visual aspects that refer to the closeness of a mother and her daughter. And the cultural aspect is concluded through a combination of linguistic and audio elements that give rise to speech with a proud impression. A visual element that displays the model figure of a mother and her daughter. As well as gestural elements that display emotional expressions in the form of joy and closeness between a mother and her daughter. These elements help give meaning to the aspects in the pattern of transcreation.

Similarities and Differences in the Realization of Multimodal Indomie Ads in Indonesian and Nigerian Versions

The results showed that the five multimodal elements were present in the transcreation pattern found in the Nigerian version of Indomie's advertisement. In the linguistic element of the Indonesian version of the Indomie advertisement, there are six (6) clauses/lines that appear verbally and one (1) that appears visually. Meanwhile, in the Nigerian version of the advertisement, there are fourteen (14) clauses that appear verbally and six (6) in writing. Nigerian advertisements have more linguistic elements both verbally and in written than Indonesian advertisements. Although the number of minutes that appear is the same. This means that the linguistic elements of the Indonesian version of the advertisement are shorter but have more meaning than the linguistic elements of the Nigerian version of the advertisement which are longer and easier to understand. This is in line with Rakhmi's research (2014) which states that the style of language in advertisements is shorter but has a firm meaning.

Visually, the Indonesian version of the Indomie advertisement contains a description of eleven (11) different places in the background. There are five (5) timelines and objects other than the product also appear. Meanwhile, the Nigerian version of the ad also shows a depiction of a place setting, which is as many as four (4) places. There is no significant time setting in this ad. Other objects besides the product being sold also appeared. Although not as much as in the Indonesian version of the advertisements, both advertisements display places related to products, namely kitchens, coffee shops in the Indonesian version, and shopping centres in the Nigerian version. Related to themes and concepts; various kinds of the natural beauty of Indonesia in the Indonesian version of the advertisement and the stage of the spelling competition in the Nigerian version of the advertisement. However, the difference is that the Indonesian version of the ad does not have a model, while the Nigerian version uses a model, namely; mother and daughter. This can have an effect on the ad. The selection of advertising stars or in this study called models can influence consumer decisions on advertised products (Riyanto, 2008).

The gestural in the Indonesian version of the advertisement consists of movements and activities totalling six (6) meaningful movements in the advertisement. While in the Nigerian version of the ad, there are nine (9) significant movements in the ad. These movements bring out emotional elements when combined with visual elements (Hude, 2006). The movements that appear are adjusted to the theme, but there are two movements that both appear, namely cooking and eating. This is because the advertisement is an advertisement for food products. In the two versions, although they have different concepts and themes, they can still bring up cooking and eating scenes.

Spatially, the Indonesian version of the ad shows many similarities to the Nigerian version of the ad. When analysed using meta-function theory: Kress and Leeuwen's (2006) multimodal text composition, the results are actually the same. However, what makes the difference is that in Nigerian advertisements the product appears earlier and is displayed in full at the last minute of the ad.

Audio is not always about the background music in the ad. Most ads use background music, but some don't. The multimodal text audio element in TV commercials also looks at how high and low the tone of the dialogue or monologue is in the advertisement. Both advertisements have audio elements that give rise to linguistic elements orally. In the Indonesian version of the ad in the form of a song or jingle. While the Nigerian version of the ad is a dialogue between characters. The Indonesian version of the advertisement uses a jingle that is already attached to the product and does not use advertising stars to sing it. However, the consumer response to the product is good, as can be seen from Indomie's fame in Indonesia. This was also expressed by Nasir (2016) who stated that jingles and advertising stars had a significant influence on consumer buying interest. However, in the case of the Indonesian version of the Indomie advertisement, although there were no ad stars, the Indonesian version of the Indomie jingle still gave significant results on consumer buying interest. Meanwhile, in the Nigerian version of the ad, a high tone is obtained which signifies pride and a sense of pleasure and joy (Roosman, 2006). This interpretation helps add an opinion on the appearance of each model's emotional attitude in the Nigerian version of the ad.

The Relationship between Multimodal Elements and the Nigerian Version of Advertising Transcreation Patterns

In accordance with Pedersen's (2014) concept of transcreation patterns, in this study, the pattern that emerged was the verbal aspect by carrying out the greatness of the product, namely; *"tasty nutrition"*. The visual aspect displays the message of togetherness by bringing up the closeness of the mother and daughter in the advertisement. As well as cultural aspects that carry criticism of the public perception that still sees women as second-class citizens in Nigeria (Eze, 2014). Taking the cultural aspect of the advertisement is obtained by combining the visual and verbal aspects of the advertisement and then matching it with the culture in the country where the advertisement is displayed (Pedersen, 2014). In this study, cultural aspects were also taken according to Pedersen's (2014) statement and strengthened by input from the results of the analysis of the multimodal text elements.

The appearance of the Nigerian version of the ad is much different from the Indonesian version and is often considered not a translation product. However, transcreation does aim to create something new for the delivery of the message to be translated. Lubis (2009) refers to Chan (2003) stating that transcreation translates by making something new. Although the views on transcreation and the object of study by Lubis (2009) are different from this research, the opinion of Chan (2003) and Lubis (2009) which states that transcreation creates a new form is in line with the initial statement in this study that Indomie advertisement is a product of transcreation translation.

Based on the pattern, the verbal aspect of the Nigerian version is not the same as the visual aspect that appears in the Indonesian version of the ad. The verbal aspect of the Nigerian version which carries the nutrition and taste of Indomie products is considered to be more focused on the persuasive element of advertising. By touching on nutrition and taste issues that are close to the product as food, the verbal selection in this advertisement has been included in the translation of the advertising field (Shahirah, 2016).

In the visual aspect, the Nigerian version of Indomie's advertisement carries the same values of togetherness as the Indonesian version and is the main message for all Indomie products in Indonesia (refer to Indomie's official website at www.indomie.com). Although the descriptions are different, in the Indonesian version, Indonesia's natural diversity and in the Nigerian version, the closeness of mother and child. This is adapted to the culture that exists in Nigeria. By adapting it to the local culture, it is hoped that there will be no misinterpretation of the advertisement translated by this transcreation. Compared with the research results of Mulatsih

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(2013), he stated that the failure of ad translation was due to the translation being still oriented to the source text.

The culture promoted in this advertisement is a kind of critique of the behaviour of the upper-class society which still considers women as second-class citizens/a lower degree than men (Eze, 2014). The use of cultural elements in TV advertisements is intended to protect products from claims from other countries and also to increase attractiveness (Juditha, 2015). However, in this Nigerian version of the advertisement, the product is an imported product from Indonesia, which is not protecting the claims of other countries, but Nigeria has even claimed Indomie as the original product of his country (Murhan, 2017 on TribunNews.com). The use of culture in the Nigerian version of the ad turned out to be a bad thing. However, in terms of adding to the appeal of the use of culture in this ad, it is quite successful, marked by Indomie's fame in Nigeria.

The relationship that arises from the multimodal element and the transcreation pattern of the Nigerian version of Indomie's ad text lies in the description of the message and also the transfer of the message. Briefly, the message of the ad connects the multimodal element and its transcreation translation. The five semiotic elements in multimodal advertising texts, in general, must be considered transcreation. Munday (2009) also agrees to pay attention to all aspects of advertising when it is about to be translated. Because these five elements have their own roles and messages for delivering messages, forming concepts/themes, and also forming persuasive elements of advertising (Rosa, 2014). Therefore, transcreation must completely remove the five semiotic elements of a multimodal text in order to obtain maximum results (Humphrey et al., 2011; Pedersen, 2014).

Conclusion

After going through the analysis and discussion, then come to the conclusion. This conclusion is based on research questions and analysis results, where the conclusions of this study are expected to make a real contribution to science. The following are the conclusions of this study: (1) From the results of the analysis and discussion, it is concluded that the two advertisements have five semiotic elements, namely linguistic, visual, gestural, audio, and spatial elements. (2) The pattern of transcreation in the Nigerian version of the ad is; On the verbal aspect, the Nigerian version of Indomie's advertisement emphasizes the function of the product with the flagship slogan 'tasty nutrition'. The visual aspect of the Nigerian version of Indomie's advertisement shows the message of togetherness which is the main message of Indomie. The culture raised in this Nigerian version of the advertisement is adapted to the social conditions of the Nigerian people. (3) The relationship that appears in the multimodal and transcreation elements is in the visual and verbal elements. Transcreation will not occur if only verbal/linguistic elements are adapted to the language and culture of the target consumer. If only visual elements are adapted while verbal/linguistic elements are translated traditionally, it is likely to intersect with local culture.

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