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Indonesian versus English versions of Pesona Indonesia commercial: Investigating internationalization in translation

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Abstract

This study aims to reveal the internationalization of Indonesian and English versions of Pesona Indonesia commercial published in 2017. In analyzing the data, the writers synthesized the theory of instruksjonen, which consist of intralinguistic (linguistic aspects) and extralinguistic (non-linguistic situational context) X proposed by Katharina Reiss. As a result, this commercial consist of intralinguistic and extralinguistic criteria which are different. Moreover, both of the findings of intralinguistic and extralinguistic criteria are affected by internationalization. In conclusion, internationalization is applied in the English version of Pesona Indonesia commercial since it uses the English language.

Keywords: Advertisement, Internationalization, Skopos, Translation.

Versiones indonesias versus inglesas del comercial Pesona Indonesia: investigando la internacionalización en la traducción

Resumen

El objetivo de este estudio es revelar la internacionalización de las versiones en inglés e indonesio del comercial de Pesona Indonesia publicado en 2017. Al analizar los datos, los autores sintetizaron la teoría de los instrumentos, que consiste en intralingüística (aspectos lingüísticos) y extralingüística (contexto situacional no lingüístico) propuesta por Katharina Reiss. Como resultado, este comercial consiste en criterios intralingüísticos y extralingüísticos que son diferentes. Más aún, los dos hallazgos de los criterios intralingüísticos y extralingüísticos se ven afectados por la internacionalización. En conclusión, la internacionalización se aplica en la versión en inglés del comercial de Pesona Indonesia, ya que utiliza el idioma inglés.

Palabras clave: Publicidad, Internacionalización, Skopos, Traducción.

1. INTRODUCTION

Investigating internationalization is a continuing concern within Translation research. It plays an essential development of products' advertisement to other countries, in which it is assumed that they also need to advertise their products to several countries where the languages and cultures are different. Converting the language is the way to make the advertisement becomes more communicative. Furthermore, the advertising agencies should respect the target countries, for advertisements have to reflect the habits, customs,

religion, beliefs, morals, and ethics of the target people. It is also supported that translating, translated text, and translators are all product of sociocultural milieu. In order to maintain their existence in the global marketplace, promotional agencies of international products inevitably need to decide either they want to internationalize or to localize their advertising material. The choice of both internationalization and localization can affect the creation of the advertisement itself, which involves the (audio) visual, textual, verbal, as well as the context of the advertisement. All are conducted in a bid that the advertisement can be accepted by international audiences where the products are being promoted.

Localization Industry Standards Association (LISA) argues that internationalization is a rather complex activity for the translators in the age of GILT (Globalization, Internationalization, Localization, Translation), since they should counterpoise the cultural value exists within the linguistic and the non-linguistic elements of the advertisement to be considered as suitable or appropriate for global people who basically have different cultural backgrounds (Anastasiou and Schaler, 2010). In this globalization era, internationalization is commonly used in the production process of software products and electronic devices, for these media can be accessed by people around the world. Due to the needs of being accessible, producers of international products are developing their products by internationalizing their advertisements, since internationalization can be used as a strategy to make the advertisements contextual for people in the global scope.

One of the most incessant advertisements in Indonesia is the advertisement of tourism object in Indonesia, which is known as *Pesona Indonesia*. *Pesona Indonesia* is one of the Indonesian advertisement created by the Ministry of Tourism Indonesia, which aims to promote tourism objects in Indonesia to other countries. Since the commercial is used to campaign Indonesia's tourism objects around the world, the advertiser needs to convert the language that is used in the commercial into the international language. English is known as the first language of the world for international communication. Thus, the language that would fit the campaign purpose is English. Both versions of *Pesona Indonesia* advertisement are commercial advertisements, which are shown on television and YouTube. The commercial then has been shown in cinema since 2016. This commercial is usually played in International tourism meeting, for instance, it was played in PATA Travel Mart 2016 that was attended by the delegations from 60 countries. In addition, Indonesian government considered that *Pesona Indonesia* is the most outstanding international branding for Indonesia, which has won more than fifty international awards conducted by United Nations World Tourism Organization and has risen Indonesia's competitiveness index in the tourism sector up to rank fortieth globally in the World Economic Forum.

However, data about the internationalization in translations are limited. A study conducted by Ohagan (2005) analyzed the international game design for globalized video games translation which involves elements of audiovisual translation and software localization.

Another study was conducted by Ricoy (2007) who studied the translation process of video game advertising which encompasses cross-cultural dissemination. While a study conducted by Park (2009) focused on website advertisement translation and Costales (2012), analyzed the internationalization of institutional websites in the European Union from translation studies point of view. In accordance with the argument proposed by Kumhyr et al. (1995) that internationalization is commonly applied in software products and electronic devices, those three studies relatively focused on the investigation of internationalization in the case of information technology by which the objects are organized by the virtual private server. On the other hand, this present study investigates the application of internationalization on commercial advertisement through its visual and verbal elements. This study intends to investigate the translation of Pesona Indonesia commercial, in which the international version is known as Wonderful Indonesia. We describe the different characteristics of the elements that are used between those two versions of the commercial using intralinguistic and extralinguistic instruction criteria which are known as instruksiones and also to identify the application of the internationalization translation strategy in Pesona Indonesia commercial.

2. METHODOLOGY

In conducting the research, we took the data of Pesona Indonesia commercials which is included in TVC (Television

Commercials) promoted on television from YouTube channel which was retrieved on 6 March 2017. This particular object is chosen because it is considered as the most outstanding international branding for Indonesia, which has won more than fifty international awards conducted by United Nations World Tourism Organization and has risen Indonesia's competitiveness index in the tourism sector up to rank fortieth globally in the World Economic Forum. The first version used Indonesian language and the other version used the English language. Both commercials are 1 minute and 5 seconds length duration. After downloading the commercials, the writers created a transcript the Indonesian and English lyrics of the commercials and made notes of the visual elements. In analyzing the data, the writers synthesized the theory of *instruktionen*, which consist of intralinguistic (linguistic aspects) and extralinguistic (non-linguistic situational context) proposed by Katharina Reiss. The analysis is then elaborated with the theory of internationalization in translation studies. After discussing the findings, the writers then interpreted the analysis. Finally, the writers made a conclusion of the two research questions.

3. RESULTS AND DISCUSSION

3.1. Intralinguistic Instruction Criteria

3.1.1 Semantic Equivalence

The data about the semantic equivalence of the source text and the target text can be seen in Table 1.

Table 1. Indonesian and English Lyrics of Pesona Indonesia commercial

LINE	SOURCE TEXT (Indonesian Version)	TARGET TEXT (English Version)
Line 1	Buka mata rasakanlah	Open your eyes, open your mind
Line 2	Kehangatan, senyuman, cinta, dan persahabatan	Feel the warmth, see the smile, friendship and love as what I feel
Line 3	Mari bergenggam tangan	Hold my hand, discern with me
Line 4	Beragam budaya begitu mengagumkan	People on the land, they dance and sing
Line 5	Keelokan alamnya oh sungguh mempesona	It is a beauty of nature among the colors of heaven
Line 6	Indahnya negeriku	This is wonderful place
Line 7	Kucinta, aku terpana	I feel loved, I feel wonderful
Line 8	Pesona Indonesia	Wonderful Indonesia

The linguistic context of the ST and the TT of Pesona Indonesia commercial shows differences, especially the content, the point of view, and the language used of both texts, that lead to the different conceptual meanings of the texts. According to Reiss, the meaning of both texts can be different when the semantic elements of ST and TT are less equivalent (Tezcan, 2015). The semantic elements of both versions of the commercial thus imply different function as well, as stated by Reiss in Tezcan (2015) that the linguistic context within the text is completely related to the purpose of the translational action. In this context, the ST of the commercial which consists of information and facts about Indonesia is meant to be more informative, meanwhile, the TT functions more persuasive for it embodies several devices of persuasion nature that are going to be elaborated further in the following criteria of intralinguistic instruction.

3.1.2 Lexical Equivalence

It is argued that lexical choice in the textual context requires distinguishing properties of concepts since the representation of syntactic relations can predispose the semantic meaning of the text. The total word counts of English lyric are 56 words, meanwhile, the word counts of Indonesian lyric are only 27 words. The most significant deviation is on the second line.

(1) ST

Kehangatan, senyuman, cinta, dan persahabatan (line 2a)

TT

Feel the warmth, see the smile, friendship and love as what I
feel (line 2b)

There are five words on the second line of Indonesian lyric and thirteen words on the second line of the English one. This significant difference between the lexical items of the commercial's Indonesian and English lyrics indicates that the English lyric is more complex than the Indonesian lyric that the complexity of sentences in advertisements can affect their persuasiveness (Lowrey, 1998). Furthermore, Reiss also stated that the components of lexical equivalence cover the metaphors, play of words, and idioms used within the text. From both texts of the commercial, it is seen that three out of eight lines of the commercials' lyrics are lexically not equivalent. The ST of commercial

uses literal words to describe and give information about the factual condition of tourism in Indonesia. In contrast, the TT of commercial uses more imaginary words in describing Indonesia's tourism attractiveness as in the following lines:

(2) ST

Beragam budaya begitu mengagumkan (line 4a)

Keelokan alamnya oh sungguh mempesona (line 5a)

TT

People on the land they dance and sing (line 4b)

It is a beauty of nature among the colours of heaven (line 5b)

In line 4b, there is an implicit description of culture in Indonesia in which the text does not state culture directly, otherwise, it states that people are dancing and singing, and then the word heaven is used as the imagery of Indonesia's nature in line 5b. To be compared to the line 4a and 5a, culture and nature of Indonesia are described explicitly by stating the words immediately. ST uses logic language in describing factual information about Indonesia, so that it needs to be clearer by using literal words. On the other hand, the TT of the commercial which indicates more persuasion is intended to use more imaginary words, since figurative language can attract and encourage the customers to buy the products. In addition to the lexical choice of literal and non-literal words, Romanenko (2014) suggests that the use of pronouns is

the most prominent strategy in the lexical level analysis. There are two lines in the ST of advertisement which use the first person pronoun; personal pronoun and possessive pronoun. On the other hand, there are seven lines in the TT which use more types of pronouns. In this case, the pronouns used in the TT include the personal pronoun, possessive pronoun, and demonstrative pronoun which lead to the use of third person point of view. Therefore, it shows that the lexical choice of pronouns is not equivalent. The use of variant types of pronouns is assumed to be more communicative since it establishes contact with the audiences (Romanenko, 2014). Consider the following lines of the lyric:

(3) ST

Indahnya negeriku (line 6a)

TT

This is wonderful place (line 6b)

The lyric of the Indonesian version contains only first person singular pronoun, meanwhile the text of the English version contains more types of pronouns. Here, the use of the first-person point of view indicates that the audiences of the ST are Indonesian people who belong to Indonesia, so it is used to punctuate that they are local people. On the other hand, the advertiser uses a demonstrative pronoun in the TT to denote Indonesia. It is because the English version of the commercial converts the phrase to be more general since the audiences

of TT are foreign people. The following example of lexical equivalence shows several lines of the commercial's lyrics, which use variant types of pronouns.

(4) ST

Buka mata rasakanlah (1a)

Kehangatan, senyuman, cinta, dan persahabatan (2a)

Mari bergenggam tangan (3a)

Beragam budaya begitu mengagumkan (4a)

TT

Open your eyes, open your mind (1b)

Feel the warmth, see the smile, friendship, and love as what I
feel (2b)

Hold my hand discern with me (3b)

People on the land, they dance and sing (4b)

As seen in the first line of TT, 1b, it uses the possessive pronoun of the third person in an imperative sentence by which this line depicts as if people are asked to do so. Moreover, there is a possessive pronoun of the first person in the TT which makes its audiences described as if they asked to be invited to Indonesia. The commercial

then uses third person plural in the fourth line of TT, 4b, in order to highlight that the audiences of TT are foreign people who do not belong to Indonesia. The use of several pronouns is intended that the TT of commercial functions to be more dialogic in order to communicate persuasion to the text receivers than the ST does. Therefore, the lexical equivalence of lexical choice and the use of pronouns convey non-equivalence. Based on Reiss in Romanenko (2014), these evidences are in accordance with the semantic meaning of both texts that the TT is more persuasive than the ST people since it used first person pronoun which can be used to show authority or ownership.

3.1.3 Grammatical Features

There are some lines of the lyrics that are syntactically different. It means that shifting occurs in the syntactic level of the translation.

(5) ST

Kehangatan, senyuman, cinta, dan persahabatan (2a)

Mari bergenggam tangan (3a)

TT

Feel the warmth, see the smile, friendship, and love as what I feel (2b)

Hold my hand, discern with me (3b)

The noun phrases in the second line of Indonesian lyric are converted into verb phrases in the English lyric. Moreover, we can see that the sentences in the TT of commercial are equipped with a compound sentence that creates more lexical items and makes the sentences do not look simple. Shifting in the syntactic level also happens in the following lines:

(6) ST

Keelokan alamnya oh sungguh mempesona (5a)

Indahnya negeriku (6a)

TT

It is a beauty of nature among the colours of heaven (5b)

This is a wonderful place (6b)

In this case, the syntactic patterns of both sentences are different in which the syntactic complexity of the ST is less than the TT. Thus, the TT of commercial accommodates persuasiveness since sentences with complex syntactic pattern can accommodate persuasion in the psychological feeling of the audiences (Lowrey, 1998). He further states that the audiences' ability to process the information within advertisements are decreased when the advertisements use complex sentences, therefore the Indonesian version of Pesona

Indonesia commercial does not use complex sentences for it contains factual condition and information about Indonesia. Furthermore, states by Vaičėnonienė (2006) that grammatical features within advertisement are needed in order to achieve the unity, continuity, and fluency in which the use of adjectives, adverbs, and verbs in the advertisement play an important role. Since the commercials do not use any adverbs, therefore the writers only focus on several lines which concentrate on the use of adjectives and verbs.

(7) ST

Indahnya negeriku (6a)

Kucinta, aku terpana (7a)

Pesona Indonesia (8a)

TT

This is a wonderful place (6b)

I feel loved, I feel wonderful (7b)

Wonderful Indonesia (8b)

In the lines 6a – 8a of the ST, there are several adjectives in Indonesian which are translated into the same word in English. For example, the adjective wonderful. According to the Oxford Living Dictionary, wonderful means Inspiring delight, pleasure, or admiration;

extremely good; marvelous. The producer of the commercial thus wants to stimulate the curiosity of the TT's audiences by giving a more imaginary word than the adjective of beautiful, stunning, and fascinating. Moreover, the word wonderful is repeated three times, Shi (2010) argues that repetition in the advertisement is necessary in order to create persuasion feeling. The second example of grammatical features shows the application of the verb. In this case, the verb form used within the text correlates its sentence structure. In the ST, there are seven lines of active sentences and one line of the passive sentence. On the other hand, the lyric of TT only uses active sentences. Thus, the form of the verb which generally used is an infinitive verb in both ST and TT. Consider the lyric below:

(8) ST

Kucinta, aku terpana (7a)

TT

I feel loved, I feel wonderful (7b)

The seventh line in the ST is a passive sentence, in contrast, the TT is in a form of an active sentence. The active sentence means that the person is doing an action, meanwhile passive sentence means that the person is being acted. In this context, the audiences of ST, who are Indonesian indicate that they love and get stunned of Indonesia while the audiences of TT, foreign people, are described that they can feel the affection of Indonesian people in order to emphasize

persuasiveness of the commercial. The grammatical feature of the ST and TT are relatively different, that the TT is more complex than the ST. The. In addition, the ST contains a passive sentence, meanwhile, the TT only contains active sentences. Hence, these differences are related to the text's function by which the TT embodies more persuasion features.

3.1.4 Stylistic Features

In the case of Pesona Indonesia commercial, there are rhetorical devices applied within the TT. Take a look at the following lines:

(9) ST (Line 1a)

Buka mata rasakanlah

TT (Line 1b)

Open your eyes, open your mind

ST (Line 7a)

Kucinta, aku terpanah

TT (Line 7b)

I feel loved, I feel wonderful

At the beginning and the end of the English version of the commercial, there is the rhetorical device of parallelism used in these lines. Dubovičienė and Skorupa (2014) state that parallelism in advertising language creates a balanced flow of ideas that can be employed as a tool for persuasion because it uses repetition. Hence, the TT of the commercial is intended to appeal the emotions of the audiences in order to persuade and encourage them to buy the product. This evidence emphasizes further that the TT of the commercial was made to be more communicative towards the audiences, as stated by Shi (2010) that repetition is one of the strategies in advertising translation in order to embellish the advertisement. Figurative languages are also included as stylistic devices. In the fourth line of the TT, the commercial demonstrates the Indonesian culture indirectly. Otherwise, it uses more aesthetic language in order to stimulate communication event with the audiences. In addition, both versions of the commercial try to convey the culture in Indonesia by showing the motion of several tribes in Indonesia who are dancing. In this context, the commercials implicitly reflect that dancing and singing are cultures, as claimed by UNESCO in the international conference of intercultural dialogue, that all countries have dance and song as their cultures.

(10) ST

Beragam budaya begitu mengagumkan (4a)

Keelokan alamnya oh sungguh mempesona (5a)

TT

People on the land, they dance and sing (4b)

It is a beauty of nature among the colours of heaven (5b)

Furthermore, the TT of commercial uses more figurative language than the ST. Figurative language of imagery is applied in the fifth line of the English version of the commercial by which the sentence of this line represents Indonesia's culture. Figurative language then is used in the sixth that the word heaven is the imagery of Indonesia's nature that is intended to liken the fascination of Indonesia's nature with heaven since heaven is believed by most people in every country as a beautiful place where we can find peace and joy. The word heaven, which describes the beauty of Indonesia is a technique which can attract and encourage the customers to buy the products.

3.2. Extralinguistic Instruction Criteria

3.2.1. Situation

The situation of ST is a commercial advertisement broadcasted on television and YouTube. The visual elements of both ST and TT remain the same, even though the languages are different. This occasion is caused by the purpose of translating the commercial by which the SL is the Indonesian language since the receivers of the ST

are Indonesian people, whereas the TT is intended for international people, so that the TL is the English language for English is considered as an international language. Based on Ricoy (2007), using the English language as the language of TT is one of the indications that the text merges the local phenomenon into a more global phenomenon. Besides, the similarity of the visual elements also implies that the commercials accentuate the global phenomena in order to be accepted by international people.

3.2.2 Subject Field

The subject field of the ST is an informative text, whereas the TT is more persuasive. Both versions of the commercial thus provide information about Indonesia's tourism objects in order to persuade people to see and to visit them.

3.2.3 Time

The original version of the commercial, Pesona Indonesia, started airing in 2009 when Indonesia's tourism branding tagline was known as Visit Indonesia Year. At that time, the tourism visit data showed that tourism visit numbers increased by only 5% in 2010, and Indonesia was still below other several Southeast Asian countries. In addition, according to Cahyadi and Gunawijaya (2009), Indonesia's

tourism trend in 2009 was heritage tourism which concerns with the natural and cultural heritage of Indonesia, as shown in the fifth and sixth lines of the Indonesian lyric.

(11) ST

Beragam budaya begitu mengagumkan (4a)

Keelokan alamnya oh sungguh mempesona (5a)

These lines describe the cultural and natural condition of Indonesia, which indicate that culture and nature are being emphasized in the Indonesian version of the commercial for they are shown within the lyric of the commercial. Compared to the English version of the commercial, Wonderful Indonesia started airing in 2011 when the tourism visit data increased significantly, especially foreign tourists, in which it increased up to 10% (Indah, 2012). Moreover, in 2011, the government of Indonesia changed the tagline of Indonesia's tourism into Wonderful Indonesia and its trend became responsible for tourism marketing. As we know that the previous timeline was Visit Indonesia Year, by which it can be assumed that the government of Indonesia demanded people to visit Indonesia. Meanwhile, Wonderful Indonesia tagline suggested people to firstly think about how wonderful Indonesia is, in order to attract them to come. In addition, the tourism marketing trend led to the intention of translating the TT to become more persuasive than the ST for it started being commercialized.

3.2.4 Place

The Pesona Indonesia commercial is broadcasted in Indonesia, in which the cultural aspects of Indonesia cover languages, religion, arts, architecture, and food (Moffatt, 2012). Wonderful Indonesia commercial is broadcasted in Southeast Asian countries, USA, and European countries. Since Indonesia is one of the Southeast Asian countries where the cultural characteristics quite similar with other Southeast Asian countries, the writers therefore only described the cultural characteristics of western countries. The European Commission had once conducted a word-association experiment of western culture, their experiment found that European people most frequently defined culture in terms of the arts and literature which consist of performance arts (dance, drama, etc.) and visual arts (architecture, painting, art galleries, etc.). Moreover, American countries' cultural aspects include sports, arts, food, lifestyle, religion, languages, philosophy, etc. It is seen there are several universal cultural aspects, for instance, arts. Performance arts of Indonesia traditional dances are shown in the commercial (see Figure 1).

(12) ST

Beragam budaya begitu mengagumkan (4a)

TT

People on the land, they dance and sing (4b)



Figure 1. Figures related to the cultural characteristics

In these parts, it is suggested that the commercials demonstrate cultures in Indonesia by showing performance arts of people who are dancing, singing, and playing instruments. Hence, these parts indicate that the ST and TT of commercial try to generalize the cultural values implied in the commercials by means that international people can still recognize the meaning of the commercials even though it is described implicitly that there are no words denoting culture directly, it is because all countries have traditional dances which are considered as their cultures. Moreover, the commercials also demonstrate the description of Indonesian archipelago by showing the ocean sight of Indonesia in these following scenes below.

(13) ST

Indahnya negeriku

TT

This is a wonderful place

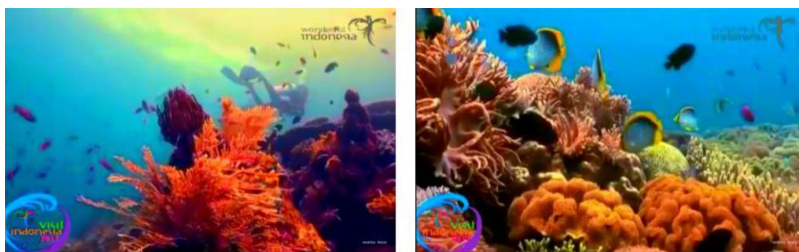


Figure 2. Figures relate to the cultural characteristics

The archipelago is a sea or stretch of water having many islands. Indonesia is considered as the largest archipelago in the world which has an extensive group of islands. This situation influences the visual element of the commercial in which the advertiser depicts Indonesia's ocean sight in order to convey the message that Indonesian is an archipelago when the text states the description about Indonesia. In this sense, the ocean sight can influence international people to get the idea that Indonesia is an archipelago since the visualization of the commercial portrays the conventional meaning. Thus, these two versions of the commercial engage international audiences' understanding in order to be understood by them.

3.2.5 Receiver

The Pesona Indonesia commercial is intended for local people in Indonesia. The Indonesian people are included as eastern people who are described by Wang (2007) that the characteristics of eastern people are more passive and submissive who prefer to be told. These characteristics are in accordance with the text of Pesona Indonesia commercial which contains more facts about Indonesia and uses dialogic language that can be easily understood. The wonderful Indonesia commercial is used to promote Indonesia's tourism objects to foreign people around the world, especially American and Western people, whose characteristics are more assertive and aggressive than Eastern people (Wang, 2007).

(14) ST

Buka mata rasakanlah (1a)

TT

Open your eyes, open your mind (1b)

In this part, there is a striking difference in the translation of feeling into thought. Here, the commercials compare two things that basically are different, so that it is assumed that international people accentuate more thought than feeling. In this sense, feeling means an emotional state or reaction, the feeling is then assumed as sensitivity, which is related to be more passive and submissive as Eastern people's characteristics. On the other hand, mind means the element of a person that enables them to be aware of the world and their experiences, to

think, and to feel; the faculty of consciousness and thought. Here, it suggests that the mind is people's awareness to think, and it is closely related to the characteristics of Western people who are assertive and aggressive.



Figure 3. Figures correspond with the international receivers

(15) ST

Indahnya negeriku

Kucinta, aku terpana

Pesona Indonesia

TT

This is a wonderful place

I feel loved, I feel wonderful

Wonderful Indonesia

We can see that the commercials depict a figure of a foreigner who is represented by western people whose characteristics are highly different with Indonesian people; white skin, tall, and blonde hair. This depiction emphasizes that foreign people around the world are included as the targets of Wonderful Indonesia commercial. In addition, from the lyrics, the ST contains several facts that Indonesia is a country, regarding Indonesia's tourism mission in 2009 was to introduce Indonesia. Then, regarding to another mission of the minister that time in which to awaken the pride of Indonesian people, there is a sentence which implies that Indonesian people love Indonesia by using the pronoun of first-person – I. In contrast, within the TT of commercial, there is no statement which shows that Indonesia is a country, and then the lyric of this part uses the first person singular in order to support the visual images of foreign people. Hence, this depiction is related to the characteristics of the audio media text stated by Reiss in Munday (2013) that the visual element is the supplementary of the spoken text in order to encourage persuasion feeling of the TT's receivers.

3.2.6 Sender

Both ST and TT of commercial were created by Indonesia's Tourism Ministry. At the time *Pesona Indonesia* commercial was made, this ministry was known as the Ministry of Culture and Tourism Indonesia that was led by Mr. Jero Wacik. He proposed several missions of Indonesia's tourism; to introduce tourism destination, to

preserve local cultural value, to enhance the pride of Indonesian people, and to awaken Indonesian people's awareness of their surroundings (Cahyadi and Gunawijaya, 2009). For the next two years, when the Wonderful Indonesia commercial was first published, Indonesia's tourism was under responsible by the minister of Tourism and Creative Economy – Maria Elka Pangestu. She stated that the vision of Indonesia tourism at that time was to improve the welfare of local people and to integrate tourism marketing in order to create a sustainable tourism development by counterpoising the tourists' needs with the protection of social, cultural and environmental resources. The remarkable difference between the visions of both ministers lies in the target people, by which the targets of Indonesia's tourism in 2009 are local people of Indonesia, while the targets of Indonesia's tourism in 2011 are domestic and international tourists.

3.2.7 Affective Implications

Both commercials consequently attempt to encourage the audiences to visit Indonesia, which means that the primary implication of the advertisement is to persuade people. Furthermore, it is assumed that the Indonesian version provides more information about Indonesia that is used to introduce Indonesia around the world. Meanwhile, the English version is more communicative which is assumed that the English version is intended to attract foreign people to come to Indonesia. As the result of making the other version of Pesona Indonesia commercial, it has an implication in the tourism visit data. In

2010, the tourism visit number only increased 5%, and then in 2011, the tourism visit number in foreign tourists sector increased significantly up to 10%, by means that the TT of commercial implicates more effectively than the ST.

3.3 Internationalization

From the language itself, the language of ST was transferred into English in the TT, which means that the commercials attempt to merge all languages in order to be understood by people around the world. This condition is in coherence with the principal of internationalization that the internationalized advertisements can handle multiple languages by generalizing the product advertisement using the English language (Dulupcu et al., 2005). In this case, the language of the text is closely related to the intralinguistic instruction criteria by which there are adjustments in the TT from all criteria, namely semantic equivalence, lexical equivalence, grammatical features, and stylistic features. These adjustments are necessary in order to standardize the elements of advertisement for people whose characteristics and cultural background are diverse.

It has been discovered that semantic equivalence reveals that the meaning of both texts are far from equivalent because their underlying meanings implied within the content and point of view of the texts are made to be different. These differences are in accordance with the term of internationalization which concerns with the functionality of the

target text (Munday, 2008), which means that the intention of translating the text into English is different with the purpose of the Indonesian text. However, Ricoy (2007) states that in order to promote global products, internationalization strategy is more prevalent than localization strategy, because it can create a communicative event as well as to avoid ambiguity and obscurity. Hence, the receivers of both ST and TT can still recognize that the main goal of the text is to promote Indonesia's tourism objects by giving information about Indonesia.

Lexical equivalence is another intralinguistic instruction criteria which is affected by internationalization, in which the lexical choice of the text, especially the pronouns, emphasizes that the receivers of the TT tend to be more general and diverse than the ST's receivers. This diversity is seen from the use of third person pronouns in the TT which implicitly denotes that the receivers come globally from around the world. According to Russo (1993), internationalization requires a user interface knowledge in order to communicate and to increase the awareness of the audiences. Since the audiences of the TT are people around the world who are considered to be heterogeneous, the TT applies internationalization strategy by using third person point of view in order to be more neutral.

The following intralinguistic instruction criteria which are affected by internationalization is grammatical features. The grammatical features of the use of the verb in the ST and TT are generally the same, but when it comes to the adjective and syntactic

patterns used within both texts, they are somewhat different. The grammatical features of the ST function to describe the tourism of Indonesia. On the other hand, the grammatical features of the TT tend to arouse the persuasion feeling of the text. The grammatical features are similar to the semantic equivalence of the text that some changes are caused by the functionality of the text. In this context, the functionality of the advertisement leads to the application of internationalization.

Stylistic features of the text are also affected by internationalization that the stylistic features used within the ST and TT support the ideas and purposes of both texts. Internationalization is a creation of a new product which is culturally neutral. In this sense, the advertiser tries to package the TT of commercial to be more persuasive than the ST, without changing the essential meaning of the text itself. Besides, the advertiser also tries to package the TT to be more general and neutral for international people, therefore the TT contains less information of tourism in Indonesia than the ST does, since the main purpose of the text is to persuade foreign people to come to Indonesia. Moreover, internationalization is also applied to the extralinguistic instruction criteria. The application of internationalization is represented on the time, place, receiver, and sender of the texts. Time is the first extralinguistic instruction criteria which is affected by internationalization that the time is related to Indonesia's tourism condition and branding strategy. At the time when the TT of commercial was first published, the government started to internationalize the commercial by using English as well as the

branding tagline which became Wonderful Indonesia, the English version of Pesona Indonesia, as internationalization demands global product to convert the regional phenomena into the global phenomena (Anastasiou and Schaler, 2010).

The place is another extralinguistic instruction criteria which is affected by internationalization that the marketplace of the TT is global nations, meanwhile, the marketplace of ST is Indonesia. The international product has to be culturally neutral as possible by any culture-specific characteristics. The cultural value is implied in the non-verbal elements of the advertisement that the producer of the advertisement refers to make it neutral. For instance, there are depictions of dances in order to denote culture in Indonesia for as claimed by UNESCO that all countries have dances as their cultures, and also the portrayal of ocean sight in order to represent archipelago. Therefore, people from different countries who see the English version of Pesona Indonesia commercial will get to know that dancing is a culture in Indonesia and Indonesia is an archipelago since the TT of commercial is being internationalized, so that it can be accepted and understood by people around the world.

The receiver seems to be the most problematic extralinguistic instruction criteria. Reiss argues that the receiver of the text is the most remarkable extralinguistic instruction criteria to determine the purpose of translating the text (Lagakou, 2012). In this case, the cultural value which is embedded in the receivers' everyday life can affect their feelings toward the commercials. Russo (1993) stated that the

designers of the international product have to be aware toward cross-cultural differences. Here, the cultural context is closely related to the people's characteristics and personalities. In the discussion section of the receiver, it shows that the commercial applies the terms of internationalization since it embeds the characteristics of foreign people within the English version of the commercial.

The other extralinguistic instruction criteria which are affected by internationalization is the sender. The sender of ST focused more on Indonesian local people to maintain their environment, so that foreign people will be interested to visit Indonesia's tourist destinations. In contrast, the sender of TT wanted to embrace wide community, including foreign people, to visit tourism destinations in Indonesia. In addition, the goal of the minister in 2011 was to commercialize the tourism objects in Indonesia. Therefore, the commercial was created into two versions in which the Indonesian version provides information about Indonesia in order to emphasize the belonging sense, meanwhile, the English version is intended to reach more people and persuade them to experience the wonderfulness of Indonesia.

Internationalization also occurs in the other aspect of the visual element. Internationalization is considered as the production process, started with product design and ended up with product support (Kumhyr et al., 1995). In this commercials, the visual elements of both versions are the same which means that the producer of the commercial tries to generalize the visual elements of the commercial as well, so that it becomes recognizable for all audiences of the

commercials. Moreover, Dulupcu et al. (2005) argued that in terms of internationalization, it is not necessary to require redesign the product for it tries to handle the cultural conventions. Hence, this commercial is internationalized in order to be accepted by people whose cultural background are different.

The terms of internationalization which is applied within all aspects of Pesona Indonesia commercial corresponds to the production process which covers product design and product support. The product design correlates with the visual elements which can be seen by the receivers through the advertisement in which the visual elements of international advertisement have to share many common features (Costales, 2012). The language used of the advertisement then correlates with the product support since the language of the advertisement has to be understood by the receivers in order to make the advertisement become communicative. In order to appeal communication with the receivers, the advertisement agencies have to consider the language of the text's receivers. Therefore, Pesona Indonesia commercial uses international language in the international version of this commercial.

4. CONCLUSION

This study aims to describe the characteristics of the Indonesian and English versions of Pesona Indonesia commercial based on Reiss' intralinguistic and extralinguistic criteria and to identify the application

of the internationalization translation strategy in Pesona Indonesia commercial. Based on the discussion throughout the thesis, it attained that among the intralinguistic instruction criteria of the text, both ST and TT are not equivalent by the meanings nor by the lexical choices. Besides, the grammatical and stylistic features of the sentences in the ST and TT are also different. From the extralinguistic instruction criteria, three criteria are the same and four criteria differ. The criteria which remain the same are the situation, subject field, and affective implications. In contrast, the criteria which change from the ST and TT are time, place, receiver, and sender. These differences are ruled by the observance of functional translation theory of *skopos*. This adjustment corresponds with the goal of the text, by which the ST of commercial is to give information for Indonesian people who are expected to promote Indonesia for foreign people. On the other, persuasiveness is the goal of the TT in which the targeted market are foreign people who are expected to visit Indonesia.

Moreover, the second question is about the application of internationalization within Pesona Indonesia commercial which is investigated through the intralinguistic and extralinguistic instruction criteria of the commercials. From the intralinguistic instruction criteria, internationalization is applied in the English version of Pesona Indonesia commercial since it uses the English language. In addition, there are adjustments occur within the intralinguistic instruction criteria in order to be accepted by international people. These adjustments correspond with the extralinguistic instruction criteria which cover the time of publication, place of publication, and then the

sender and receiver's characteristics. In addition to the intralinguistic and extralinguistic instruction criteria, the appearance or non-verbal elements of the commercials which are the same, is also an indicator that internationalization is applied within the commercials for it emphasizes the standardized value for people in general.

Finally, this is a beneficial study that provides the description of the functional theory of translation, which explains that different purposes of the advertisement can affect the translation procedures of the advertisement. Furthermore, the writers expect that the study caters the needs of society for the advertisement agencies, specifically for the agencies of international products in order to persuade people to be the consumers of the products.

However, this thesis transmits several elaborations for further studies in the translation field, specifically the study of functional translation and internationalization. The first aspect which can be elaborated more is the study of functional translation theory or *skopos*, because this theory can also be used in the study of other text typologies, such as novels, newspaper articles, and academic texts. The second aspect which needs to be explored further is internationalization, regarding that this strategy keeps being elaborated in the age of GILT (Globalization, Internationalization, Localization, and Translation).

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Appendices

Appendix 1

The Lyric of Source Text

Buka mata rasakanlah

Kehangatan, senyuman, cinta, dan persahabatan

Mari bergenggam tangan

Beragam budaya begitu mengagumkan

Keelokan alamnya oh sungguh mempesona

Indahnya negeriku

Kucinta, aku terpana

Pesona Indonesia

Appendix 2

The Lyric of the Target Text

Open your eyes, open your mind

Feel the warmth, see the smile, friendship and love as what I feel

Hold my hand, discern with me

People on the land, they dance and sing

It is a beauty of nature among the colors of heaven

This is a wonderful place

I feel loved, I feel wonderful

Wonderful Indonesia

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