

TRANSLATION TECHNIQUES IN BILINGUAL BEAUTY PRODUCT ADVERTISEMENTS

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Abstract

The growth of the beauty industry has led to the increased use of bilingual advertisements to reach a broader audience. However, the differences in cultural and linguistic contexts between the source and target languages of the advertisements often lead to shifts in meaning. In this context, it is the translator's responsibility to act as a bridge to fill this gap. This research aims to identify and analyse the translation techniques used in bilingual beauty product advertisements and to examine how these techniques reflect translation equivalence. This research employs a qualitative method using the theory of translation techniques by Molina and Albir (2002) and the concept of translation equivalence by Nida and Taber (1969). The data were collected from bilingual beauty product advertisements sourced from the official YouTube channel of Maybelline New York. Data were collected through documentation and note-taking techniques and then analysed by comparing English and Indonesian subtitle transcripts to identify the applied translation techniques and the type of equivalence achieved. The results were presented with a formal method through the use of table and informal method to describe the analysis. The findings revealed that eleven out of eighteen translation techniques were used, discursive creation, borrowing, linguistic compression, modulation, amplification, literal translation, linguistic amplification, reduction, transposition, adaptation, and generalization. The application of these techniques primarily achieved dynamic equivalence. Meanwhile, formal equivalence was achieved when the source and target language structures closely aligned.

Keywords: Translation Techniques, Bilingual Advertisement, Translation Equivalence, Beauty Product

Abstrak

Pertumbuhan industri kecantikan telah mendorong penggunaan iklan bilingual untuk menjangkau audiens yang lebih luas. Namun, perbedaan konteks budaya dan linguistik antara bahasa sumber dan bahasa target seringkali menyebabkan pergeseran makna. Dalam konteks ini, tugas penerjemah adalah bertindak sebagai jembatan untuk mengisi kesenjangan tersebut. Penelitian ini bertujuan untuk mengidentifikasi dan menganalisis teknik terjemahan yang digunakan dalam iklan produk kecantikan bilingual, serta mengeksplorasi bagaimana teknik-teknik tersebut mencerminkan kesetaraan terjemahan. Penelitian ini menggunakan metode kualitatif dengan mengacu pada teori teknik terjemahan oleh Molina dan Albir (2002) dan konsep kesetaraan terjemahan oleh Nida dan Taber (1969). Data dikumpulkan dari iklan produk kecantikan bilingual yang bersumber dari kanal *YouTube* resmi *Maybelline New York*. Data dikumpulkan melalui teknik dokumentasi dan *note-taking*, kemudian dianalisis dengan membandingkan transkrip subtitle bahasa Inggris dan Indonesia untuk mengidentifikasi teknik terjemahan yang diterapkan dan jenis kesetaraan yang dicapai. Hasil penelitian disajikan dengan metode formal melalui penggunaan tabel dan metode informal untuk mendeskripsikan analisis. Temuan menunjukkan bahwa sebelas dari delapan belas teknik terjemahan digunakan, yaitu: *discursive creation*, *borrowing*, *linguistic compression*, *modulation*, *amplification*, *literal translation*, *linguistic amplification*, *reduction*, *transposition*, *adaptation*, and

generalization. Penerapan teknik-teknik ini secara utama mencapai kesetaraan dinamis. Sementara itu, kesetaraan formal tercapai ketika struktur bahasa sumber dan target saling selaras.

Kata Kunci: Teknik Penerjemahan, Iklan Dwi Bahasa, Kesetaraan Terjemahan, Produk Kecantikan

1. Introduction

With the rapid growth of beauty industry, particularly via online platforms, the significance of effective advertising for beauty industry has increased. Advertising products through online media can broaden the scope of product recognition to a vast audience. In today's globalized world, where online media are accessible to users worldwide, it is believed that enhancing the marketing language through advertising a product can significantly boost its recognition. Advertising is an essential distribution channel for businesses looking to effectively promote their products across a wide range of cultural contexts. In order to broaden its customer base, the beauty industry has been employing bilingual advertising strategies. However, when translated into the target language, a slogan or product description written in source language might have certain connotations or associations that are not present in the target language. For this reason, translators are required to carefully modify words used in advertisements to align them with the expectations of targeted consumers while still preserving the identity of the brand.

The translation process in advertising also requires understanding of the target market's cultural differences and language preferences. Translating advertisements involves more than just converting the language, it also involves adapting the message to fit the culture of the target audience. Every region has its different ways of expressing ideas or concepts, there are cultural and linguistic characteristics unique to each nation, and advertisements frequently incorporate elements familiar to people in their everyday lives. By the fact, advertising operates within a particular social and cultural framework, in which communication is influenced by the audience's knowledge and experience regarding the subject matter.

In this context, it is the translator's responsibility to act as a bridge between the advertisement producer and the target audience. Not only is it necessary for the translator to concentrate on conveying the literal meaning of the message, but they must make sure that the message is under the cultural expectations of the audience they are attempting to influence. According to Sayogie (2009, p. 8) translation is not only about ensuring that the language is accurate but also about ensuring that it is culturally appropriate. Therefore, in advertising, ensuring that messages continue to be effective in a cultural setting to avoid misunderstandings. This is where the translation techniques developed by Molina and Albir (2002) come into play. Molina and Albir (2002, p. 509) describe translation techniques as discursive and contextual procedures that function within a text to ensure translation equivalence. Since these techniques adapt to different textual and communicative needs, they can also be applied in advertising to help maintain meaning and cultural relevance. Furthermore, as discussed by Panou (2013, p. 1) equivalence has been a central concept in translation studies, closely linked to both the definition and practice of translation. Since in advertising, the way a message is delivered can be as important as the content itself, maintaining equivalence becomes essential to ensure that the meaning, style, and cultural impact of the source text are effectively carried over into the target text. The translation must keep to the local accepted standards, this includes considerations of language style, the use of slang, and the interpretation of words with multiple meanings in specific cultures.

A significant number of research has been conducted on translation techniques and the equivalence of translation in different media. On the other hand, there is still limited focus on the specific translation techniques used in bilingual beauty product advertisements and how these techniques reflect translation equivalence when transferring messages from English to Indonesian. This identifies a research gap that this study seeks to fill by identifying and analysing the translation techniques applied in bilingual beauty product advertisements and examining how these techniques achieve translation equivalence. This research aims to contribute new insight of how translation techniques influence meaning transfer and message clarity in bilingual advertisement.

2. Methodology

2.1. Data source

The data sources of this research are bilingual beauty product advertisements, especially makeup items. Each advertisement was presented in two video formats, the source language is presented in

English, and the target language is presented in Indonesian. This study selected advertisements that were initially in English but also available in Indonesian. These advertisements were taken from official YouTube channels of Maybelline New York. The data in this study came from the transcripts of advertisement subtitles in English and Indonesian.

2.2. *Method and Techniques of Collecting Data*

This study is library research. The data collection methods employed in this study are documentation and note-taking techniques. The data collection process involves several steps, which are watch and observe the advertisements, followed by an intensive and careful transcript the subtitles in both English and Indonesian to ensure a comprehensive understanding of the script. Third, present the transcript of data in a table format, underlining the words, phrases, or sentences in both the source and target languages to facilitate data analysis. The final step involves classifying the data according to eighteen translation techniques outlined by Molina and Albir (2002) and translation equivalency by Nida and Taber (1969)

2.3. *Method and Technique of Analyzing Data*

The data collected were analysed using a qualitative method. This research involves analysing data through comparative methods and providing a descriptive explanation. The data analysis was based on the translation techniques theory proposed by Molina and Albir (2002) and translation equivalence by Nida and Taber (1969). In analysing the advertisements, the data in English and Indonesian transcript were written in a table. Further, the data were compared to determine the translation techniques used. The last step was describing the results according to the theory used to analyse the data.

3. Finding and Discussion

3.1. *Finding*

Following the aims of the study presented formerly, the results have successfully identified the techniques applied to bilingual beauty product advertisements. Upon thorough collection and analysis of the data using the eighteen translation techniques proposed by Molina and Albir (2002), it was determined that only eleven techniques were applied in five bilingual beauty product advertisements. The techniques that were identified are shown in the table below:

Table 1. Translation Techniques Employed in Advertisements

NO	TRANSLATION TECHNIQUES	AMOUNT	PERCENTAGE
1.	Discursive Creation	5	17.86%
2.	Borrowing	3	17.86%
3.	Linguistic Compression	3	10.17%
4.	Modulation	3	10.17%
5.	Amplification	3	10.17%
6.	Literal Translation	2	7.14%
7.	Linguistic Amplification	2	7.14%
8.	Reduction	2	7.14%
9.	Transposition	2	3.57%
10.	Adaptation	2	3.57%
11.	Generalization	1	3.57%
Total		28	100%

From a total of the 28 data entries analysed, discursive creation and borrowing was found to be the most frequently applied technique, occurring five times and accounting for 17.86% of the data. Techniques such as borrowing, linguistic compression, modulation, and amplification appear three times each

(10.71%). Meanwhile, literal translation, linguistic amplification, reduction, transposition, and adaptation are each observed twice (7.14%), and generalization is identified once (3.57%), showing limited use of these techniques in the data.

Furthermore, in line with the second objective of the research, the data analysis reveals that translation equivalence has been achieved by applying these techniques. According to the theory of translation equivalence by Nida and Taber (1969), the data demonstrate the presence of both formal and dynamic equivalence. The data also show that dynamic equivalence is the primary means of achieving equivalence, with the focus being on preserving the intended meaning and communicative effect of the advertisement rather than reproducing the same linguistic form. By contrast, formal equivalence is found in cases where the source and target language structures and meanings are closely aligned, requiring minimal adjustment. Therefore, each technique produces a translation that is natural, accurate, and impactful for the target audience while reflecting the original message of the source text.

3.2. Discussion

This section presents data acquired from bilingual beauty product advertising, using the theory of translation techniques by Molina and Albir (2002) and translation equivalence theory purposed by Nida and Taber (1969) to assess data equivalency. Following the identification and analysis of the translation techniques applied by the translator, each data point is further evaluated based on its translation equivalency, which is divided into two categories, dynamic equivalence and formal equivalence. The following discussion elaborates on selected examples to illustrate how these techniques and types of equivalence are reflected in the transcript of subtitle in bilingual beauty product advertisements.

3.2.1 Discursive Creation

SL: Lash impact goes sky high

TL: maskara viral dari Amerika

This data was obtained from Lash Sensational Sky High Mascara advertisement from Maybelline New York, a mascara designed to enhance lash appearance. The source language version emphasizes its extreme lash impact, offering limitless length and volume from every angle. The target language presents it as a waterproof mascara that delivers extra length and thickness without the need for false eyelashes. The advertisement highlights the product's effectiveness, volumizing effect, and its ability to create dramatic eyelash with a single product.

The phrase 'Lash impact goes sky high' from the source language is translated into '*maskara viral dari Amerika*' in the target language. The translation technique used in this translation is discursive creation, a technique where the translator replaces the original phrase with translation that does not have a direct linguistic equivalence but conveys a message that temporarily fits the context. Instead of maintaining the original message of the source language phrase, the target language focuses on a different aspect of the product. The source language 'Lash impact goes sky high' in this advertisement is meant to highlight the dramatic effect of the product. According to the Cambridge Dictionary, Sky high means at a very high level or extremely high, often used to indicate something reaching an extreme degree. In this context, 'sky high' suggests extreme lash length, while 'lash impact' implies that the mascara creates an effect on the lash. The source language phrase, therefore, focuses on the performance of the mascara, particularly its ability to lengthen and enhance lashes. However, the target language '*maskara viral dari Amerika*' shifts the translation message and structure entirely. Instead of describing the product's effect on lashes, it highlights that the product is popular and comes from America. This means that the translation does not preserve the original message of 'sky high' or the concept of 'lash impact.' Instead, it reinterprets the message. This difference suggests that the translator aimed to adapt the message rather than provide a literal translation. Since the target language phrase is entirely different from the source language and emphasize the different aspect of the advertisement, the translation technique used here is discursive creation. Instead of preserving the message on source language, this

translation introduces a new point of view with a temporary message that fits the context.

Based on the theory of translation equivalence purposed by Nida and Taber (1969), the translation above illustrates dynamic equivalence. In this case, the source language refers to a dramatic lash enhancement, meanwhile the target language represents the virality and origin of the product. This message shift does not maintain the content of the source language and form new phrase that has different emphasize. The use of 'viral' indicates popularity, while '*dari Amerika*' indicates a sense of prestige attachment. These new elements are not equivalent to the 'lash impact' or 'sky high', but they serve to attract and persuade the target audience in a way that the original metaphor might not have done. This reflects the translator's effort to fulfill the persuasive function of the advertisement. Although the form and literal meaning are lost, its communicative effects are retained, which makes the message remain engaging in the target audience. Therefore, equivalence is achieved not through form or meaning of the translation, but through the functional effect of the message in which what Nida and Taber (1969, p. 24) describe as striving for an equivalence of response rather than equivalence of form.

3.2.2 Borrowing

SL: Waterproof

TL: Waterpfoof

This data was obtained from the advertisement of Tattoo Liner 48HR Pen from Maybelline New York, an eyeliner product formulated for long-lasting wear. The source language advertisement emphasizes its black ink intensity in just one stroke, with waterproof and smudge-proof features, and 48-hour durability. The target language advertisement presents it as the number one eyeliner brand in Indonesia, claiming it enhances eye appearance easily, while maintaining its waterproof and smudge-proof benefits. The advertisement highlights the product's intensity, ease of application, and long-lasting performance.

The data indicates the use of borrowing as a translation technique, where a word from the source language is directly incorporated into the target text without modification. According to the Cambridge Dictionary, 'waterproof' is defined as 'not allowing water to go through' (Cambridge Dictionary, n.d.). Additionally, RMS Beauty (2024) explains that 'waterproof formulas typically contain ingredients that help them adhere to the skin and resist water exposure, whether from sweat, humidity, or a few laps in the pool'. In cosmetics, this means that waterproof products are designed to maintain their effectiveness even when exposed to water. The translation technique used here is borrowing, where the English term 'waterproof' is directly used in the Indonesian translation without adaptation. This word is commonly used in beauty product advertisements, as 'waterproof' is widely understood by target audience, rather than the use of possible Indonesian translation, such as '*tahan air*,' especially within the context of makeup and cosmetics. The term 'waterproof' also more compact than potential Indonesian equivalents such as '*tidak luntur saat terkena air*' or '*tahan air dalam kondisi tertentu*'.

The translation equivalence reflected in the use of 'waterproof' in both the source language and target language exemplify formal equivalence. The word is transferred without modification, maintaining its original form and meaning. Since 'waterproof' is already widely recognized in the target audience, the borrowed word does not hinder comprehension and allows the translation to maintain both linguistic accuracy and communicative clarity. This reflects formal equivalence, whereby the translator retains the source term to maintain its specific function and the use of familiar terminology in the target language.

3.2.3 Linguistic Compression

SL: Plus volume

TL: *Tebal*

The phrase 'Plus volume' appears in the Maybelline Lash Sensational Sky-High Mascara advertisement, which emphasizes the mascara's ability to enhance both length and thickness of eyelashes. According to the Oxford Dictionary, 'Plus' means having an additional or extra quality or

amount, while 'volume' as defined by the Cambridge Dictionary refers to the amount of space something takes up or the degree of thickness or fullness, especially in hair or eyelashes. In the target language, it is translated into '*Tebal*'. As defined in the Kamus Besar Bahasa Indonesia (KBBI), the Indonesian word '*Tebal*,' means '*berukuran besar atau lebar ke arah bidang yang berlawanan*,' which translates to 'having a large thickness or density.' The original English phrase consists of two words, whereas the Indonesian translation sums it into one. From this comparison, 'plus volume' suggests an increase in thickness or fullness, which '*Tebal*' alone already implies. The word 'Plus' is redundant in this context, as '*Tebal*' already expresses thickness or density without needing additional clarification. This reduction removes the explicit mention of 'Plus' while still conveying the key aspect of increased thickness of the eyelashes.

The translation technique applied in this data is linguistic compression, which involves condensing the original text into a shorter form without losing its intended meaning. This technique is commonly used in subtitling as described by Molina and Albir (2002, p. 510) where space is limited and concise wording is crucial to maintain readability and impact. The phrase 'plus volume' is translated to '*Tebal*', effectively preserving its meaning while making the translation more natural in Indonesian.

The translation of 'Plus volume' into '*Tebal*' reflects dynamic equivalence, where the focus is to convey the intended meaning of the source language rather than maintaining the exact form and content in the source language. Even though the phrase is reduced, the essential concept of thickness remains intact. This approach aligns with dynamic equivalence, because it ensures that the target audience receive the same communication value in a more natural and idiomatic form. This decision supports the idea that equivalence should be measured by the effect on the receptor audience, as emphasized by Nida and Taber (1969, p. 24), who state that "the focus of attention in dynamic equivalence is the response of the receptor. The choice of '*Tebal*' preserves the translator's intended message while also meeting the language standards and familiar wording for the target audience.

3.2.4 Modulation

SL: Made to keep the body going

TL: *PD di momen apapun*

This data was obtained from the advertisement of Super Stay Matte Ink from Maybelline New York, a liquid lip cream known for its long-lasting matte finish. The source language advertisement highlights its saturated matte colour, up to 16-hour wear, no-transfer formula, and availability in more than 25 shades. The target language advertisement describes it as the number one lip cream on e-commerce, featuring 30 shades, transfer-proof quality, and the confidence it provides for any occasion. The advertisement focuses on the product's long-lasting colour, bold appearance, and smudge-free performance, making it suitable for both daily wear and special events.

In the source language of the advertisement highlights the product's durability and longevity, employing phrases such as 'made to keep the body going,' which implies that the product is designed to endure throughout a busy, active day. The Indonesian version promotes the same product by emphasizing emotional and social confidence, employing phrases such as '*PD di momen apapun*' (confident in any moment). This translation shows the application of the modulation technique. Molina and Albir (2002, p.131) define modulation as a translation technique that involves the change of the point of view, perspective, or cognitive category in relation to the source text. The source language highlights physical stamina and endurance, employing the phrase 'keep the body going' to imply energy, movement, or sustained activity throughout the day when utilizing the product. The target language modifies the perspective by conveying the message with fosters emotional and social confidence, as opposed to emphasizing physical endurance. The shift in cognitive categorization from physical to emotional represents modulation techniques, where the idea of the product offers lasting support for consumers to maintain their best self throughout the day is preserved but expressed in a different manner. This technique also corresponds with Vinay and Darbelnet's (1995, p.246) definition of modulation as a variation of the form of the message, obtained by a change in the point of view, which

allows translators to preserve naturalness and idiomatic flow in the target language. By shifting from the concept of physical function (keep the body going) to the socially desirable attribute of self-confidence in various situations (*PD di momen apapun*), the translator successfully adapts the intent of the advertisement particularly in a beauty product context where confidence is a more resonant value than physical stamina.

In terms of translation equivalence, this example reflects dynamic equivalence. Nida and Taber (1969, p.12) define dynamic equivalence as the degree to which the receptors of the message in the receptor language respond to it in a manner that is substantially the same as that of the receptors in the source language. While the exact wording and imagery are not maintained, the phrase still serves its purpose of emphasising the product's support for daily performance. The translated message evokes a similar emotional and persuasive response from the target audience, despite the difference in the structure.

3.2.5 Amplification

SL: From Maybelline New York

TL: *Baru dari* Maybelline New York

This data was obtained from the advertisement for Tattoo Liner 48HR Pen from Maybelline New York, an eyeliner product formulated for long-lasting wear. The source language advertisement emphasizes its black ink intensity in just one stroke, with waterproof and smudge-proof features, and 48-hour durability. The target language advertisement presents it as the number one eyeliner brand in Indonesia, claiming it enhances eye appearance easily, while maintaining its waterproof and smudge-proof benefits. The advertisement highlights the product's intensity, ease of application, and long-lasting performance.

In the source language, the phrase 'From Maybelline New York' functions as a brand attribution or origin marker. It provides a neutral reference to the product's origin without adding descriptive language. However, in the target language, this phrase is translated as "*Baru dari* Maybelline New York," where the word *baru* (new) is added. This word is not explicitly present in the source language but is introduced in the target language, creating additional information. According to Molina and Albir (2002, p. 510), amplification refers to the introduction of details that are not present in the source text. In this case, '*baru*' provides additional information that emphasizes the novelty of the product in the target language. Although the concept of 'new' appears elsewhere in the source language (e.g., 'new tattoo liner 48 hours'), it is not embedded in the phrase 'From Maybelline New York'. Therefore, its presence here is an example of amplification.

Using the theory of translation equivalence by Nida and Taber (1969) theory of translation equivalence, this translation demonstrates dynamic equivalence. Instead of preserving the exact lexical structure or limiting the message to what is literally expressed in the source language, the translator prioritizes audience understanding and impact. By including '*baru*', the target language makes the promotional message clearer, particularly when introducing a new product. This adaptation aligns with this theory that equivalence in translation is achieved when the response from the target audience mirrors that of the source language audience in terms of meaning and communicative effect.

3.2.6 Literal Translation

SL: A squeeze of vitamin C brightens

TL: *serum vitamin C mencerahkan*

This data was obtained from the advertisement for Fit Me Fresh Tint from Maybelline New York, a face tint product that combines makeup and skincare benefits. The source language advertisement highlights the product as a two-in-one formula with natural coverage, vitamin C for a brightening effect, and SPF 50 protection, available in five shades. The target language advertisement describes the product as a three-in-one formula that provides natural tint coverage, brightening vitamin C serum, and SPF 50, emphasizing the product's ability to create a fresh and bright look in one step. The advertisement

emphasizes the product's multifunctionality, brightening benefit, and daily protection, making it suitable for daily use.

In the source text, the phrase 'Vitamin C brightens' is used to describe the effect of Vitamin C in skincare, particularly its role in enhancing skin brightness. The phrase is directly translated into the target language as '*Vitamin C mencerahkan*'. The translation technique applied here is literal translation, where each word is translated directly from English to Indonesian without significant modification in sentence structure or meaning. According to the Cambridge Dictionary, 'Brighten' means 'to make something lighter in color or to make someone look happier' (Cambridge Dictionary, n.d.). Similarly, Kamus Besar Bahasa Indonesia (KBBI) defines '*mencerahkan*' as '*membuat lebih terang; menjadikan bersinar*' (KBBI, n.d.). Both words convey the idea of enhancing brightness or radiance. Since 'Brighten' in English and '*mencerahkan*' in Indonesian share the same meaning of making something lighter or more luminous, the translation effectively preserves the original message. Furthermore, the term 'Vitamin C' remains unchanged in the target language. This is because 'Vitamin C' is also a recognized term in Indonesian and is listed in Kamus Besar Bahasa Indonesia (KBBI) with the definition: '*senyawa yang larut dalam air yang berfungsi dalam pembentukan jaringan ikat dan pemeliharaan kekebalan tubuh*' (KBBI, n.d.). Since the term is widely understood in both languages, translating it into an Indonesian equivalent such as '*Asam askorbat*' would be unnecessary and might even make the message less clear or less familiar to the target audience. The use of literal translation is appropriate in this case because both English and Indonesian share a similar grammatical structure for this phrase. The verb 'Brightens' is translated as '*mencerahkan*', which serves as its direct equivalent in Indonesian. This approach ensures that the original message is preserved in a way that remains natural for the Indonesian audience. Literal Translation is commonly applied in advertising when a phrase can be directly translated without loss of meaning (Fan, 2017, p. 40). In this case, the use of literal translation preserves the scientific terms of the message, align with current beauty and skincare product trends that rely on scientific terminology in their claims and descriptions.

Based on translation equivalence theory proposed by Nida and Taber (1969), the translation of 'Vitamin C brightens' into '*Vitamin C mencerahkan*' represents the application of formal equivalence, as it preserves the original message in both form and meaning. This type of equivalency prioritizes a close alignment of form and content between the source and target languages. The grammatical structure of the phrase remains almost identical in both English and Indonesian, this translation retains the term 'Vitamin C', which is recognized in both languages as a scientific term and translates the verb 'brightens' directly as '*mencerahkan*' without any need for restructuring. This literal translation remains closely aligned in form and content with the source language, thus fulfilling the criteria of formal equivalence.

3.2.7 Linguistic Amplification

SL: New Fit Me Fresh Tint

TL: One step fresh and bright look, *baru* Fit Me Fresh Tint

This data was obtained from the advertisement of Fit Me Fresh Tint from Maybelline New York, a face tint product that combines makeup and skincare benefits. The source language advertisement highlights the product as a two-in-one formula with natural coverage, vitamin C for a brightening effect, and SPF 50 protection, available in five shades. The target language advertisement describes the product as a three-in-one formula that provides natural tint coverage, brightening vitamin C serum, and SPF 50, emphasizing the product's ability to create a fresh and bright look in one step. The advertisement emphasizes the product's multifunctionality, brightening benefit, and daily protection, making it suitable for daily use.

In the source language phrase 'New Fit Me Fresh Tint' appears as a short, direct product introduction. In the target language, this is expanded into 'One step fresh and bright look, *baru* Fit Me Fresh Tint' which includes additional descriptive elements not present in the source language. This translation applies the linguistic amplification technique, as defined by Molina and Albir (2002, p. 510), which involves Adding linguistic elements, to produce longer sentences to enrich the message in the

target language. In this case, the Indonesian version adds the phrase 'One step fresh and bright look' before the product name. This phrase is not present in the source language but introduces additional descriptive content to shape the audience's understanding of the product's benefits. The translator expands on the function of the product (fresh and bright look) and simplifies the application process (one step), which helps clarify what the product offers for the target audience. From the perspective of the theory of translation equivalence, this additional information helps achieve dynamic equivalence, which aims to create the same effect in communication instead of sticking to the original structure. The idea of introducing a product that gives a fresh and bright appearance is still maintained, and the additional details do not alter but rather enhance the original message.

3.2.8 Reduction

SL: Super Stay Matte Ink **only from** Maybelline New York

TL: Super Stay Matte Ink *dari* Maybelline New York

This data was obtained from the advertisement of Super Stay Matte Ink from Maybelline New York, a liquid lip cream known for its long-lasting matte finish. The source language advertisement highlights its saturated matte color, up to 16-hour wear, no-transfer formula, and availability in more than 25 shades. The target language advertisement describes it as the number one lip cream on e-commerce, featuring 30 shades, transfer-proof quality, and the confidence it provides for any occasion. The advertisement focuses on the product's long-lasting color, bold appearance, and smudge-free performance, making it suitable for both daily wear and special events.

The phrase 'Super Stay Matte Ink only from York Maybelline New' in the source language is translated as '*Super Stay Matte Ink dari Maybelline New York*' in the target language. This translation applied the technique of Reduction, where certain elements of the original phrase are omitted while maintaining the core meaning. In the SL, the word 'Only' serves to emphasize exclusivity, suggesting that the product is available solely from Maybelline New York. According to the Oxford Learner's Dictionary, 'Only' means 'used to say that no other or others of the same group exist or are there' (Oxford Learner's Dictionary, n.d.). This indicates that mascara is exclusively a Maybelline product. In the TL, the word 'Only' is omitted, resulting in 'Super Stay Matte Ink *dari* Maybelline New York' (Super Stay Matte Ink from Maybelline New York). Despite this reduction, the translation still effectively conveys the brand association and product identity. The phrase still informs the audience that the product is from Maybelline.

The translation of 'Super Stay Matte Ink only from Maybelline New York' into 'Super Stay Matte Ink *dari* Maybelline New York' demonstrates the use of dynamic equivalence. Although 'Only' is omitted, the essential branding message remains clear in the translation. This decision supports the idea that equivalence should be measured by the effect on the receptor audience, as emphasized by Nida and Taber (1969, p. 24), who state that the focus of attention in dynamic equivalence is the response of the receptor. In this case, the target audience still understands that Super Stay Matte Ink is a product from Maybelline, even without the explicit emphasis on exclusivity.

3.2.9 Transposition

SL: No transfer

TL: Transfer proof

This data was obtained from the advertisement of Super Stay Matte Ink from Maybelline New York, a liquid lip cream known for its long-lasting matte finish. The source language advertisement highlights its saturated matte color, up to 16-hour wear, no-transfer formula, and availability in more than 25 shades. The target language advertisement describes it as the number one lip cream on e-commerce, featuring 30 shades, transfer-proof quality, and the confidence it provides for any occasion. The advertisement focuses on the product's long-lasting colour, bold appearance, and smudge-free performance, making it suitable for both daily wear and special events.

The phrase 'No transfer' in the source language is translated into 'Transfer proof' in the target

language using a combination of transposition and modulation techniques. Transposition is applied through the shift in grammatical structure, where 'No transfer', a noun phrase, is transformed into 'Transfer proof', a compound adjective. Modulation is also used, as the translation involves a shift in perspective, while 'No transfer' expresses a negative idea, the absence of transfer. The phrase 'Transfer proof' emphasizes positive quality, the product's resistance to transfer. In the context of the advertisement of Maybelline Super Stay Matte Ink, 'No transfer' highlights one of the product's key features: its ability to stay on the lips without smudging or leaving residue on surfaces. Furthermore, according to the Cambridge Dictionary, 'No transfer' is composed of two words: 'No', meaning 'not any' or indicating absence, and 'transfer', meaning 'to move from one place, person, or thing to another.' Thus, 'No transfer' can be interpreted as 'Does not move from one surface to another,' supports the idea that the lipstick remains intact after application. Meanwhile, 'Transfer proof' combines 'transfer' with 'proof,' which means 'protected against or resistant to something.' According to Messaraa and Mangan (2021), 'Transfer proof' refers to a cosmetic product's ability to completely resist transferring from one surface to another. Therefore, 'Transfer proof' suggests that the product is resistant to smudging or transferring onto other surfaces. The use of transposition and modulation allows the translator to retain the original meaning while adjusting the structure and perspective. Since 'Transfer proof' is a widely recognized term in global cosmetics marketing, it also frequently appears in product descriptions across various brands. 'Transfer proof' also sounds more compact compared to a longer descriptive translation like '*tidak berpindah*' or '*tidak menempel*.'

According to the theory of translation equivalence, the translation of 'No transfer' into 'Transfer proof' demonstrates dynamic equivalence, where changes in structure and perspective are made, however the intended message is still retained. Although the grammatical form and word choice differ, the communicative function remains equivalent. The target audience still understands that the product resists transferring, achieving the same effect as the source language. This approach aligns with the theory that equivalence is not about reproducing the exact form but about delivering the same response and understanding to the target audience (Nida & Taber, 1969, p. 12). Therefore, the translation successfully fulfils the criteria of dynamic equivalence by prioritizing clarity, naturalness, and functional aspects.

3.2.10 Adaptation

SL: Two in one makeup plus skin care

TL: Three in one

This translation is derived from a Maybelline New York advertisement for Fit Me Fresh Tint, which highlights a product that offers both makeup and skincare advantages. In the source language phrase 'Two in one makeup plus skin care' emphasises it as a dual-purpose product, integrating both makeup and skincare functionalities. In the Indonesian version, the phrase is modified to 'Three in one,' implying the incorporation of an extra advantage. This translation employs the technique of adaptation. This concept is explained by Molina and Albir (2002), who define adaptation as a translation technique that involves replacing a cultural or situational element in the source text with one that is more appropriate or familiar to the target culture. In this case, the source language phrase highlights two components which are makeup and skincare. Whereas in the target language reformulates the message as 'Three in one,' implicitly referring to the three product features later mentioned in the target language: *tint coverage, vitamin C, and SPF 50*. This adaptation involves an intentional restructuring to ensure the message is coherent with the rest of the target language content. According to Molina and Albir (2002, p. 509), adaptation occurs when a cultural element of the source text is replaced with an equivalent from the target culture. This is often applied when the original context does not exist in the target culture. Additionally, Vinay and Darbelnet (1995, p.39) argue that adaptation is necessary when a literal translation does not effectively convey meaning across languages. Newmark (1988, p.46-47) also supports this, stating that adaptation may be necessary to meet the logical expectations of the target language audience. Rather than maintaining 'two', the translator has modified it to 'three' in order to

provide a more comprehensive representation of the product's advantages in the target language.

In this translation, equivalence is achieved through function rather than form. The change from two to three is not a translation error, but a context-based adjustment to reflect how the product is presented in the target language version. This demonstrates that the translator prioritised coherence and completeness over a strict literal translation, in line with the principles of dynamic equivalence (Nida & Taber, 1969). This allows for restructuring in order to achieve the same communicative effect in the target culture.

3.2.11 Generalization

SL: Up to **16-hour** wear

TL: *Lip cream paling tahan lama*

This data was obtained from the advertisement of Super Stay Matte Ink from Maybelline New York, a liquid lip cream known for its long-lasting matte finish. The source language advertisement highlights its saturated matte color, up to 16-hour wear, no-transfer formula, and availability in more than 25 shades. The target language advertisement describes it as the number one lip cream on e-commerce, featuring 30 shades, transfer-proof quality, and the confidence it provides for any occasion. The advertisement focuses on the product's long-lasting color, bold appearance, and smudge-free performance, making it suitable for both daily wear and special events.

The translation technique used in this case is generalization, which involves replacing a specific term with the broader one that conveys the overall meaning without retaining the original level of detail (Molina & Albir, 2002, p. 510). In the source language, the phrase 'Up to 16-hour wear' specifies an exact duration for the product's longevity, emphasize that it can last for a maximum of 16 hours. However, in the target language, this phrase is translated as '*Lip cream paling tahan lama*', which generalizes the concept of long-lasting wear without specifying a numerical limit. The SL phrase 'Up to 16-hour wear' consists of three key elements: 'Up to' which sets a maximum duration; '16-hour,' which provides a specific time frame; and 'Wear,' which refers to how long the product remains on the lips. In contrast, the TL phrase '*Lip cream paling tahan lama*' omits any numerical reference and instead uses '*Paling tahan lama*', meaning 'The most long-lasting' in Indonesian. This change broadens the claim, by using more general terms and removing the claims of product lasting duration. By applying generalization, the translator shifts from a measurable claim (16 hours) to a broader description that still suggests durability without committing to a specific number of hours. A literal translation, such as '*Tahan hingga 16 jam*', would have retained the original detail but the translator used a more general phrase. The use of Generalization in this translation shifts the focus from a quantifiable duration to a general statement of superiority in longevity. By omitting '16 hours', the translation avoids making a concrete numerical claim while still preserving the intended idea of long wear.

In accordance with Nida and Taber (1969) theory of translation equivalence, the translation of 'Up to 16-hour wear' into '*Lip cream paling tahan lama*' can be regarded as an instance of dynamic equivalence. While the source language phrase provides a specific time frame by stating a measurable duration (16 hours), the target language generalizes this into a broader description of the product's longevity. It should be noted, however, that this shift does not entirely retain the original level of detail, nevertheless, it successfully communicates the intended meaning that the product is long-lasting. The translator's decision to omit the numeric detail and replace it with a superlative expression serves to emphasize the effect of the message rather than its literal form. Nida and Taber emphasize that a translation should evoke the same response in the receptor audience as the original would in its context, even if that requires rephrasing or omitting certain details (Nida & Taber, 1969, p. 12). The equivalence here lies in the communicative function, both phrases highlight durability, but the TL uses more general wording. Thus, the message is preserved, even though the form has been adapted.

4. Conclusion

Based on the analysis, the findings revealed that eleven out of eighteen translation techniques were applied in the data. These included discursive creation, borrowing, linguistic compression, modulation, amplification, literal translation, linguistic amplification, reduction, transposition, adaptation, and generalization. Among these techniques, discursive creation appeared most frequently, followed by borrowing, linguistic compression, modulation, and amplification. The choice of techniques used indicates the translator's strategy in adapting the source message to the target audience's linguistic and cultural context, while still preserving the function of the advertisement. The findings also demonstrate the presence of both formal and dynamic equivalence in translations. Formal equivalence was achieved primarily through techniques such as borrowing, literal translation, and in some instances, transposition. These techniques allowed the translation to remain close to the source language in both form and meaning, especially when the terms or expressions used were already familiar to the target audience. For example, terms like *waterproof* and *smudge proof* were retained without translation because of their widespread recognition in the Indonesian beauty market. These instances show that formal equivalence plays an important role in maintaining brand identity, terminological consistency, and technical accuracy. In contrast, dynamic equivalence was achieved through techniques such as discursive creation, modulation, amplification, and linguistic compression, where the focus shifted from literal reproduction to delivering the intended message naturally and persuasively in the target language. The findings suggest that equivalence is not achieved through a singular approach but rather through translation techniques that reflect the stylistic and cultural expectations of the advertising context. Primarily, dynamic equivalence is realized when the translated message prioritizes communicative effect and naturalness in the target language over structural form, allowing the message to resonate more effectively with the target audience. This approach aligns with the functional objectives of advertisement translation, where clarity, persuasiveness, and audience connection often take precedence over literal accuracy. Nevertheless, formal equivalence remains essential when preserving established terms, brand consistency, and structural similarity.

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