
Meaning-Making in Urdu Advertisements and their English Translations: A Social Semiotic Perspective

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Abstract

This research describes meaning-making processes in the selected Urdu advertisement and its English translations by applying the Social semiotic theory. The research investigates the cultural and social factors that influence the production of ads. The study aims to contribute to understanding the linguistic and cultural dimensions of advertising and translation. The data comprises selected Urdu advertisement *Surf Excel Ramazan*. The descriptive method is applied to explore the meanings of multimodal text (ad) and its translation through the Lens of social semiotic theory by Halliday (1978). The study finds that the choice of language in advertising is a crucial and complex interaction of different semiotic resources that contribute to meanings in multimodal texts. Translation of multimodal text entails the knowledge of linguistic and semiotic resources.

Keywords: Social Semiotics, Advertisements, Multimodality, Language, Translation, Background, Colours, Gestures, Sounds,

Introduction

The study focuses on Urdu, a widely spoken language in South Asia and Pakistan's official language. With a population of over 200 million, Pakistan provides a massive market for businesses to promote their products and services. The study adopts a social semiotic approach to analyze how advertisers use language, visuals, and other semiotic resources to create meaning and persuade their target audience. It also considers the challenges in

translating these multimodal texts into different languages, such as English, a dominant language in the global advertising industry.

The theoretical framework of the research draws on social semiotics, multimodal text, and translation. Social semiotics considers the social and cultural context of communication and how meaning is constructed using different semiotic resources. The study also incorporates insights from multimodal texts, recognising the importance of various modes of communication, such as background, colours, gestures, facial expressions, and sound, in shaping meaning. This research also focuses on the translation process, the challenges translators face, and the strategies they use to address those challenges. This research analyses five Urdu advertisements from electronic media. This study examines how advertisers use different semiotic resources, such as background, language, colours, gestures, and sounds, to create persuasive messages that appeal to their target audience. Moreover, the research focuses on translating these advertisements into English, which is often used as the target language in the global advertising industry. The study also highlights the challenges translators face in preserving the original meaning and intent of the source text while adapting it to a different cultural and linguistic context, as well as the strategies they use to address these challenges.

Literature Review

Social Semiotics is a social dimension of meanings. It encompasses not only the verbal meaning but also the non-verbal meaning. Social semiotics is based on Halliday's assumption that language is the product of social processes and is shaped by linguistic resource features designed to meet people's life needs with their daily actions by tagging and exchanging meanings and speakers express social structure, confirming their social roles and passing on their value systems and knowledge, like vocabulary, grammar, and grammar is a resource, not a set of predefined rules that speakers creatively apply when making decisions, choose speakers to create variations. Gunther Kress emphasises the importance of understanding how meaning is constructed and communicated through multiple modes or channels of communication, including language, background, visual images, sound, and gestures. According to Kress, modes are not just separate and isolated forms of communication; they

work together in complex and integrated ways to produce meaning. For example, a television commercial uses language, images, music, and sound effects to convey a message and create a particular impact on the viewer.

Kress argues that different modes have different potentials and affordances for meaning-making, depending on their material properties and the social practices and conventions that govern their use. For example, language is highly abstract and symbolic, whereas visual images are more concrete and iconic. Gesture, conversely, is a more embodied and expressive mode that conveys subtle nuances of meaning. One key aspect of the social semiotic view of multimodal text is the notion of design. Kress argues that different methods are designed to fulfil other communicative purposes and functions and that cultural and historical contexts shape their use. For example, the design of a webpage or a mobile app reflects specific cultural values and norms and is influenced by technological constraints and affordances (Kress, 2010).¹

Multimodal text is a concept introduced and developed over the last two decades to encompass various resources used in communication to express meaning. The term is used to describe the phenomenon of interpersonal communication. Kress argues that communication in the digital age is no longer limited to written or spoken language but encompasses a range of modes, including visual and gestural. He argues that these modes are not merely alternative ways of expressing the same meaning; each has its own system of meaning-making, with its own set of rules, conventions, and resources.

Kress's concept of multimodal text is grounded in the social semiotics approach to language and communication, which emphasises the role of context and social structures in creating and interpreting meaning. He argues that communication is not a neutral or objective process but is shaped by the social and cultural contexts in which it occurs. Different social groups and cultures use modes and modal combinations to create and interpret meaning. Kress's work has important implications for education, particularly in literacy. He argues that literacy is reading, writing, understanding, and creating meaning across various modes. In "Literacy in the New Media Age" in 2003, Kress and his co-author, Ilana Snyder, argue that the emergence of new media technologies has led to the development of new forms of literacy,

which they term “multiliteracies.” Multiliteracies emphasise the importance of teaching students to analyse and create multimodal texts and to understand how different modes interact and combine to create meaning. It requires a shift from the traditional skills-based approach to literacy towards a more social and cultural approach that emphasises the role of context and the situatedness of meaning-making. Kress’s work has also significantly impacted language learning, particularly for second-language learners. In “Gains and Losses: New Forms of Text, Knowledge, and Learning” (2003), Kress argues that second language learners not only master the grammar and vocabulary of the language but also how different modes are used to create meaning. He argues that this requires focusing on “multimodal pedagogies,” which consider the target language and culture modalities.

In addition to its implications for communication and education, Kress’s concept of multimodal text has an essential impact on our understanding of culture and identity. Kress argues that different cultures and social groups use different modes to create meaning, reflecting their values, beliefs, and social structures. He argues that this has important implications for the formation of identity and that understanding how different modes are used to create meaning helps to understand the diversity of human experience (Kress, 2005).²

The Multimodal text is approached from different perspectives (Jewitt, 2009)³ (O’Halloran, 2011)⁴, which are all based on four key assumptions (Jewitt, 2014)⁵, namely that (a) all is communication multimodal, (b) Analyzes that focus exclusively or mainly on language is not adequately explain this meaning, (c) each modality has certain concessions according to its importance and social character stories that shape its resources to meet specific communication needs, and (d) the modes are compatible together, each with a specialized role to create meaning. Therefore, the relationship between the modes is crucial, encompassing all instances of communication. Multimodal text as a field of study understands representation and communication as a trusted variety of modalities, all socially engineered as resources to make sense modes such as gesture, sound, image, and color are thought of as organized whole resources that companies have developed each more or less articulated in another social group to give meaning and to express and shape values, ideologies, and power relations combined with speaking and writing, they are not only an

accompaniment or support for verbal language, as terms such as para-/extra-linguistic or non-verbal suggest, pretty much everyone agrees with a specific functional load for the meaning of the entire text. (Kress and Van Leeuwen, 1996)⁶. Face-to-face or remote, each instance of communication relies on more modes to make sense. In recent years, the influence of digital technologies on text production has changed, making it clear that texts are multimodal and that language alone is insufficient to explain the meaning they express. Digital technologies have reduced production costs for printed images and the use of colour. Their broad (market-oriented) use includes an unprecedented number of text creation forms by character creators, enabling mediums beyond speech and writing. Online environments are providing sign makers with user-friendly platforms and interfaces to publish multimodal texts, thus spreading the phenomenon of visible multimodal text to a diverse audience on an unprecedented scale. Kress argues that using multiple modes of communication, such as text, image, sound, gesture, and background, has become increasingly important in contemporary communication. Understanding how these modes work together is essential for effective communication. Kress defines multimodal text as “texts that combine two or more modes of communication, such as print, image, and sound, to convey meaning” (Kress, 2010)⁷. He argues that combining these modes creates a rich and complex meaning-making system, which requires careful analysis to understand fully.

Furthermore, Kress (Ibid.) emphasises the importance of context in interpreting multimodal texts. He argues that the meaning of a multimodal text is not simply a sum of its parts but is shaped by the social and cultural context in which it is produced and interpreted. Kress’s perspective on multimodal text is that it is an increasingly important form of communication, requiring careful analysis to be fully understood. The combination of multiple modes of communication creates a rich and complex meaning-making system shaped by the social and cultural context in which it is produced and interpreted.

Language is not just a system for verbal communication. It is a social semiotic system to understand meanings in social contexts. Halliday argues that meaning is not understood without referencing the social context in which language is used. He distinguishes between three types of contexts: situational, cultural, and interpersonal. Situational context refers to

the physical environment and setting in which language is used, while cultural context refers to the shared beliefs, values, and assumptions that shape social practices. Interpersonal context refers to the social relationships and interactions that occur between speakers, and the process of language development begins in childhood. Children acquire language as a set of rules, functional communication, and social interaction tools. He argued that children learn language through interaction with other speakers, gradually developing the ability to use language to express their meanings and understand the meanings of others. Halliday also emphasised the importance of the social and cultural context in which language is learned. He argued that children learn language through exposure to a rich and varied linguistic environment, where they encounter a range of linguistic structures and registers that reflect the diversity of language use in their community (Halliday, 1978)⁸.

Halliday emphasises that the individual is part of a group through language. He further adds that society is not made up of participants but of relationships, and these relationships determine social roles. He explains the relationship between social roles and language as one where social roles are combined, and the individual, as a member of society, not only plays a role but is also different simultaneously, always through language. Language is also a prerequisite for this final element in the individual's development process, which we call "Personality." A personality is understood as a set of roles. Here, the unit is seen as a configuration of roles defined by the social relations in which it is inserted. He synthesises the personality. He also states that our environment is shaped by the culture and conditions in which we live. Language learning is cultural. This point is essential on two interconnected levels: first, the question of the linguistic environment, which is itself part of the culture. Second, it shapes our behavioural patterns, and much of our behaviour is mediated through language. Therefore, language depends on the cultural context and is not represented by a separate system. A social reality or culture is a structure of meanings and semiotic construction. There are some basic concepts inherent in the social semiotic theory of language. These are text, situation, register, code (in Bernstein's sense)⁹, linguistic system, and social structure. (Halliday, 1978)¹⁰.

Halliday first advanced the social semiotic method. He proposes that language is a unique sign system with specific social functions, capable of expressing meanings created in other character systems. The social semiotic approach deals with the function and, thus, the meaning of language in operation. The social semiotic approach has recently been seen as a solution to the untranslatability problem, viewing language as a social process and all texts as context-dependent. So, understanding the context of the text is reproducible. The social semiotic approach treats translation as a socio-cultural phenomenon, where information is expressed in different sign systems (languages). Social semiotics examines the meaning of linguistic signs through the communication process. However, translation is the process of rendering written or spoken content from one language to another while maintaining the meaning and intent of the original text. A person who performs translation is called a translator. Translation is an essential tool for communication between people who speak different languages. The process of translation is not limited to oral or written text, but also applies to multimodal text. These texts, which involve background, colours, gestures, and sounds, help translators understand the context and culture of the target language. The translation is used for various purposes, such as business, legal, scientific, literary, and academic contexts, as well as advertisements. With the help of translation, information, ideas, and culture are shared across borders and language barriers. The translation process involves a profound understanding of the source and target languages, as well as the underlying cultures and contexts. Translators have excellent language skills, including reading and writing fluently in both languages, and a firm grasp of grammar, syntax, and vocabulary. They can also interpret and convey the intended meaning of the source text in the target language while retaining its tone and style. In this research, translation is discussed according to the perspective of Peter Newmark. He was a translation theorist and practitioner who significantly contributed to translation studies. He believed that translation was not just about transferring words from one language to another but about conveying the meaning and cultural context of the source text in the target language. Newmark believed that translators are sensitive to the differences between languages and cultures and strive to produce accurate, effective, and culturally appropriate translations for their intended audience. Newmark also believed that there were different types of translation, each with its own goals and priorities.

He identified three main types: semantic translation, communicative translation, and cultural translation (Newmark, 1988)¹¹.

In the translation of the multimodal text, Newmark discussed the challenges of translating texts that use multiple modes of communication, such as text, images, and sound. He argues that translating multimodal texts requires a deep understanding of the text's linguistic and visual elements, as well as the cultural and social context in which it was produced.

Newmark (1988)¹². The translation of multimodal texts is particularly challenging because these texts use various modes of communication, such as text, images, and sound. A translator identifies and translates the linguistic and visual elements of the text while also considering the cultural and social context in which it was produced. Newmark also emphasises the importance of considering the intended audience of the multimodal text when translating it. He argues that the translator adapts the text to the new cultural context while retaining its intended meaning and impact. In addition, Newmark suggests that translators need to use a range of translation techniques to effectively translate multimodal texts, such as transcreation, where the translator recreates the text in the target language and culture rather than simply translating it. Newmark's perspective on multimodal text is that it requires a combination of linguistic, visual, and cultural knowledge to translate effectively. The translator identifies and adapts the different modes of communication used in the text, considering the cultural and social context in which it was produced and the intended audience (Peter Newmark, 1988)¹³.

The nature of Nida's social semiotic approach states that the essence of translation is studied from four different and vital directions: philological, linguistic, communicative, and social semiotic. These four approaches are essentially complementary. However, it is easy to see that there are implications for the social semiotic approach mainly because of its greater inclusivity (Nida, 1982)¹⁴. Therefore, he believes a social semiotic translation theory is more valuable. Elsewhere, Nida (1993)¹⁵ points out that: Perhaps the most ubiquitous and essential contribution to the knowledge of the translation process is found in social semiotics, the discipline concerned with all sign systems of human societies—a big plus. What distinguishes social semiotics from other interlinguistic communications is its specific

concern with all kinds of signs and codes, with language being the most versatile and complex of all human sign systems. A holistic approach to translation cannot exclude semiotics as the primary discipline for encoding and decoding characters. According to Nida (1993)¹⁶, the social semiotic translation model seems “more advantageous” and believes semiotics is the most complete system to approach meaning analysis characters.

In the semiotic field, Nasir completed a test examining discursive gender patterns in television commercials in Pakistan. He aimed to highlight the depiction of binary gender relations in Pakistani TV commercials. In addition, it aimed to examine the semiotic interpretation roles assigned to men and women in these ads. Nasir’s studio consisted of seventy TV commercials broadcast on famous Pakistani channels. Nasir’s theoretical framework for his research was based on the theory of semiotics proposed by Barthes in 1977. Nasir applied Dyer’s 1982¹⁷ semiotic analytic model, emphasising denotative and connotative analysis. He attempted an analysis of the Relationships between the visual description and the sociocultural values it contains in Pakistani companies. Thus, Nasir’s research consisted of two main steps. First, he introduced denotative analysis, which dealt with the corporeality Description of selected ads. Second, he established a connotation by identifying the primary signifiers with their connotations, considering the ideological beliefs of Pakistani society. This aligns with Nasir’s study, which found that women and men were stereotypically represented in various roles. The importance of the semiotic modalities used in the displays lies in how they study the conventional roles played by men and women in Pakistani society. Therefore, Nasir concluded that Pakistani television advertising has increased the patriarchal ideological beliefs of society.

El-Kalla (2015) analysed this using a socio-pragmatic approach and Semiotic acts of communication. It was about learning the vocabulary and non-verbal elements used in English advertisement articles that helped spread your message ads to the target audience. In addition, it was checked whether the genre influenced the understanding of advertising. The data from Elkalla’s study were of two types. The first consisted of the most common commercial ads in English published on the Internet. The second guy’s contact details were collected through a survey conducted on fifty male and fifty female informants. El-Kalla has

applied various theories, including “The Channels of Nonverbal Communication” by Leathers (1976), Leeuwen 2005)¹⁸, dimensions of semiotics and speech acts by Austin (1965)¹⁹, and Searle's (1969) theory. In addition, he used the textual standards of Bell's (1995) and Grice's (1975) Cooperative Principles. It was proved by the results of El-Kalla's research that there were more non-verbal cues used by advertisers in the selected ads that were more effective than verbal ones. El-Kalla also concluded that the informants were more aware of nonverbal cues than male informants. However, he added that the difference between the two groups was insignificant.

Naz, Tariq, and Qadeer (2017) utilised visible representations in “The Grammar of Visual Design” by Kress and Leeuwen (2006)²⁰ to discover what is hidden in the Importance of Edible Oil Advertising in Pakistan. They introduced a model of social semiotics (visual design grammar) for studying logging social and cultural contexts. They emphasised that “the visual structure, like the verbal structure, expresses specific explanations of social practices” (Kress & Leeuwen, 2006)²¹. Bernstein (1975)²² was the first to examine the visual representations and implications rooted in a particular society, which need to be interpreted as characters within that society. He used verbal structure to study the non-verbal structure, dividing the non-verbal representation into two sections: connotation and designation. The connotation gives meaning to the visual representation through representative or ideological modes, while the literal meaning denotes it. However, Leeuwen (2001)²³ clarified the distinction between connotations and designations, according to which semiology analyses the text. The iconography assimilates contextual analysis through intertextual contrasts, relating to the previous study. They describe this picture, like all semiotics, as designed to support various presentation and transmission requirements for the entire communication organisation (Kress & Leeuwen, 2006)²⁴. There is a connection between social semiotics and the social meaning created by the whole Set of semiotic modes, semiotic texts, and semiotic practices (Hodge & Kress, 1988)²⁵. Social semiotics explains meaning differently through verbal, non-verbal, and visual elements, such as cartoons and TV images. I intend a minor form of semiotics that has a concrete existence in social semiotics, a “message.” Social semiotics seeks to explain and understand how people create meaning in specific social environments. Hodge and The Kress affirm that a message has a direction, an origin, a goal, a

community Context, and a Function. Visual representations play a role in social life, particularly in cultural practices that create meaning and the function of social semiotics. Verbal relations to non-verbal structures help analyse the visual sense and explain the creation of meaning as a social practice (Naz, 2017)²⁶.

The research mentioned above analyses semiotic interpretation roles assigned to men and women, the socio-pragmatic approach, and the social semiotic model of Kress and Leeuwen, respectively. This research studies Urdu advertisements and their English translation from a social semiotics perspective. This research examines the role of verbal and non-verbal modes (i.e., background, colours, gestures, and sounds) in the meaning-making process in advertisements and their translation into English.

Advertising is an almost “naturalised” phenomenon in capitalist societies where consumerism is encouraged, and the images and ideas conveyed through advertising create an “idealised” world. Advertising is everywhere; as Williamson said, ads are ubiquitous and inevitable in everyone’s life. When people do not read newspapers or watch TV, they are inevitably exposed to environmental photos (billboards) in our city (Williamson, 1978a)²⁷. Hence, ads are critical to Consumers of a culture and an essential form of public communication, offering benefits and serving as a source for studying others' contemporary perceptions of a particular culture by constructing cultural “images” of them. In that sense, advertisements are “indicators” for the degree of intercultural understanding or perception. Regarding the usefulness of using advertising as data for this research, advertising is a good source for visual exploration of semiosis, in which advertising makes heavy use of visual imagery. In this respect, advertisement is suitable data for social semiotics through the visual mode. This research focuses mainly on social semiotics and the change of meaning when a text is translated into another language.

Methodology

This research data is taken from the commercial advertisements of detergent powder, *Surf Excel Ramazan*. This advertisement is in the form of a video. The screenshots of these

selected ads are taken with subtitling in the selected languages, Urdu and its English translation.

The theoretical framework of this research is based on three steps: Halliday's social semiotics, Kress's multimodal text, and Newmark's translation, which are directly relevant to the descriptive analysis of the data. For the analysis of advertisements, this research consists of two modes of communication, verbal and non-verbal. Language and its translation are included in the verbal mode. Non-verbal communication includes multimodalities such as background, colours, gestures, and sounds.

Data Discussion

Surf Excel *Ramazan, madad aek ibadat*

The duration of this advertisement is 2 minutes and 20 seconds. This ad has seven characters: three children (boys), two males, and two females. The product features a combination of blue and orange, white (bubbles), blue (written text), and pink (stain). The colours of the dresses in the advertisement are based on the product's theme. It is a Pakistani advertisement, and the dress code used in this ad aligns with cultural and religious practices. During the Holy month of "Ramzan," everyone wears a shalwar kameez. Females typically cover their heads with a dupatta, while males often cover theirs with a cap. Advertisers attempt to attract the audience by showing the beautiful scene of Ramzan and the decoration on the streets, and adding a background of a child helping a poor salesperson to evoke sympathy. Both verbal and non-verbal signs are used in this advertisement. In this ad, Language, translation, background, gestures, colours, and sounds are included. The language in this advertisement is formal because participants communicate with each other politely to show respect for elders. The product's full colour palette includes blue, orange, white (bubbles), blue (written text), and pink (stain). The colours of the dresses are white, grey, and blue. Almost all participants wear a shalwar kameez, and females cover their heads with a dupatta. The Surf Excel brand creates advertisements to promote its product.

Example 1: Discussion between children about new clothes

All the children in Figure 2 wear kurtas, and one wears a cap. When the child in the grey kurta says واد! نیا کُرتا, he gives a hand gesture. The background music is just an upbeat music tune. The child wears grey, and his friend wears an off-white colour with a white cap. The dialogue in Figure 2 is (واد! نیا کُرتا), and its translation is “Wow! New kurta”.



Figure 2: Discussion between Children about New Clothes

The theme of the above screenshot is Ramzan (The holy month for Muslims). It is a Pakistani advertisement, so the dressing pattern follows societal and religious norms. The children's dress in the background is all set according to the theme, as discussed before. The environment provides context, establishes a setting, and shapes a message's meaning and impact. Cultural and historical contexts shape the meanings and associations created through a background in advertising. The child in the grey *kurta* compliments his friend with a hand gesture that conveys the meaning of 'wow' in Pakistani society. His facial expression reveals his excitement as he sees his friend wearing new clothes. It looks good on his friend. The gestures vary from culture to culture because gestures are a crucial aspect of multimodal communication in advertising. After all, they convey meaning in a way that is both visual and dynamic. It is a visual mode of communication and a form of bodily representation that provides a powerful resource for the semiotic work of advertising.

The background music is an upbeat, non-verbal tune that enhances mood and conveys happiness. According to the rules of music, an upbeat or fast song is used in happy situations

to improve mood and create positive emotions in the audience. Its upbeat music improves mood and shows happiness because the sound is a powerful tool for creating affective and emotional responses in viewers. It interacts with other modes of communication (such as language and image) to shape a message's overall meaning and impact.

The dresses are grey and off-white, and the cap is white. White is widely used because it is light, making stains more visible in white or other light colours. It creates associations between a product or brand and ideas.

Next is the verbal part, in which the Urdu language is used. The dialogue is translated into English as "Wow! New kurta". The word کُرتا is translated as " " in English because it is a dress name and related to a particular culture. The translator deals with this word by using the borrowing strategy.

Example 2: Child is Selling Food

The streets are decorated with lights. The child wears a kurta. A man behind the child is wearing a shalwar kameez, a cap on his head, and has a piece of cloth hanging around his neck. A woman behind the child on the right side is wearing a shalwar kameez and a *dupatta*. The gesture is shown in Figure 3. The child opens his mouth and turns upside down. The child wears a white kurta, and behind him, a man wears a skin-coloured dress, a white cap, and a blue piece of cloth around his neck. The lady on the right side of the child wears a red dress. The colour of the lights in the background is white and red. The BGM is upbeat, and the downbeat music of singing, sustained or vocal voice 'ahhh' is used. The child speaks in the Urdu language, which is the source language of the advertisement, and the dialogue is گرم (گرم سمو سے لے لو). The translation of this dialogue into English, the target language, is "Buy hot samosas."



Figure 3: A Child is selling food

In Figure 3, the celebration of Ramzan is shown. The woman covers her head, and the man covers his head with a cap (topi). It is all related to Muslim culture because this ad's context is Pakistani, which is used to show Muslims and Pakistani culture. After all, culture is the most crucial element in the advertisement. Advertisers convey their messages according to the culture and the target audience, and local people understand the message quickly. Gestures are a crucial part of the ads. When the child turns his face upward, it is also a gesture indicating that the speaker wants to speak loudly. When someone sells something, they use this gesture to emphasise their point. The child used this gesture because he was selling samosas. Gesture is a form of non-verbal communication closely tied to the situation. As shown in this example, gestures in advertising are not random or arbitrary but carefully designed to convey specific meanings and elicit particular responses from viewers.

The colours used in this screenshot are bright and light. The man also wears a dark blue cloth around his neck, known as a *Shawl* in Pakistan. The lady on the right wears a red dress because it is a prominent and eye-catching colour. The background elements and colours are related to the ad's theme. The sound also matches the whole situation. The 'ahh' sound is used where the singer holds a vowel sound for an extended period, creating a sense of tension or release in the melody. This sound is a powerful tool for creating affective and emotional responses in viewers. It interacts with other modes of communication to shape a message's

overall meaning and impact. The translation of the text in Figure 3, from Urdu as the source language to English as the target language, is done using a borrowing strategy. The word (سموسے) is a cultural food that belongs to Pakistani society. There is no equivalent of this word in the English language and culture. In the translation process, if a term does not have an equivalent in the target language, translators borrow that word from the source language and use it in the target language.

Example 3: Children's Clothes are Dirty while Helping an Old Salesperson and Trying to Clean Their Clothes with Their Hands.

Figure 4 shows a shop of decorative pieces and scenery behind the children. In some scenes, Arabic verses are written. The women in the shop wear *shalwar kameez* and cover their heads with *dupattas*. Two children are trying to clean stains from their *kurtas*. They wear white, grey, and apple-green dresses. The background sound is verbal, and the lyric of the song is (آج میری پیشانی پہ قسمت نے چوما ہے - Destiny has kissed my forehead today). The dialogue in Figure 4 is کسی کی مدد کرنا بھی ایک عبادت ہے اور مدد کرنے میں اگر داغ لگ جائیں تو، داغ تو اچھے ہیں and its translation is “Helping someone is an act of worship, and if your clothes get stained while doing so, stains are good.”



Figure 4: Children's Clothes are Dirty while Helping an Old Salesperson and Trying to Clean Their Clothes with Their Hands.

Islamic culture is shown in the background because Muslims hang these scenes in their houses. Children wear shalwar kameez, and the women behind them also wear shalwar kameez, covering their heads with dupattas. As discussed in Chapter 2, different cultures and social groups use different modes to create meaning, reflecting their values, beliefs, and social structures. This concept has important implications for identity formation and understanding, as different modes of this example make meanings that help us better understand the diversity of the human experience.

The stains of *samosas* and *jalebi* on the children's *kurtas* are visible. Children rub their hands to remove stains, and their facial expressions reveal their happiness as they help a poor older man, knowing these stains are removable. The gestures and facial expressions in advertising are part of the broader exploration of multimodal texts, which involves using multiple modes of communication (such as language, image, and sound) in a single message. The colours used in Figure 4 are light because stains are more visible in them than in dark colours. The yellow stains on children's *kurtas* are because they carry *samosas*, and the orange stains are because of having *jalebis* in their *kurtas*.

Verbal sound is used in this example because it emotionally affects and attracts the audience. The role of sound in multimodal communication, including advertising, is to create a powerful tool that interacts with other modes of communication (such as language and image) to shape the overall meaning and impact of a message.

The translation of the above-mentioned dialogue from Urdu to English employs a communicative strategy, which is beneficial for translating texts like advertisements, where the goal is to persuade or inform the target audience.

Example 4: The message of the ad to parents to encourage their children

In Figure 5, everyone sits on the floor on a mat called (دستر خوان) in Urdu. The food is in the centre, and people sit around it. Everyone wears a shalwar kameez, and the women cover their heads with a dupatta. A child and an older man raise their hands, and others look at the food. All people wear light-colored dresses, and the drink's colour in the jug is red. The

BGM Background Music is (آج میری پیشانی پہ چوما ہے) and Female voiceover is (اس رمضان آپ بھی اپنے بچوں کو مدد کرنے کی ترغیب دیں) and the translation of dialogue is (اس رمضان آپ بھی اپنے بچوں کو مدد کرنے کی ترغیب دیں).
“This Ramazan, encourage your children to help others”.



Figure 5: The message of the ad to parents to encourage their children

The sitting style of people is closely tied to a specific Muslim culture in Pakistan. In Ramzan, people typically sit in this manner, as illustrated in Figure 5, which also depicts the family system of Pakistan. Halliday assumes that language is the product of social processes and is shaped by linguistic resource features designed to meet people’s life needs through their daily actions, involving tagging and exchanging meanings. Speakers express social structure, confirm their social roles, and pass on their value systems and knowledge. Like vocabulary, grammar is a resource, not a set of predefined rules that speakers creatively apply when making decisions (Halliday, 1975)²⁸.

In the month of Ramzan, before eating anything in the evening, Muslims raise their hands to pray to God, then break their Roza. The older man watches the juice because, after eating dates or iftar Roza with dates, people usually drink water and juice because they are very thirsty. It also highlights the summer season, with the drink in the image being ‘Rooh Afza’, a famous summer drink in Pakistan.

The colours of the dresses match the product's theme, and Rooh Afza, a famous Pakistani drink, is enjoyed in summer for its good taste. Figure 5 also shows love, and all these elements revolve around the product's theme.

The female voiceover is used because the female's voice is considered soft, smooth, and polite. The audience is attracted to the beautiful voice.

The translation of the text follows the free translation strategy because it is beneficial for capturing the cultural nuances of the original. As the researcher discussed in this example, the word Ramzan is related to a particular Muslim culture. In English, this word is called the Holy Month, but it does not fully capture the essence of Ramzan, so a free translation strategy is used.

Conclusion

In conclusion, the study reveals that the meaning of an advertisement is not only conveyed through verbal elements but also through visual elements. Therefore, a successful translation of an advertisement requires careful consideration of all these semiotic resources. Translators need to be aware of the social, cultural, and linguistic differences between the source and target audiences to produce an effective and appropriate translation. The study has also highlighted the importance of adopting a multimodal and social semiotic approach to advertisement translation. This approach considers the broader social and cultural context in which the advertisement is produced and consumed. It has also emphasised the need for translators to comprehensively understand an ad's visual and audio elements to produce an accurate and effective translation.

Overall, this research has contributed to understanding advertisement translation and provided insights into the challenges and complexities involved in this process. The findings of this study will assist translators in developing more effective advertisement translation practices in the future.

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