

English and Persian Advertisements: An Intersemiotic Analysis

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Abstract

The translation of advertisements is not like any kind of translation which is done across languages; rather it is done in the mind automatically, to convey meaning that advertisers want to be extracted; therefore, it is usual for companies and businesses to select special elements. Illustrations can provide audiences with a sense of personal identity and an awareness of cultural heritage. The present study aims to investigate pictures accompanying advertisements as an intersemiotic translation. This study takes pieces of advertising texts as well as the pictures accompanying them to show the translational relationships. Then, the study attempts to reveal the importance of pictures and the role they may play in conveying meaning. Within the first step, advertising texts containing both linguistic and visual elements were collected. Then they were studied based on the interrelationship between texts and images; an attempt was made to identify different ways in which illustrations are employed by text producers to translate linguistic elements. The corpus included the advertising texts which are collected from a wide variety of sources including internet, shops and newspapers. When all samples were studied and strategies were identified, the number and percentage of each strategy was counted and the results were presented in tables. The data analysis revealed that illustrations play an important role in translating the textual elements.

Keywords

Advertisements, Illustrations, Intersemiotic translation.

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Introduction

The translation of advertisements (visual elements included) is not like any kind of translation which is done cross languages; rather it is done in the mind itself automatically to convey the meaning the advertiser wants it to be extracted. This will help us to magnify the importance of choices when inserting pictures which can face certain challenges. It is usual for companies and businesses to select special visual elements, however; if handled unskillfully the resulting picture can have an undesirable meaning.

In 21st century and with the increasingly large use of mass media – including TV and internet – we are under the influence of advertisements on a daily basis. The daily choices we made, from food products to home appliances, are influenced by the advertisements we see around us, since every day, people are exposed to a large number of advertisements, whether they like them or not. And with such international economic situation, a study of translation features as well as translation strategies of the advertisement and visual elements is of high significance in order to reproduce the desired effect. The strategy is not to actually translate a text into another, it is rather to insert a desired picture to help people get the whole picture in seconds by only having a glimpse at the advertisement.

Living in today's modern world and with the growth of mass media and internet in particular, we are in what is now generally known as the global village. Therefore the need for translation as a kind of international communication between cultures and languages to promote them and also to share experience, or exchange knowledge, ideas, as well as products, becomes a necessity. To have an effect on people, advertisements and their translation strategies are very important since many businesses need them to promote their sales. Krista (2004) examines the effects of a good brochure. She states that "a good sales brochure does more than explain and inform. It also persuades. It translates your facts and features into customer benefits". An advertisement can be as small as a brochure or as big as a billboard or broadcasted on the television. (Abu Shehab, 2011, p.10).

The study identifies and categorizes the way visual elements translate the linguistic elements. Sometimes these linguistic elements are only intended to be grasped by putting a picture instead.

Statement of the Problem

Advertising texts enjoy a special structure which is usually complex. The structure makes use of special visual techniques to create certain desired effects. The role of advertising in increasing sales and promoting economies cannot be ignored. The significant function of advertising along with the huge increase in the amount of translations has the issue into something of international importance. Visual elements constitute the most important part of an advertisement, since they are complementary to the linguistic elements.

It has also been a common assumption that, because illustrations are often derived from the text, they are a secondary or inferior art (Behrendt, 1997, p. 24). A study of the changes in the visual elements by translators in handling English-Persian advertisement translation may be instructive. The study, also, can include a discussion of the changes.

The assumption is that appropriate illustrations can improve the overall development of the advertisement by stimulating the audiences' imagination. Through illustrations, it is possible to transmit to the audience very clearly certain events. In this regard, the present study aims to examine a number of advertisement translation strategies accompanied with visual elements.

Research Questions

1. How do visual elements (as intersemiotic translation) complement linguistic elements regarding advertisements?
2. What are different ways in which pictures translate verbal texts?
3. What are the probable factors influencing the selection of certain pictures for advertisements?

Significance of the Study

The significance of the present research lies in the fact that it scrutinizes the usually invisible role of pictures in advertising texts. It

also probes different ways in which pictures translate verbal texts. In addition, the probable factors in selecting certain pictures are investigated.

This study works as a descriptive and is analytic at the same time which attempts to describe the genre of advertisements from an intersemiotic approach. The importance of the present study lies in the following points. The visual elements are important in transmitting messages concerning products, services or ideas to the target audience. This study explores the changes of visual elements (pictures, photos, etc.) in English- Persian advertisements and the reasons behind that. This attempt is conveyed by many samples of both Persian and English advertisements gathered from brochures, billboards or websites.

Purpose of the Study

Illustrations can give the audience a sense of personal identity and an awareness of their cultural heritage. The present research aims at looking at pictures accompanying advertising texts as an intersemiotic translation. The study takes pieces of advertising texts as well as the pictures beside them to show the translational relationship between them. Then, the study attempt to reveal the importance of pictures, and the role(s) they may play in conveying meanings.

The theoretical framework of this study is based on what was defined as Intersemiotic translation by Roman Jakobson (1971, p. 261) as ‘transmutation of signs’ — ‘an interpretation of verbal signs by means of signs of non-verbal sign systems’.

Different studies have addressed the issue of translation equivalence. These include the comparison of source texts and target texts. The present study, however, takes a broader sense of the term text to include pictorial texts as well.

Review of Literature

Overview of Semiotic Studies

Cintas (2009) has declared how semioticians comprehend culture for the most part as the path in which we credit intending to the

encompassing scene. Appreciation of the world – and, subsequently, our perception of a word, a text, etc. relies on upon one's social load. He has proceeded with that implications don't pre-exist on the planet; people make them as indicated by codes and traditions which are culture-particular. He has said Saussure (1971) begetting the expression "semiology" to portray another train that would research 'the life of signs at the heart of social life'. Additionally, Semiotics has recommended that we live in a universe of signs and that we understand our existence with the support of these signs and the codes in which they are sorted out. He has kept up that motions, the words and even the items on the planet are signs, which have a concurred meaning and are joint as indicated by the principles and traditions. Through these mutual traditions called "codes" by semioticians like Saussure – one can comprehend the encompassing scene. Things being what they are, signs can be translated in a wide range of courses by various people. (Cintas, 2009, p. 71)

While trying to present a model of translation in light of signs, Kozin (2008), researched the conceivable outcomes of conjecturing translation in view of semiotic phenomenology. He inspected two translation speculations, one by the etymologist Jakobson and the other by the rationalist Derrida. Jakobson found the feeling of translation in governing the substitution. This lead took into account dismantling and reassembly of significance in any language by having the sign move starting with one subject-relative context then onto the next. This model included two ideas: ampleness and proportionality. Thusly, Derrida guaranteed that by engrossing both shafts of the sign structure (the signifier and the signified), signification liberates itself from the subject–object relationship and conditions the rise of sense.

From this exchange, Kozin extricated another model of translation. In light of the trans-semiotic phenomenology of Gilles Deleuze, this model approves that translation can be comprehended as both a rising territoriality and a protest in flight. He expected that predicated on redundancy, it is constantly associated with a few semiotic administrations, when it translates them, it makes particular occasions which rise to the top of language as an aftereffect of multiplying. The

even minded impacts of translation as associate semiotic phenomenology to translation considers, empowering particular investigations in view of this technique. (Kozin, 2008)

Johansen and Larsen (2004), with a specific end goal to present Semiotics, have cited Peirce's perspectives. As indicated by the American semiotician Charles Sanders Peirce, a sign is 'something by knowing which we know something more'. We learn something more by understanding a sign, since it remains for something else. They have additionally indicated antiquated Scholastics who characterized a sign as *aliquid dicitur master aliquid* (something remains for something else); and this delegate work seems, by all accounts, to be the main element all signs have in like manner. The writers of the book have understood that signs permit us to deduce something that is not evident, in light of the suspicion exhibited by the sign. The capacity to utilize a sign so as to surmise and shape theories about something else, is the second characteristic of the sign.

They have proceeded with that signs are marvels that speak to other wonders. Anything can work as a sign, for signs don't have foreordained, prototypical properties. The properties of a sign are characterized as far as their connection to what is spoken to.

So they inferred that one experiences marvels that is thought to be signs, notwithstanding when not able to decide their delegate work. Talking about the plenitude of signs' heap of importance, they have exemplified Voltaire's *Zadig* where the sign speaks to (i.e. remains for or alludes to) a question, occasion, activity, rehashed prepare, situation, a passionate circumstance, et cetera. At last, they have exhibited a phrasing in view of that of Peirce's for the sorts of sign: (1) The sign in the restricted sense, likewise alluded to as the representamen, i.e. that which speaks to something else; (2) the question, i.e. that which the sign stands for, that which is spoken to by it; lastly (3) the (conceivable or potential) which means the sign considers, which may emerge as its translation into another sign (Johansen & Larsen, 2005, p. 24).

With putting more accentuate on the signs, Basnette (2005) agreed that the initial move towards an examination of the procedures of

translation is to acknowledge that while translation has an underlying foundations of linguistic action, it has a place with semiotics, which is the science that studies sign frameworks or structures, sign procedures and sign capacities. She additionally focused on an idea that translation includes the exchange of "signifying" contained in one arrangement of language signs into another arrangement of language signs through skilled utilization of the lexicon and punctuation (Hawkes, 2003).

Steconi kept up that semiotics investigations of translation began with Jacobson's (1959), positively the absolute most cited passage in Translation Studies writing. In spite of the fact that the Russian etymologist most likely misconstrued Peirce. He styled him "the most profound inquirer into the embodiment of signs" (Jakobson, 1959, p. 233). In his vivifying book, 'Semiotics for Beginners', Chandler (2002), understood that we appear to jump at the chance to make implications: 'most importantly, we are without a doubt Homo significance - meaning-makers.' (Chandler, 2002, p. 19) He kept up one make implications through his/her creation and understanding of 'signs': 'Undoubtedly, as per Peirce, "we think just in signs" (Peirce, 1931, p. 58). Signs appear as words, pictures, sounds, scents, flavors, acts or protests, yet such things are characteristically insignificant and just can be considered as signs when a significance is allowed to them: "Nothing is a sign unless it is deciphered as a sign proclaims Peirce".

Chandler proceeded with that anything can be a sign the length of it seems to be "signifying" something - alluding to or remaining for an option that is other than itself. This for the most part happens unknowingly by relating something to known frameworks of traditions. It is this important utilization of signs which is at the heart of the worries of semiotics. These days, while the essential "Saussurean" model is embraced in a way that it is a more materialistic model than that of Saussure himself. The signifier is translated as the material (or physical) type of the sign - it is something which can be seen, listened, touched, noticed or tasted.

Chandler indicated the way that Saussure was concentrating on the semantic sign, (for example, a word) and "he "phonocentrically" advantaged the talked word, alluding particularly to the picture

acoustique ('sound-picture' or 'sound example'), considering composing to be a different, auxiliary, subordinate yet practically identical sign framework" (Chandler, 2002: 19).

Examining profoundly inside the idea, Eco (1983) indicated the interrelations of semiotics inside a text as:

Numerous texts have without a doubt numerous conceivable faculties, however it is still conceivable to choose which one must be chosen in the event that one methodologies the text in the light of a given point, and it is conceivable to recount certain texts what number of variations they show (p. 7).

This clearly concerns the very theme of this study, considering the variation to be a pictorial illustration.

Moreover, Eco trusted that 'the errand and the way of a general semiotics are distinctive.' keeping in mind the end goal to plot a venture for a general semiotics, it is not adequate to affirm, as Saussure did, that language is a framework practically identical to composing, typical ceremonies, hard of hearing quiet letters in order, military signals, etc. To consider such a science, one must state in which sense these diverse frameworks are commonly practically identical: on the off chance that they are all frameworks in a similar feeling of the word framework; if, by result, the shared examination of these frameworks can uncover basic methodical laws ready to clarify, from a brought together perspective, their method for working (Eco, 1983, p. 7).

An Introduction to Intersemiotic Translation

Poyatos Model

Poyatos (2008) has taken a gander at a text as a progression of mixed sensations or nonverbal parts which a peruser, or commonly a translator, experiences. A peruser or translator experiences textual portrayals of components, whether live or lifeless, that trigger an arrangement of meanings and sensations in the peruser. Furthermore, this reality infers that "there occur cognizant or oblivious sign trades between the characters and those elements" (Poyatos, 2008, p. 61). There are additionally tangible investigations which are shimmered by

those components' sign cooperations. Poyatos demanded that these components are urgent to the translators with regards to the attempt of bringing out a similar picture of source language users in the psyches of the target language users. "That is the reason the best sorts of illustrations are pertinent as visual aids."

These Elements can put the translation at a hazard if dismissed. For the picture delivered with the interconnections of these components can bring out a modified and rather unclear picture, somewhat or completely not quite the same as that of the source creator. Poyatos (2008) perspective over each of these components is completely virtuoso. All around, he has kept up that a translator is to transmit these components, or as he has called them, "Sensible Signs", loyally; for they have been experienced in the source text, and must be experienced in the target text either. These components are "Sound, Movement, Chemical Signs, Temperature, Kinesthesia, Consistency, Light, Implicit Textual Evocations, Omniscient Comments, and Illustrations". Among these components, those which are firmly identified with translation and are traceable in short stories are amplified in this study. Thusly, as per the story, Sound, Movement, Kinesthesia and Light are concentrated on. The base of this determination are straightforward entry and assessment of these components in both perusing a short story and breaking down its translation forms as referred to in technique; and the perceivability and striking quality of these components for the translators. The component of Chemical Signs was not found in the chose corpus, so was chosen to be overlooked. The components Implicit Textual Evocations and Omniscient Comments are more substantial all through books; for a short story is excessively undersized, making it impossible to grasp writers' vivifying remarks. Consistency and Illustration are nearer to the domains of Play understanding, for they incline generally upon the peepers' wholesome perspective of a consolidated landscape in movement or help viewers comprehend one through expansion of noticeable associations, which may not be devoured inside many short stories.

Additionally, it must be noticed that the picked components are

managed, with a similar approach Poyatos has utilized (in the same place) to break down his representations, relating every one of the faculties and the components to different supporting encounters that a TR may have when managing the text.

Methodology

Framework

The interaction between visual elements and text is vital to every picture in a book. In recent years, the distribution of e-books is growing quickly. The digital picture book is a new area. Its modes - words and illustrations, are similar to the linguistic texts. Does the digital world with visual elements need a new set of investigations? Does it make a different reading experience? Is it a new mode of communicating, or is it just an instrumental, functional and technical change? These questions are asked when approaching the kind of communication which takes place between words and pictures.

In this section, the model based on which the study is conducted, namely inter-semiotic translation will be introduced. "Inter-semiotic translation, or transmutation, is an interpretation of verbal signs by means of signs of nonverbal sign systems" (Jakobson, 1966, p. 233). Jakobson defines this category as a transfer from the verbal to the non-verbal, or vice versa. Therefore the present study is based on the classification of different types of translation by Jacobson, with a focus on intersemiotic translation.

Corpus

The corpus of the present study includes the advertising texts and pictures. The texts and pictures were collected from a wide variety of sources including internet, shops and the newspapers. The texts were matched with their translations, so both the original advertising texts along with translations constitute the corpus of the study. The juxtaposition includes both the linguistic as well as visual elements. In order to have more reliable data and results, the texts were collected from a wide range of fields including health products, cars, home appliances etc.

Procedure

First of all the advertising texts (containing both linguistic and visual elements) intended were gathered. Then they are studied carefully looking for the relationships between linguistic elements and visual elements, and the way visual elements complement and translate linguistic elements. An attempt was made to identify different ways in which illustrations are employed by text-producers to translate (intersemiotically) the linguistic elements. When all the samples were studied and strategies were identified, the number and percentage of each strategy was counted and the results were presented in tables.

Results and Discussion

It is stated by Tymoczko (1999, p. 54) that when translation is happening between two languages, not all the contents of ST is transferred to TT, rather some parts are left “un-transferred”. This is a good explanation of what’s been done here since as was seen in the advertisements, not all of the pictures were reproducing the texts written on them, rather they were highlighting or complementing them in some ways.

It could be said that putting a picture to be an explanation of the text accompanied by it could be a very powerful way to have a positive effect on people even when they are not reading the text itself rather looking at the picture.

Two criterions were taken into consideration for the selection of the corpus. First, all the units contained texts as well as illustrations. This was needed because the focus of the present study is on the intersemiotic translation between texts and illustrations in advertisements, and how illustrations may in different ways translate the texts. In other words, we wanted to see what different ways are in which illustrations accompany the verbal texts.

In short, regarding the importance of illustration in translation one can claim that similar to translation of poetry, illustration is only possible through the re-creation of the textual elements and values in the pictures. They are different in terms of the sign system, but

constitute another construct of the (same) text in the universe of the illustration.

Semiotically Meaningful Advertisements

The first part of the analysis is devoted to the analysis of the relationship between texts and illustrations in advertising brochures. The illustrations are presented one by one and discussed individually. It is believed that illustrations hold different relations with their corresponding illustrations. Therefore; different items are analyzed are studies separately so that a categorization of the various relations may be achieved.

Illustration 1 presented in the appendix is related to a banking organization. Since banking system requires people to invest on the projects, they need to up hold the sorts of advertisement to get the attention. These advertisements need to be comprehended even by a glimpse. The point is that by working with this banking system, one achieves two benefits. The illustration accompanying the text depicts this idea by showing an arrow hitting two targets at the same time. This is a kind of paraphrasing or rewording the textual material through illustration so to make perfect sense and to get more people to invest on the projects to achieve to goal which would be best for both sides. The message is clearly conveyed.

Illustration 2 is related to an insurance company. These days insurance companies have stepped up their effort to help people understand about how fragile our lives and bonds are. So to be as accurate as possible, these companies try to use the best understood pictures, manifesting people's needs by placing them in front of them.

This illustration – related to an insurance company – shows how our children can benefit or otherwise suffer from our right or wrong decisions. A child is playing cheerfully ignorant of a danger next to him – i.e. the crack on the stick he is hanging from. Forcefulness is used to elaborate of the text.

Illustration3 is about banking systems. As was said above, banks try to use the most comprehensive advertisements to get more people to join their projects and to invest on their system. As long as the bank

has some sort of reputation(s), it is best to use it/them in the advertisement. The item above is an interesting case; the illustration clearly ‘rewords’ the textual material. The text has three main points:

- Anyone watching this advertisement immediately understands it is showing the banking system
- By demonstrating a mobile phone in the picture, it is certain that the bank is introducing some sort of mobile application
- And the most important point is the number which could be seen in the picture as it is boldly saying that this bank is the first bank ever being constructed in the country.

In **Illustration 4** financial industries are discussed. Just like banks, financial industries work with money and this could be possible only if people try to join their system. In order to proceed, they need to offer some enhancement and improvement so people would find those ideas acceptable and start investing on them. The advertisement for this financial organization prominently puts emphasis on the industrial aspect of the organization and the way working with this organization helps improving the industry and consequently the economy of the country. The picture presents a wrench with a shape of money inscribed on it. It carefully presents the relation between industry and money. This is another highlighted advertisement.

Illustration 5 is about family and generation. These days, due to the crisis of not being enough jobs for younger people and those elderly working so hard to reach the goal of satisfaction for both themselves and their families, people are losing heart to get married, which will only result in a less younger generation which finally will result to an old one.

Since the ideas like generation and marriage are losing their popularity, government is to teach them through using pictures, and so if people try hard to run from the idea, by looking at the pictures, they would get the whole picture instead. This ad highlights the idea that having younger generation is good for the society.

Being a social advertisement, the item aims at encouraging marriage to have a younger generation, which in turn leads to a generation with more working force and of course fresh ideas. The

illustration forcefully depicts only one young person laboring to pull several elderly. This paraphrases the main idea of the text: an imbalance between young and old generations which depicts the present situation in the best way possible.

Illustration 6 is about detergents. Competition and trying to be the best in the industry has always been one of the main factors for companies to come up with the best ideas and cherish those which would make their products be seen more, which would result in more buying and more demand. The advertisement for a detergent highlights the way this item accelerates the process of washing. The idea of time is noticeably expressed clearly in the picture by using a picture of a stopwatch. As said by the text in the advertisement, we can perfectly match the picture with the meaning which emphasizes the cleansing power (since the way the hand is holding the stop watch and the same reason why a stopwatch is used in sports) and the speed of washing process.

Illustration 7 is about the demonstration of love. It is all about the taste, the color and the bottle or the pack of the product which would absorb costumers to buy a sweet product like the one depicted in the above picture. Since competition in the field is high, companies will have to try to get the attention of the costumers regardless the taste. Because if the advertisement looks promising or at the same time reflects the taste, it would be considered a success.

In order to encourage the customers to buy this product, the fruit-juice company clearly claims how lovely this product and the taste are. In order to recreate the same idea the illustrator depicts a bottle of the juice being hugged. This conveys the idea of love by complicating what is said by the text.

Illustration 8 & 9 are about insurance and jobs. There are many different jobs around the country, most of them are not related even on a small scale. Having this reason to cope with, insurance companies must appear attractive to all the minds and beliefs and different ways of thinking. The two pictures above are related to an insurance company. The company prominently claims supporting different jobs. Traditionally the concept of hand has been synonymous with the idea

of help. Therefore, in the picture there are hands holding the person, highlighting the fact that they are supporting the person. Also the smile of the person conveys satisfaction.

Illustration 10 is about pollution and society. As depicted in figure 5, social advertisements address all the people, not specific ones. These pictures are meant to teach and educate people to help keeping the planet in shape and safe while keeping chaos at minimum.

This social advertisement, which prominently conveys an ethical message concerning air pollution, makes use of the complementary effect of text and illustration. So that what is stated in the textual form is not simply reproduced but complemented by the picture. For example the expression ‘this piece of clothes’ is complemented by the picture. The guy might seem he’s wearing an astronaut’s suit, but instead he is running from the pollution.

Illustration 11 is juice and summer. Aside from the competition between different companies operating on the same field, the time which a product is being advertised on and the product itself are of importance. If advertising is done on the right time, I will have the best effect on people who would rather buy the product rather than buying different ones.

Another interesting case is the juice advertisement. The time and the product are aligned together. The cold lemonade beverage is usually suitable in hot weather; just in the same way that one needs shadow in hot weather. The illustration depicts a big pack of the juice creating a shadow. This is an exact and clear reproduction of the text by manifesting lemonade, shadow, hot weather and a cold beverage at the same time.

Illustration 12 is about teeth and strength. Unlike time, some advertisements tend to depict feeling through picture. Strength is a feeling that cannot be touched or smelled, but if depicted in the right way in can be seen. In this advertisement for toothpaste, it is claimed that it is good for building white and strong teeth. This idea is clearly reproduced a man biting the white billboard, which shows how strong his teeth are.

Illustration 13 is about family and children. A social message is

the one which is advertised around the city to inform and educate people. A society needs younger people to have it working well, since growth and prosperity of depend on a younger generation and work force. The picture is a complementation and prominently shows a family with only one child; they are not happy because they cannot move forward. However; there is another family with several children; they are happy and stronger.

Illustration 14 is about home appliances. The advertisement concerns a domestic item: a saucepan. The main point that the advertisement focuses on is the strong handles of the saucepan. This is so beautifully shown with a huge saucepan standing on its handle. This is an efficient and clear example of reproduction. The text and the pictures are aligned together.

Illustration 15 is about anti-addiction ads. Another social advertisement which illustrates a cigarette which has been put out since the smoker decided to quit. In this advertisement, the illustration is forcefully highlighted by the text to help smokers quit smoking.

Illustration 16 & 17 are about Insurance and Compensation. People use insurance coverage for many reasons. One reason is compensation. Another advertisement for an insurance company is the one above. It says that with being a member of this company one can compensate for the loss. This is what the picture tries to convey: an old broken cup is replaced with a new one. Reproduction is one of the best ways to depict the meaning of a sentence through picture. The expression itself might be interesting but having it shown alongside a picture, reproduction clearly happens.

Another advertisement from the same company uses the famous Persian idiom, literary ‘even water does not move’; it means nothing bad happens. It is reproduced by the picture with a glass filled with water.

Illustration 18 is about exhibitions. This advertisement is best to be put in highlighting category since a part of the text referring to navy, though the illustration is not saying anything about a museum. This is an efficiently done advertisement.

Illustration 19 is about loss of water. As it is said by Headna, a

news reporting website, government is trying hard to have the attention of people toward the best ways of using water and not to waste it any more, since the country is going to face a shortage of water if the problem is not taken care of. This problem is not the one that can be solved only by an organization. It needs to address all the people and have them participate in saving the water or many more problems might occur. The advertisement for this social report needs to be seen as both a warning and have people think about it.

Illustration 20 is again about loss of water. This problem is not the one that can be solved only by an organization. It needs to address all the people and have them participate in saving the water or many more problems might occur. The advertisement for this social report needs to be seen as both a warning and have people think about it.

Q1. To what extent and how do visual elements (as intersemiotic translation) complement linguistic elements regarding advertisements?

The analysis of a number of advertisements based on the relationships between the linguistic texts and illustrations is very significant. The results revealed some significant points.

One could easily identify that there is a semantic relationship between texts and illustrations. However, the point is that not all advertisements enjoy such feature. As one can speak of a “good” or “bad” translation between two texts, there are examples where illustrations do not coherently make a relation with the texts.

This highlights the importance of the factor of choice. This process of illustration, like translation, needs skill, knowledge and active thinking and selection.

Table 1. Relation of the Text and Illustration

Relations	Cohesive	Less cohesive	Incohesive
Number of ads	60	10	8

It can be understood by table 1 that many companies are doing their best to stay as cohesive as possible, yet some try to use ambiguity to get people to creatively think about their product they are advertising on.

Q2. What are different ways in which pictures translate verbal texts?

The analysis indicated that there is no single way in which illustrations can render linguistic texts. These include:

- **Reproducing:** in which the whole or part of what is said in linguistic text is depicted in illustrations.
- **Highlighting:** where the illustrator uses pictures to emphasize only one or several specific features of the text.
- **Complementing:** where what is mentioned in the illustration is not found in the linguistic text and vice versa. However, the two contents together convey a more complete idea.
- **Omission:** where there is no need to put any words in order to explain about the picture since the picture explains itself.

Table 2. Primary Strategies

Strategy	Reproduction	Highlighting	Complementation	Omission
Number	28	15	14	5

It is understood by table 2, that reproduction is the procedure that many companies and advertisers undertake to convey the meaning as plain and as fast as possible, though it might not seem creative at all since highlighting and complementing make the audience ponder more on the product being advertised.

Q3. What are the probable factors influencing the selection of certain pictures for advertisements?

The answer to the previous question can be extended to find the response to the present questions, since it is the pictures which are its concern. Certain illustrations better satisfy the purposes of reproducing, highlighting or complementing.

Therefore, some factors such as clarity, forcefulness and prominence may be identified:

- **Clarity:** Shows how easy is to understand the message of the picture.
- **Forcefulness:** Refers to the efficiency of the picture.
- **Prominence:** Refers to the quality of the illustration that makes

if different. This feature needs creativity in the same way needed in translation.

Table 3. Factors influencing the selection of certain pictures

Strategy	Clarity	Forcefulness	Prominence
Number	30	19	18

Table 3 Shows that clarity has the higher function in advertisements. By this table, it could be understood that clarity is very close in meaning with reproduction, forcefulness with highlighting and prominence with complementation, though they all could be used together to convey a stronger message to the audience.

Conclusion

According to Tymoczko (1999, p. 54), translations are always carried out in a metonymic way. This means that translations do not match all the aspects of the source text, but rather some parts of the source text are taken to the target text and some other parts are left ‘un-transferred’. In his own language, “Translators select some elements, some aspects, or some parts of the source text to highlight and preserve; translators prioritize and privilege some parameters and not others’ and therefore, ‘when translating, they represent some aspects of the source text partially or fully but not all the time’. Certain aspects or attributes of the source text come to represent the entire source text in translation. By definition, therefore, translation is metonymic: “it is a form of representation in which parts or aspects of the source text come to stand for the whole” (Tymoczko 1999, pp. 54-55). As one of the main aims of the present study, illustrations can especially be seen as translations, because as a process, the methodologies employed by illustrators are in the majority of cases the same as those adopted by translators to translate a text; and as products, illustrations play a very significant part in the reception of advertisements. It mainly suggests that the pictures in illustrated books are (intersemiotic) translations of the text and that, as such, they can be analyzed making use of the same tools applied to verbal interlingual translation. Similar to translation of poetry, illustration is

only possible through the re-creation of the textual elements and values in the pictures. They are different in terms of the sign system, but constitute another construct of the (same) text in the universe of the illustrated book. Pereira (2008, p. 107) has stated that “Translators and illustrators share common translation procedures in their respective activities. Resources such as addition, omission, explicitness, condensation and others that characterize verbal translation can also be seen in illustration” just as the ones analyzed in this paper.

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Appendix

Semiotically Meaningful Advertisements



Fig. 1. Banking System



Fig. 2. Insurance and Children



Fig. 3. Banks and Electronics



Fig. 4. Banks and Industry



Fig. 5. Family and Generation



Fig. 6. Detergents and Washing Speed



Fig. 7. Demonstration of Love



Fig. 8. Insurance and Jobs (1)



Fig. 9. Insurance and Jobs (2)



Fig. 10. Pollution and Society



Fig. 11. Juice and Summer



Fig. 12. Teeth and Strength



Fig. 13. Family and Children



Fig. 14. Advertisements of Home Appliances



Fig. 15. Anti-Addiction Ads



Fig. 16. Insurance and Compensation (1)



Fig. 17. Insurance and Compensation (2)



Fig. 18. Exhibition



Fig. 19. Loss of Water (1)



Fig. 20. Loss of Water