

Mediating between verbal and visual semiotic elements in the translation of English multimodal texts into Greek

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The article examines the relation of verbal to visual semiotic elements, and proposes a mediation-based codification for intersemiotic translation. The examination takes place in the context of the growing interest in problematizing the verbal-visual divide in the translation of multimodal texts and the need for a greater awareness of the ways in which differing verbal and visual semiotic elements shape translation. Based on the concept of translation mediation, a verbo-visual mediated approach to translation is proposed, where both the verbal and the visual are potentially considered as translation factors. Translators slide along and across the verbal and the visual axes – and between two ends (or extreme points) – to mediate, thus performing a kind of translation intervention. The sliding will be illustrated by a codification scheme that builds on other similar efforts to create typologies for text-image interactions in multimodal texts, but with a focus on interlingual translation. This approach employs social semiotics and multimodality for the empirical investigation of the translation of multimodal texts. By way of illustration, I provide the Greek translation of an English print advertisement, which is discussed and codified by using degrees of verbo-visual mediation. Overall, this article addresses the interrelatedness of multimodality, semiotics and translation.

KEYWORDS Image-text interaction; Intersemiotic translation; Multimodal text; Social semiotics; Verbo-visual mediation

Introduction

There has always been an interest in problematizing the verbal-visual divide in translation. For example, Neather (2008: 238) argues that ‘a far greater awareness of the ways in which differing verbal and visual imperatives shape translation is needed’. In this article, ‘verbal’ applies to any written and spoken word, while ‘visual’ indicates the layout, photographs, images, graphics, gestures, color, etc. This type of translation between verbal and visual modes, otherwise known as *intersemiotic translation* (Jakobson 1959), has gained new impetus in the context of the late modern turn to the visual.

A key feature of this turn is the proliferation of multimodal texts which, according to Kress and Van Leeuwen (2006: 177), ‘are defined as those whose meanings are realized through more than one semiotic code’. Since the meaning-making of multimodal texts is achieved through the juxtaposition of a variety of semiotic elements on the same interface (i.e. a piece of paper or a screen), it is impossible to ignore the relationship between them. Such relationships are most evident in intersemiotic

translation, and even more so when it is combined with interlingual translation. One way to approach these interactions is to use the concept of '[d]egrees of translator mediation' (Hatim and Mason 1997: 122) in order to examine the way translators intervene in the process of translating.

By means of a social semiotic approach to multimodality and a new codification scheme that I call *verbo-visual mediation*, I will illustrate image-text interactions in the translation of print multimodal texts, in the context of English-Greek translation, and propose potential applications to other translation areas.

A social semiotic approach to the translation of multimodal texts

Unsworth (2008) proposes the synergy of semiotics and translation in order to deal with how people describe social semiotic resources, what they say and do with visual means of communication and how these can be interpreted. Following this line of thought, social semiotics, intersemiotic translation and multimodality provide here the framework for a semiotic approach to multimodal translation.

Social semiotics is the systematic study of the systems of signs and of the uses people make of them in specific social contexts (Van Leeuwen 2005). The central concept is the *sign* consisting of two parts, the *signified* (a concept or an object) and the *signifier* (a word, sound or image that is attached to the signified). Translators' attempts to interpret or translate verbal signs were initially classified by Jakobson as follows:

(1) Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.

(2) Interlingual translation or *translation proper* is an interpretation of verbal signs by means of some other language.

(3) Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of non-verbal sign systems (Jakobson 1959: 233).

A problem with his typology, at least with regard to this research, is the unidirectional reference to the 'rewording', 'translation' and 'transmutation' of 'verbal signs', a directionality that implies a superiority, or priority, over non-verbal signs. This criticism is also voiced by Cosculluela (2003), who further adds that any verbal sign also has a non-verbal dimension. In fact, most common signs, notes Cosculluela (2004: 114), reflect a 'balance between verbality and non-verbality'. The interpretation of these verbal signs by means of visual signs may take complicated forms when translating interlinguistically multimodal texts.

Kress and Van Leeuwen (2001: 20) define multimodality as the 'use of several semiotic modes in the design of a semiotic product or event together with the particular way in which these modes are combined'. Such a semiotic product is the multimodal text, where the term *mode* refers to the semiotic channel (e.g. words, sounds, images, color and animation) that composes a text. The multimodal text should not be confused with the multimedia text, since the relevant term *media* refers to the tools and material resources (e.g. books, radio, TV) used to produce and disseminate texts consisting of several semiotic modes. A multimodal text is given meaning through the juxtaposition of a variety of semiotic elements (verbal and visual) on the same interface (piece of paper), as opposed to a monomodal text such as a print verbal paragraph (although the font itself as a mode has a visual aspect). Jewitt (2009) discusses social semiotics and multimodality as an approach that stresses how modal resources are used to perform sign-making in social contexts, with a primary focus on the sign-maker. Her examination of the 'relationships across and between modes in multimodal texts' (Jewitt 2009: 17) is in fact a proposition for multimodal research as a line of inquiry in order to examine intersemiotic resources.

The translation of a multimodal text would involve examining the way the semiotic modes that compose this text are used to transfer the source text's (ST) meaning into another culture in the form of a translated target text (TT), and how the intersemiotic relations of these modes affect this process. This sign process and production of meaning is a type of semiosis which is defined by Peirce (1907: 2) as 'action, or influence, which is, or involves, a cooperation of three subjects, such as a sign, its object, and its interpretant.' Stecconi (2004: 471) expanded on this relation and introduced the concept of '[t]ranslation semiosis as the form of semiosis that is specific of translation' to argue that semiosis is a central process of translation. If we approach the multimodal text as multimodal communication and its translation as an enactment of social practice, then the analysis of this enactment would involve determining 'how communicators choose form, design and combine signs (based on the social semiotic ideational, interpersonal, and textual metafunctions)' (Meir and Pentzold 2012: 9).

According to Kress and Van Leeuwen (2006), the representational metafunction presents narrative and conceptual images which examine what the picture is about. The narrative image represents the unfolding of actions, events, or processes of change, in terms of the people, places or things depicted. Conceptual images represent the participant as being something, meaning something, belonging to some category, or having certain characteristics or components. The interpersonal metafunction deals with image act and gaze, social distance and intimacy, and perspective to examine how the picture engages the viewer. This is achieved by means of the eyeline formed between the participants in the image or between the participant and the viewer, how close the participant appears to the viewer, and the horizontal and vertical angle to indicate power relations. The compositional metafunction deals with the layout of the picture, the placement of the participants and the picture's relative salience. This metafunction examines how the representational and interpersonal metafunctions integrate into a meaningful whole. The placement of participants (left/right, top/bottom, center/periphery) allows them to take on different information roles (e.g. before/after, ideal/real, important/unimportant). Salience refers to a participant's ability to capture the viewer's attention, in terms of size, focus, tonal contrast, frame and background/foreground.

The usefulness of the metafunction concept in the translation of print multimodal texts has been shown by Van Meerbergen (2009), who compared a number of Dutch (ST) and Swedish (TT) picture books in terms of their interpersonal metafunction. In one case, while this metafunction was expressed visually in the ST, creating an intimacy with the viewer by presenting a large image of the participant's face in a relatively empty white space, it was reinforced in the TT by adding the Swedish personal pronoun *du* (you). Such markers, which are inserted in the TT, could increase interpersonal involvement with the reader and add, according to Baumgarten (2008: 18), 'meanings, which are not encoded in the source texts'. This points to the intersemiotic possibilities in interlingual translation.

Séguinot (1994) issues an intersemiotic warning to translators to take into account various visual semiotic aspects with reference to verbal elements. She describes how the excessive use of white space employed by graphic specialists creates a layout which breaks up units of text, leaving an incoherent message, and how a particular typographic feature (e.g., Cyrillic letters) may evoke certain cultural (Slav) connotations. This warning is in line with Risku and Pircher (2008), who argue that layout helps the translator to get a better picture of the ST and also delivers important constraints for the creation of the TT. This is of utmost importance since the location and layout of a visual, for instance an image, may dictate a strategy that creates contradiction between semiotic modes.

Such verbal and visual interactions and the three metafunctions have been employed by Kress and Van Leeuwen (2006) to come up with the concept of 'visual grammar', which is based on the idea that pictures have the same kind of regularities as words and sentence syntax. They claim that by using visual grammar, we could analyze images and their relationships to words. Of particular interest is their argument that the arrangement of elements in an image, but also in a multimodal text, is governed by the same rules that apply to the ordering of linguistic elements in a written sentence. On the other hand,

several researchers (e.g. Forceville 1999; Sidiropoulou 2006) argue against the readiness with which a language-oriented theory is applied to the description of non-verbal semiotic resources. Nevertheless, this theory is not dismissed altogether, and despite its problematic nature it is acknowledged that it needs to be addressed by researchers working in this field (Sidiropoulou 2006). Therefore, visual grammar will be combined here with the concept of mediation in translation to examine how translators could intervene in the process of translating print multimodal texts into another language.

Mediation in translation semiotics

The relationship of mediation to translation has been discussed by several scholars. In this research, of particular relevance are the work of Dendrinou (2007) and Torop (2008), who approach these concepts from a semiotic point of view, and the work of Hatim and Mason (1997), who place special emphasis on intervention in translation.

Dendrinou (2007) proposes two types of mediation with a strong semiotic aspect: visual mediation and multimodal mediation. In visual mediation, the message could be relayed in a visual text through a graph, a photograph, etc., to readers who may not understand this visual fully or partially, in three ways: by explaining or simply reporting the visual information, by directing the readers to particular aspects of the visual or by instructing the readers how to interpret the visual. In multimodal mediation, the message is relayed in a similar way in a text of single modality or multiple modalities, and vice-versa. For instance, a verbal-only message may be relayed by another verbal message with the addition of another semiotic modality, such as a picture or graphic.

Torop (2008: 256) closely relates the concept of mediation with translation semiotics because the latter 'deals with mediation processes between various sign systems.' In this case, it is possible to consider the semiotic aspect of the visual in interlingual translation. In addition, if 'no translation is fundamentally a unique text but one of many possibilities to render the original text' (Torop 2008: 255), then it follows that there are several viewpoints from which to approach interlingual translation in multimodal texts, and one of these is the mediation process.

In Hatim and Mason's (1997) concept of mediation in translation, the translator is not a mere communicator of language, but a professional who takes into consideration all meanings that may contribute to communication. This approach to mediation refers to three ways in which the characteristics of the ST appear in the TT. In minimal mediation, these characteristics are 'made entirely visible' to the readers, who do not have to assume anything (Hatim and Mason 1997: 123). In maximal mediation, the translation constitutes a radical departure from the ST in terms of register membership, intentionality, and socio-cultural and socio-textual practices. Third, partial translation is both less extreme and more neutral than minimal and maximal mediation.

Figure 1 shows an illustration of this concept of mediation, where it is possible to slide across a minimal-maximal continuum in which the translator has, in practice, a vast number of potential translation choices, as indicated by the dotted lines to the left and right of the partial point. While Figure 1 may be regarded as redundant to its verbal description, its visual representation is necessary for the presentation of the codification scheme (see Figure 3).

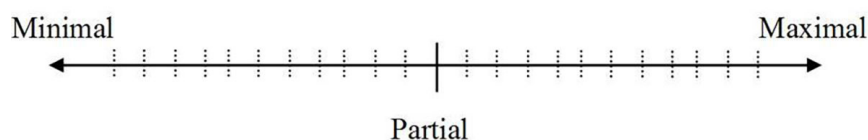


Figure 1. A visual representation of the concept of mediation in translation

There are several strategies which may serve as vehicles for performing mediation in translation, such as the discursual features of ‘cohesion, transitivity, over-lexicalization and style-shifting’ (Hatim and Mason 1997: 124) and the modification of a particular genre, such as ‘intentionality, socio-cultural and socio-textual practices’ (Hatim and Mason 1997: 127). An expansion of this concept of mediation in translation will be described later (see section 4).

By sliding between the two ends (see Figure 1), the translator-mediator performs a kind of intervention, whether this is a conscious process or an unwitting one. Translators can potentially act as mediators who overcome these polarities and facilitate the dialogue between the ST and the TT. As such, they are not neutral third parties, but rather people who intervene in the communicative process and establish a connection between the verbal and the visual elements of the ST and TT. Moreover, they do not hesitate to infuse the TT with their own knowledge and beliefs. On the other hand, Gorlée (1994) claims that translators are passive communicators in translation semiosis and should not intervene in the process. In the translation of multimodal texts, the interpretation of visual elements might require subtle interpretations which may not necessarily be regarded as (conscious) interventions. Within the context of this research, I argue that translation mediation could be approached as nothing more than one of several tactical movements integrated in the translation strategy the translators have chosen to follow.

These movements indicate that being a mediator in translation does not necessarily prevent one from changing directions along the mediation axis (see Figure 1) during the translation semiosis of a given text. This freedom of movement facilitates the addition of a second visual axis to accommodate visual mediation. In the next section, I propose a new concept that I call *verbo-visual mediation*, which will allow movement between the two axes.

Verbal and visual mediation as intersemiotic translation

A theoretical framework for verbo-visual mediation in translation

In an attempt to expand on Hatim and Mason’s (1997) translation mediation, I propose verbo-visual mediation as a new concept that refers to a number of ways in which the verbal, the visual and their interaction in the multimodal ST will appear in the multimodal TT. By employing this concept, the translator chooses from a variety of verbal and visual options to intervene in the translation process in distinctive ways so as to make the ST either visible or invisible to the TT reader.

In order to illustrate the proposed theoretical framework for verbo-visual mediation in translation, I will briefly describe Chuang’s (2006) framework for subtitling films. The relevance lies in the fact that the film is a type of multimodal text. In this framework, the semiotic modes between the ST and TT are not considered to have one-to-one relationships but many-to-many, albeit asymmetric ones. The arrows indicate which elements in the ST are rendered by the elements in the TT.

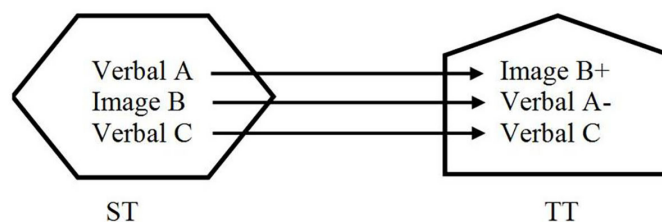


Figure 2. Many-to-many relationships in translation mediation

As shown in Figure 2 (based on Chuang, 2006), the overall translation (illustrated by the different TT polygon) of meaning, sense, function and representation is different between the ST and the TT.

Here, the semiotic modes “Verbal A” and “Image B” are rendered in the TT by “Image B+” (an aspect of visual mode B) and by “Verbal A-” (an aspect of verbal mode A), respectively. Therefore, taking into account Chuang’s (2006) framework and Oittinen’s (2008: 86) claim that ‘reading a book is not far removed from experiencing a film’, I argue that the translators of multimodal texts could manipulate the verbal and visual elements by way of analogy to subtitling (see also discussion on Figure 3).

A relevant verbal-visual discussion is provided by Barthes (1977) in his tripartite concept of ‘anchorage, relay and illustration’. The text-as-anchorage selects appropriate connotations in the image, and in relay the text and the image complement each other. The interpretation of images, in addition to the anchored linguistic message, could be enhanced or modified by looking both at their literal or *denotative* meaning and their symbolic or *connotative* meaning. In reference to illustration, Barthes (1977: 25) makes it clear that ‘the image no longer illustrates the words; it is now the words which, structurally, are parasitic on the image.’ In other words, the interpretation of the image could modify the meaning of the words, and consequently, their translation into another language.

Burgin (1999) proposes a similar rhetorical analysis along three planes: the image plane, the plane of the text (headline, caption, body), and the plane of the text-image bond (see also discussion on Figure 4). He used this type of analysis when exhibiting posters in the form of images appropriated from print advertisements together with his own printed text which ran counter to the intended meaning of the original ads. In this way, he demonstrates the importance of analyzing multimodal texts by referring to images on their own (which highlights their autonomy), by studying the verbal-only element, and through their combination. The restructuring of the print advertisement by substituting the text with his own with the intention to address a different audience is an instance of maximal intervention. Forceville (1999) provides a similar perspective on the interplay between the verbal and the visual mode to remind image readers of the need to look also at the image as an isolated representation. Drawing on an example from Kress and Van Leeuwen (2006), he argues that if viewing follows the reading of the verbal element, the interpretation of the image will be biased. Bearing in mind that ‘visual representations have their own effects’ (Rose 2007: 12), there is a need to look very carefully at images (also) as individual items regardless of their context.

This structural autonomy of the image is important for the translators of multimodal texts. Barthes argues that in the case of the press article with photographs, translators should study its two-fold structure, text and image, exhaustively, both on their own and as a whole (Barthes 1977). However, this autonomy of the image should not compromise the overall effect of the verbal/visual entity. In essence, by analogy to selecting one particular TT word out of a number of choices, what determines the autonomous or supplementary role of the image are the translators themselves, who are responsible for their own work. Even when translators do not relate a specific word to a visual element, specific semiotic codes of the image, such as certain colors, an object or a human figure, will create, according to Kress and Van Leeuwen (2006), various layers of meanings. While they present semiotic phenomena in terms of binary oppositions (e.g. left/right, top/bottom, center/margin, whole/part), Forceville (1999) argues that categories should describe a continuum between extremes; i.e., from the translation’s point of view, in terms of mediation.

Therefore, it is not so straightforward to identify the individual elements of a visual object and their relationship with the accompanying text. Even if there was a way to identify them, it would still be problematic to separate them. By way of example, I will refer to a museum wall panel as a type of print multimodal text whose translation requires a verbo-visual mediation approach. In the translation of a wall panel in a museum in Hong Kong, where the panel consists of two verbal elements and a visual one, Neather (2008) has found some constraints that affect the overall function of this multimodal text. He refers to a panel where the ST (Chinese) and its TT (English) are juxtaposed to the right of a graphic, with the ST placed above the TT. In this panel, he describes the way significant portions of ST information are modified in the TT version. For instance, a whole phrase is omitted while

two others statements are paraphrased as a single observation. On the other hand, expansions in the TT regarding historical information (not present in the ST) are used to foreground period markers.

Neather (2008: 226) explains that these strategies ‘represent an attempt to negotiate a number of differing forces acting upon text production.’ Such a force is the spatial restriction imposed on the translation. Chinese is a considerably more compact language, both grammatically and orthographically, and it can convey the same message in less physical space than it takes to say it in English. Since in the museum environment spatial relations take on great importance, because the available textual space may be at a minimum, translators may have to reduce the TT to satisfy this need. In addition, there is the need to maintain in the TT the salience of the picture in the ST, which occupies an area at least twice that of the ST and TT combined. If the translator had chosen to produce a longer text column for the TT that would render the full ST, then the visual would no longer dominate the verbal. If we follow this argument, the translator is entitled to break the rules of interlingual translation.

However, it cannot be easily accepted that readers would tend to read this multimodal text from left to right. For example, someone may be more interested in reading first (or spending more time on) the verbal element and then moving on to the visual. Moreover, since the ST and the TT are juxtaposed, some visitors (e.g. a translator) may prefer to focus on the verbal versions for professional reasons and may assign a secondary role to the graphic. Simultaneously, the placement of the ST above the TT, according to Neather (2008), gives the Chinese text a prominent position. Yet, the visitor who does not speak Chinese would ignore the ST and concentrate on the English version.

The discussion of the museum context could guide the translators of illustrated books, who in their very first contact with the ST are readers of both images and text. Pereira (2008: 105), in her exploration of book illustrations, regards ‘the text as the primary source because it is usually the first work to be created, [the illustrations] being derived from it.’ She bases her argument on the fact that only visual work that can be placed independently in an art gallery is not in need of a text to exist. Since photographs could be exhibited in an art gallery, there is the question of whether the decoding of the text (e.g. in the form of a caption) is derived from the photograph or the other way around. Pereira (2008) argues, in addition, that (in illustrated books) ‘pictures represent the text in visual form’ and these ‘two [verbal and visual elements are] different versions of the same story.’

A codification scheme for verbo-visual mediation

The codification scheme for translating multimodal texts into another language is based on the concept of verbo-visual mediation in translation and is summarized in Table 1.

Translation	Code	Mediation
With the visual element	WiVis	Visual minimal (VisMin)
Across the visual element	AcVis	Visual partial (VisPar)
Against the visual element	AgVis	Visual maximal (VisMax)
With the verbal element	WiVer	Verbal minimal (VerMin)
Across the verbal element	AcVer	Verbal partial (VerPar)
Against the verbal element	AgVer	Verbal maximal (VerMax)

Table 1. Coding for verbo-visual mediated translation

The codification scheme in Table 1 is based on Connelly’s (2008: 166-167) realization that reading representation, intertextuality and discourses in visual texts are dependent on one’s consciousness of the three ways in which one can read the author’s intention. Firstly, in ‘with the text’, the

author has already constructed a particular meaning of the text and the reader shares it. Secondly, in 'across the text', some elements of the author's pre-constructed meaning of the text are shared by the reader, but other elements are not, and thus the reader makes alternative interpretations. Thirdly, in 'against the text', the reader questions and contests the author's pre-constructed meaning, making completely new interpretations. In the context of this research, the role of the reader is assumed by the translator-mediator, who in turn becomes the author of the same text in a different language.

The problem with Connelly's (2008) categorization is her claim that we could find the meaning that is constructed by the author. Since it is very difficult (if not impossible) to establish the true meaning implied by the author of a verbal text, let alone a multimodal one, I argue that the proposed coding here refers to only one of a number of possible meanings implied by the author. Additionally, the basic assumption here is that the interventions involve rendering the ST verbal elements into TT verbal elements while the ST visual element is transferred unaltered to the TT text. This means that the verbo-visual associations made in the ST may not be symmetrical to the verbo-visual association made in the TT, as a result of the different (though variously related) verbal elements. As an expansion to Hatim and Mason's (1997) mediation, in verbo-visual mediation, the basis for the verbal TT may not always be provided by the verbal ST, but rather also (or even exclusively) by the visual ST.

When the translation is WiVis-WiVer or AgVis-AgVer, it is making a deliberate intervention and corresponds to Hatim and Mason's (1997) minimal or maximal mediation (see Figure 1), respectively. This intervention depends on how and with what ideological motivations the visual and the verbal element have been taken into account. On one hand, in WiVis-WiVer, the translation reveals a reading that aligns with an interpretation of the ST visual element and with a reading of the verbal element, respectively. On the other hand, in AgVis-AgVer the translation reveals a reading that aims to question and to contest an interpretation of the ST visual element and a reading of the verbal element, respectively. When the translation is AcVis-AcVer, it is making a less extreme and more neutral intervention and corresponds to 'partial' mediation (see Figure 1). This intervention again depends on how and with what ideological motivations the visual and the verbal elements have been taken into account. That is, in AcVis-AcVer, the translation reveals an interpretation that is alternative to the ST visual elements and a reading that is alternative to the ST verbal, respectively. This coding is an expansion on other similar approaches to verbal-visual relationships (e.g. Nikolajeva and Scott 2008; Pereira 2008) as examples of Jakobson's (1959) typology on intersemiotic translation. Moreover, it focuses on the impact of the visual on both interlingual and intersemiotic translation, in a way similar to Neather's (2008) discussion on museum panels.

In Pereira's (2008: 109-111) three-point schema on book illustration, the verbal is translated literally into visual elements, it directs the visual narration in the drawings, or it may be related to a picture that is adapted to a specific ideology or artistic trend. While in her coding it is implied that the three code-points are mutually exclusive, the proposed coding in this article offers a different perspective. For example, in Figure 4, the most obvious way to relate the verbal 'up there patrolling the skies' to the photograph is through the visual 'aircraft' that is depicted neither on 'patrol' nor in the 'skies'. As such, the verbal is not reproduced literally in the photograph, it does not focus on a specific narrative in the photograph but rather on the concept of the aircraft as a flying machine (though capable of patrolling the skies), and it does not seem to be adapted to a specific ideology or artistic trend. Thus, the phrase could be double coded as AgVis, from a narrative point of view, or as WiVis from a conceptual point of view.

In the realm of picture books, Nikolajeva and Scott's (2000: 226) four-point schema relates pictures and text as 'symmetrical', 'enhancing/complementary', 'counterpointing' or 'contradictory'. Words and pictures could tell the same story (i.e. repeat the same information, but in different modes of communication), could amplify or expand on each other to the extent of producing complementary information, could collaborate to produce a meaning that will be a counterpoint to both

of them, and could interact in such a way that they oppose each other, to the extent of inviting the reader to mediate between them. The coding proposed here resembles the two extreme ends, symmetrical and contradictory, and the in-between enhancing/complementary point. However, in the case of interlingual translation, the mediator's movement is not only limited to these two ends of a single text, but also to two different cultures, the ST's and the TT's.

In other words, the two types of coding described above are based on the idea that the pictures have been produced for a specific reason, to accompany a verbal element in a single language. It is exactly this monolingual aspect of the verbal-visual interaction that makes existing schemata inadequate to fully describe a translator's mediation. For that purpose, I propose the concept of verbo-visual mediation that would allow translators to slide along two axes in the same or in diametrically opposite directions in two different (though related) texts.

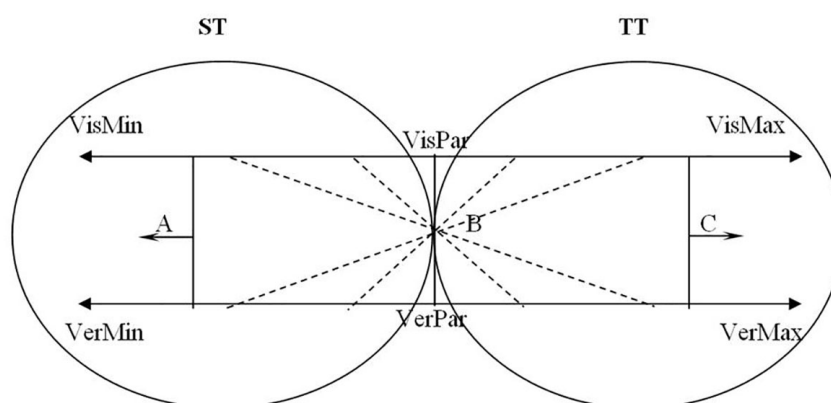


Figure 3. The axes of verbo-visual mediation in interlingual translation

As seen in Figure 3, translators may move exclusively towards minimal verbo-visual mediations (line A), exclusively towards maximal verbo-visual mediations (line C), or adopt partial verbo-visual mediation (line B). The dotted lines indicate the diametrically opposite movements towards both maximal and minimal verbo-visual mediations. It is noted that although the dotted lines cross the partial line B, they indicate verbo-visual mediations that constitute highly deliberate interventions. However, the more the movement on one axis approaches the partial point, the less deliberate becomes the total verbo-visual intervention, at least in comparison to more extreme cases.

The assumption here is that while translators have to do with two different (though related) verbal elements, one in the TT and another in the ST, the visual appears the same in both texts. That is, translators can mediate and modify the verbal component but not the visual. Therefore, the verbo-visual mediated codification cannot be limited to the TT (see previous discussion on visual-verbal schemata) but should be expanded to include the ST. The problem here is that TT readers cannot access the full ST but only part of it (the visual). As such, they would not be able to apply the codification of a verbal-visual scheme to a multimodal text similarly to the way that they could have done with the schemata discussed above. This codification could only be done by the translator, who is privileged by having access to both the TT and ST. The benefit for the translator entails a reflexive approach to translation and heightened translation awareness.

While this verbo-visual mediated codification cannot be applied to monolingual TTs, bilingual versions provide fertile ground to do so. For instance, Baumgarten (2008) shows an example of verbo-visual mediated sliding along the two axes in film subtitling, as an instance of a dynamic multimodal text. She describes a still movie frame showing a man aiming a gun at another man and saying 'The first one won't kill you'. The German subtitle reads '*Die erste Kugel [bullet] wird Sie nicht töten*'. The rendering of the ST pronominal 'one' with the TT noun 'bullet' is an instance of VerMax and VisMax mediation. On the verbal axis, the translator is sliding towards the maximal end and intervenes in the translation by replacing the implicit 'one' with the

explicit 'bullet' that will actually come out of the gun. The translator is sliding towards the maximal end on the visual axis, too, and intervenes in the translation process by interpreting that the 'one' refers to the (invisible) 'bullet' and not the (visible) gun. However, in terms of the type of coding, it could be argued that the translation is an instance of VisPar because the word 'bullet' forms part of the whole visual gun-bullet.

Verbo-visual mediated translation in practice

In this section, I will demonstrate how the proposed codification scheme could be applied to the translation of a multimodal text into another language. In particular, I will first present the English data-text that will be used as a ST, and then I will move on to the practical application of the proposed codification scheme to its Greek translation.

The data-text

Advertising, according to Torresi (2008: 66), 'is one of the multimodal genres which are most suitable for analysing the interplay of verbal and visual elements.' Also, print advertisements with two main modes of communication, verbal and visual, articulated in complex interactions, are 'a good starting point for studying aspects of visual communication' (Van Leeuwen 2005: 8). If we accept these arguments, then the advertisement shown in Figure 4 provides a perfect data-text for this article.

The advertisement, which appeared in the newspaper *DefenseNews*, is about *BAE Systems*, a British multinational defense, security and aerospace company headquartered in London, UK. The structure of



Source: *DefenseNews*, Nov 11-17, 2002, pp.20-21. © Army Times Publishing Company.

IN THE SUPERSONIC WORLD OF FLIGHT^(b), ONE UNGUARDED MOMENT CAN PROVE FATAL. WHEN PILOTS ARE UP THERE PATROLLING THE SKIES^(c), THEY NEED AND DESERVE A LEVEL OF PROTECTION THAT ENABLES THEM TO KEEP THEIR EYE ON THE BALL^(d). AS THE INNOVATORS BEHIND SOME OF THE WORLD'S MOST ADVANCED DEFENSE SYSTEMS^(e), WITH ALL EMBRACING AIR, SEA, LAND AND SPACE CAPABILITY, BAE SYSTEMS CAN HELP PROVIDE DEMOCRACY WITH A SAFE PAIR OF HANDS^(f) AND GUARANTEE THE FREEDOM OF FUTURE GENERATIONS^(g). IT'S ALL PART OF OUR LONG-TERM COMMITMENT TO MAKING THE WORLD A BETTER PLACE WHERE SOCIAL AND ECONOMIC STABILITY CAN SAFEGUARD LIVELIHOODS^(h), NURTURE TRAINING AND EDUCATION⁽ⁱ⁾, PROMOTE TECHNOLOGICAL GROWTH AND RESTORE THE ENVIRONMENT. AND WHEN THE MEN AND WOMEN ON OUR TEAM^(j) NEED BACK-UP, WE'RE ALWAYS RIGHT BEHIND THEM^(k), PROTECTING THEIR INTERESTS AND EVERYONE ELSE'S.

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Figure 4. The structure of the image-nuclear advertising story.

the two-page spread (see scanned image below) will be demonstrated based on Caple's (2008) categorization so as to illustrate the way the various semiotic elements are arranged spatially in the newspaper. This is followed by a reproduction of the verbal elements (capitals in original), while underlining and labelling (with letters a-k) are used to facilitate the application of the codification scheme.

Figure 4 graphically shows that the photograph takes up the most (in comparison to the verbal elements) space on the two-page spread. This suggests that any analysis (visual or verbal) of the data-text should take into account this imbalance no matter which semiotic element is supposedly the dominant meaning-making mode. *DefenseNews* is a subscribers' only newspaper published by the US Army and distributed worldwide. The topics include military issues, the defense industry, civil-military cooperation, and defense policy. Therefore, the intended readership is the professional military and anyone who has an interest in defense and socio-political issues where the military is involved. The verbal element is a text of a general type without specialized terminology or military jargon.

The data-text shares common characteristics with a new genre that Caple (2008) labels 'Image-Nuclear News Stories'. Figure 4 shows the functional structure of the data-text as an image-nuclear news story. According to Caple:

the heading and the image work together to form a nucleus, from which the evaluative stance of the newspaper towards that particular story can be read. The caption then goes on to locate the image participants and their actions within a particular context. (Caple 2008: 126)

The word-image interplay may initially engage the reader in literal play between lexical items in the heading and the image. This interplay (including the caption) may also take other forms, like alliteration and allusions that test our cultural knowledge. The data-text here follows a slightly different structure but it could be considered an expansion of the image-nuclear news story, potentially labelled as *image-nuclear advertising story*.

Application of the codification scheme in translation

In this verbo-visual mediated approach to translating the data-text, I will not be discussing the full translation of the text, but rather selected examples of its verbal parts that may pose translation problems and need clarification before one can start translating.

The translation has not been published, but it is provided by the author simply for illustrative purposes. The aim is to demonstrate the codification scheme and the strategies a translator would have to follow in a verbo-visual mediated translation. Although translators who use their own translations as examples cannot be detached, the purpose here is not to evaluate the translated product and to measure the effectiveness of the proposed strategies but to illustrate an approach to translation. Table 2 shows my own translation followed by a back-translation into English. It should also be noted that the proposed codification scheme does not imply that the closer a translation is to the VisMax or VerMax end, the more it would qualify as a verbo-visual mediated translation. A successful application of the codification scheme is based on the translators' ability to identify which direction (VisMin-VisMax or VerMin-VerMax) meets their needs each time such a verbo-visual mediated strategy is required.

The fact that the application of this scheme is based on my own analysis of the data-text raises the issue of the reliability of my research, which may compromise its external validity. In order to make this method relevant to 'audience creativity' (Rose 2007: 67), the coding assumes that different viewers would see the image in different ways. While recognizing this weakness, my intention is to 'produce a coherent and illuminating description of and perspective on a [verbo-visual mediated] situation that is based on and consistent with the detailed [subjective] study of that situation' (Schofield

2007: 13). If other researchers were to use the process called ‘naturalistic generalization’ (Stake 1978) and recognize the similarities and differences with the findings from my study, they could apply them to understanding other similar situations, albeit with a modified coding. In this kind of generalization, researchers ‘should be both intuitive and empirical’ (Stake 1978: 6).

Greek Translation	Back-translation into English
<p><u>ΕΑΝ ΤΟΥΣ ΠΡΟΣΤΑΤΕΨΟΥΜΕ^(a), ΒΟΗΘΑΜΕ ΣΤΗΝ ΔΙΑΣΦΑΛΙΣΗ ΤΟΥ ΜΕΛΛΟΝΤΟΣ</u></p> <p><u>ΣΤΟΝ ΥΠΕΡΗΧΗΤΙΚΟ ΚΟΣΜΟ ΤΩΝ ΠΤΗ-ΣΕΩΝ^(b), ΜΙΑ ΑΠΡΟΣΕΧΤΗ ΣΤΙΓΜΗ ΜΠΟΡΕΙ ΝΑ ΑΠΟΒΕΙ ΜΟΙΡΑΙΑ. ΟΤΑΝ ΟΙ ΠΙΛΟΤΟΙ ΒΡΙΣΚΟΝΤΑΙ ΕΚΕΙ ΨΗΛΑ ΝΑ ΠΕΡΙΠΟΛΟΥΝ ΣΤΟΥΣ ΑΙΘΕΡΕΣ^(c), ΧΡΕΙΑΖΟΝΤΑΙ ΚΑΙ ΔΙΚΑΙΟΥΝΤΑΙ ΕΝΑ ΕΠΙΠΕΔΟ ΠΡΟΣΤΑΣΙΑΣ ΠΟΥ ΘΑ ΤΟΥΣ ΕΠΙΤΡΕΠΕΙ ΝΑ ΠΑΡΑΜΕΝΟΥΝ ΠΡΟΣΗΛΩΜΕΝΟΙ ΣΤΟΝ ΣΤΟΧΟ ΤΟΥΣ^(d). ΜΕ ΠΑΓΚΟΣΜΙΕΣ ΚΑΙΝΟΤΟΜΙΕΣ ΣΕ ΠΡΟΗΓΜΕΝΑ ΑΜΥΝΤΙΚΑ ΣΥΣΤΗΜΑΤΑ^(e) ΚΑΙ ΔΥΝΑΤΟΤΗΤΕΣ ΣΕ ΑΕΡΑ, ΘΑΛΑΣΣΑ, ΞΗΡΑ ΚΑΙ ΔΙΑΣΤΗΜΑ, Η ΔΗΜΟΚΡΑΤΙΑ ΒΡΙΣΚΕΤΑΙ ΣΤΑ ΣΙΓΟΥΡΑ ΧΕΡΙΑ^(f) ΤΗΣ ΒΑΕ SYSTEMS ΕΞΑΣΦΑΛΙΖΟΝΤΑΣ ΕΤΣΙ ΤΗΝ ΕΛΕΥΘΕΡΙΑ ΤΩΝ ΠΑΙΔΙΩΝ ΜΑΣ^(g). ΟΛΑ ΑΥΤΑ ΑΠΟΤΕΛΟΥΝ ΜΕΡΟΣ ΤΩΝ ΑΚΑΤΑΠΑΥΣΤΩΝ ΠΡΟΣΠΑΘΕΙΩΝ ΜΑΣ ΝΑ ΚΑΝΟΥΜΕ ΤΟΝ ΚΟΣΜΟ ΕΝΑ ΚΑΛΥΤΕΡΟ ΜΕΡΟΣ ΟΠΟΥ Η ΚΟΙΝΩΝΙΚΗ ΚΑΙ ΟΙΚΟΝΟΜΙΚΗ ΣΤΑΘΕΡΟΤΗΤΑ ΘΑ ΔΙΑΣΦΑΛΙΣΕΙ ΤΗΝ ΚΟΙΝΩΝΙΚΗ ΣΥΝΟΧΗ^(h), ΘΑ ΕΝΙΣΧΥΣΕΙ ΤΗΝ ΚΑΤΑΡΤΙΣΗ ΚΑΙ ΤΗΝ ΕΚΠΑΙΔΕΥΣΗ⁽ⁱ⁾, ΘΑ ΣΥΜΒΑΛΕΙ ΣΤΗΝ ΤΕΧΝΟΛΟΓΙΚΗ ΑΝΑΠΤΥΞΗ ΚΑΙ ΘΑ ΑΠΟΚΑΤΑΣΤΗΣΕΙ ΤΟ ΠΕΡΙΒΑΛΛΟΝ. ΚΑΙ ΟΤΑΝ ΟΙ ΑΝΤΡΕΣ ΚΑΙ ΓΥΝΑΙΚΕΣ ΜΑΣ^(j) ΧΡΕΙΑΣΤΟΥΝ ΥΠΟΣΤΗΡΙΞΗ, ΘΑ ΕΙΜΑΣΤΕ ΠΑΝΤΑ ΔΙΠΛΑ ΤΟΥΣ^(k), ΝΑ ΠΡΟΣΤΑΤΕΨΟΥΜΕ ΤΑ ΔΙΚΑ ΤΟΥΣ ΣΥΜΦΕΡΟΝΤΑ ΚΑΙ ΟΠΟΙΟΥΔΗΠΟΤΕ ΑΛΛΟΥ.</u></p>	<p><u>IF THEM SAFEGUARD [WE]^(a), [WE] HELP IN THE SAFEGUARD OF FUTURE.</u></p> <p><u>IN THE SUPERSONIC WORLD OF FLIGHT^(b), AN INCAUTIOUS MOMENT MIGHT BECOME FATAL. WHEN THE PILOTS ARE THERE UP PATROLLING THE SKIES^(c), THEY NEED AND DESERVE A LEVEL OF PROTECTION THAT WILL ENABLE THEM TO REMAIN FOCUSED ON THEIR TARGET^(d). WITH WORLDWIDE INNOVATIONS IN ADVANCED DEFENSE SYSTEMS^(e) AND CAPABILITIES IN AIR, SEA, LAND AND SPACE, THE DEMOCRACY IS IN THE SAFE HANDS^(f) OF BAE SYSTEMS GUARANTEEING THUS THE FREEDOM TO OUR CHILDREN^(g). ALL THESE FORM PART OF OUR CEASELESS EFFORTS TO MAKE THE WORLD A BETTER PLACE WHERE THE SOCIAL AND ECONOMIC STABILITY WILL SAFEGUARD THE SOCIAL COHESION^(h), WILL ENHANCE TRAINING AND EDUCATION⁽ⁱ⁾, WILL CONTRIBUTE TO THE TECHNOLOGICAL GROWTH AND WILL RESTORE THE ENVIRONMENT. AND WHEN THE [OUR] MEN AND WOMEN^(j) NEED BACK-UP, [WE] WILL BE ALWAYS NEXT TO THEM^(k), TO PROTECT THEIR INTERESTS AND EVERYONE ELSE'S.</u></p>
<p><u>ΚΑΙΝΟΤΟΜΙΕΣ ΓΙΑ ΕΝΑΝ ΠΙΟ ΑΣΦΑΛΗ ΚΟΣΜΟ</u></p>	<p><u>INNOVATIONS FOR A MORE SAFE WORLD</u></p>

Table 2. Greek translation of the data-text, back-translated into English

The items of the data-text (visual and verbal) to which the codification scheme is applied below are underlined and followed by the codification in the exponent position. The ST words appear in single quotation marks and their Greek translation in italics followed by a transliteration in parenthesis. Any back-translation into English (that is not included in the data-text in Table 2) is in square brackets. The words in double quotation marks are given special emphasis.

Phrase (a) relates to four participants: the baseball player^[WiVis-AgVer], the aircraft^[WiVis-AcVer], the pilot^[AcVis-WiVer] (if there is one inside the cockpit) and the eagle's shadow^[AcVis-AgVer]. While the Greek translation of 'them' *τους* (*tous*) is quite straightforward and unproblematic (and in fact the translator's single choice), its significance from the beginning is expected to inform the translator's subsequent choices. Aircraft and pilots form a unique bond, frequently thought of as being natural extensions of one another. This relationship is reminiscent of the dyadic horse-rider and car-driver, where people are entitled riders and drivers, respectively, not based upon their ability to ride and drive but upon their temporal and circumstantial position on the horse's back and in the car driver's seat.

In phrase (b), the aircraft (the subsonic A-10) is neither supersonic^[AgVis-WiVer] nor seen in flight^[AgVis-WiVer] mode. The layman will probably not be aware of this "supersonic conflict"; that is, the fact that the aircraft's maximum speed is 0.51 Mach, and thus not supersonic. Despite this contradiction, it could be said that the photo's modality is increased. If the photo was taken spontaneously – the A-10 may just have happened to be there – it could be argued that the photographer did not stage the photo; in other words, the photograph is more plausible. Should the Greek translators aim to translate WiVis (and thus satisfy a visual-sensitive specialist/pilot readership), they could use a word that evokes a lot of noise, something like *στον ξέφρενο κόσμο* (*ston ksefreno kosmo*) [in the frenzied world]. Although this is definitely not a translation proper, even for the non-professional translator, it provides a good example for contemplation by translators. Additionally, it illustrates the need for translators to know the audience of the ST and the intended audience in the TT.

To avoid the contradiction between the word 'flight' and the immobility of the depicted aircraft, the translators could use the neutral hyponym *αεροσκαφών* (*aeroskafon*) [aircraft] and achieve an additional cohesion with the A-10. The downgrading of 'supersonic' is an indication that the focus of the advertisement is not the aircraft, and by extension technology, but the player. In other words, it is a human-centered advertisement. Although the suggested translations above have moved beyond the most maximal and extreme translation mediations, to the point of being considered an idle fancy, they could form a good basis for thinking in terms of verbo-visual mediated translation.

In phrase ©, the aircraft^[AgVis-WiVer] (and as a consequence the pilot) is neither patrolling, nor is it in the skies^[AgVis-AcVer]. Again, the translation in Greek is quite straightforward. Therefore, it seems unavoidable for the TT to have the same conflict as in phrase (b), reinforcing the argument about a human-centered advertisement. By placing the pilot (and the aircraft) on the ground, the focus is on the pilot and not on the aircraft (A-10).

In phrase (d), it is the player^[WiVis-AgVer] that keeps [his/her] eye^[WiVis-WiVer] on the ball^[AcVis-WiVer], ready to catch it when it is thrown from the viewer's point of view. In military terms, the pilot^[WiVis-AcVer] is assisted (by BAE Systems) so that she/he will be able to see^[AcVis-WiVer] a military target^[AgVis-AgVer]. This sports phrase is interpreted metaphorically for the pilot in verbal terms, and literally for the player in visual terms. For the English speaking audience, the phrase is easily attributed to both participants, on the assumption that the audience is culturally informed that this is a baseball player waiting to catch a ball. The translation, at least for a Greek audience in the context set by the verbal element, would normally not include the words 'ball' and 'eye'. Therefore, this loss for the Greek reader will have to be compensated somewhere else in the TT. In military terms, the pilots, by means of BAE Systems, are able to maintain their focus and be in readiness to confront the enemy.

In phrase (e), the eagle's shadow^[AcVis-AgVer], possibly formed by the sun as it falls on the helmet's wire face mask, could be BAE Systems^[AcVis-WiVer]. This interpretation is based on reading the visual cohesion between the red wire mask and the logo, projected as it is next to, and behind^[WiVis-WiVer], the player. A defensive system (the face mask) was transformed by BAE Systems (the innovators) into a predator^[AcVis-AcVer]. Since the word 'behind' cannot be translated literally in Greek, or even with

a (near) synonym, for reasons of registry, the cohesion between the visual vector “BAE Systems logo > red face mask > shadow” and the verbal element ‘the innovators behind’ is broken. From another perspective, we could consider the player, whose face is behind the wire face mask, as the innovator of these systems. In this case, the word ‘behind’ can be translated literally in Greek with the proposition *πίσω* (*pisō*) and thus (possibly) lead the reader to associate the man behind the red face mask with the logo. Thus, the player is a member of the team (BAE Systems) that produces the systems. However, this would require several syntactical and grammatical changes whose consequences are not the purpose of this research; e.g., the sentence should be re-ordered (as it has been done here) or even split into two, though closely related, sentences. Since this discussion is quite interpretative and subjective, it should be considered in the context of the English-Greek pair of languages.

In phrase (f), the sense of safety^[WiVis-WiVer] is provided by the player’s hands^[WiVis-WiVer] in the form of the mitt^[WiVis-AgVer], the helmet^[WiVis-AgVer] and the protective body gear^[WiVis-AgVer]. The use of a Greek translation that seems to cohere both with the ST’s verbal elements ‘safe’ and ‘hands’, and the visual mitt is *βρίσκεται στα ασφαλή χέρια* (*vriskete sta asfali heria*), but it requires a translation shift of the entire sentence.

Phrase (g) could be said to refer to the player who seems to be young or even a child^[WiVis-AcVer]. While the literal translation *μελλοντικών γενεών* (*mellontikon geneon*) seems to fit here, the near synonym *των παιδιών μας*^[AcVis-AcVer] (*ton paidion mas*) might have a stronger emotional impact on a middle-aged audience, like parents, or older people (with children and grandchildren). The catcher-child engages the viewer-pitcher to ‘play’ with him by throwing the ball. It is common American socio-cultural practice for a child and a father to play baseball together by simply tossing the ball to each other while wearing a mitt, but without holding a bat (as in the real game). Since the catcher and the pitcher are in fact in the same team, this ball exchange could be interpreted as an effort to build stronger family bonds. This is additional evidence that the data-text is more human-centered. A semiotic implication here is the background reading required by translators before they start translating texts with cultural connotations.

Word (h) could refer to the two sides of the photograph: (left) everyday life in the military^[WiVis-AcVer] and (right) the everyday life of civilians-sportspeople^[WiVis-AcVer]. The choices *πόρος ζωής* (*poros zois*) or *τα προς το ζην* (*ta pros to zin*) [means of living] are not stylistically appropriate – especially the second choice, which comes from the *katharevousa* dialect, set at a midpoint between Ancient Greek and Modern Greek, and stressing both a more ancient vocabulary and a simplified form of the classical grammar. The translation *κοινωνική συνοχή* (*kinoniki sinohi*) is based on the photo’s division into these two aspects of life; that is, military life (aircraft on the left side) and everyday sports activities (baseball player on the right side). This is achieved through the information roles taken on by the participants, in two ways: firstly, in a left/right distinction through the visual vector of the eyeline formed by the aircraft-pilot and the player; and secondly, through common socio-cultural patterns where both situations form part of everyday life.

In phrase (i), both the pilot and the player receive training and education^[AcVis-WiVer] for different purposes. While the translation seems unproblematic and straightforward, the realization that ‘training and education’ applies to both the pilot and the player might help the translator identify the two realities in word (h).

In phrase (j), there are two teams, in the sense of a group of people with a common purpose: the [baseball] team^[WiVis-AcVer] and the [military] team^[WiVis-AcVer]. As previously, while the translation seems unproblematic and straightforward, the realization that ‘our team’ applies both to the armed forces (implied by the aircraft-pilot) and a social (sports) group (implied by the baseball player) might help translators identify the two realities in word (h).

In phrase (k), the translations *δίπλα τους* (*diplo tous*) or *στο πλευρό τους* (*sto plevro tous*) [by their

side] are semantically (connoting a sense of support) and grammatically (as a prepositional phrase) successful. Moreover, in visual terms (see phrase (e)), the shadow-BAE Systems is not directly behind the player. At the same time, while the shadow-BAE Systems appears behind one person, BAE Systems (from a verbal point of view) is behind more than one participant, the player-pilot and the aircraft.

Conclusion

This paper has shown how the concept of verbo-visual mediation could help translators of multimodal texts to overcome, from a social semiotic perspective, the plain role of communicator of language. Verbo-visual mediation also presents a framework within which translation shares common features with subtitling, providing a new perspective on translation and new challenges for translators of multimodal texts. This enables translators to approach the translation through two different channels, the verbal and the visual. Each channel has an individual role to play; at the same time, their combined effect may be different to the mere sum total effect. It has been shown that traditional, linguistic-related translation strategies such as compensation, addition, omission and redundancy could be adopted by the verbo-visual mediation concept. A problem with these strategies is their Western cultural origin. That is, their application in the translation of culturally diverse multimodal texts, such as those belonging to the European and Asian (e.g. Chinese) cultures, may not be readily accepted. In these cases, the verbo-visual cohesion created in one culture may be broken when the text is rendered in the language of the other culture.

The absence of external evaluators/coders to apply the codification scheme to the translation provided poses another limitation. Using external evaluators is a common procedure in translation research when it involves the analysis of translation products. My own codification of the translation may have been biased by the verbal-visual association I had made for the specific words commented on. Although this decision was part of my reflexive approach to this paper, the element of bias may still be present. This limitation could be remedied by recruiting external coders, but it should be borne in mind that this codification scheme is still at an experimental stage and requires further examination, modification and application in different types of texts. Finally, although Modern Greek is not a widely spoken language worldwide, it is nevertheless a European one, and as such it shares some of the features of Western languages. The cultural realities in relation to photography that have been discussed here should be contrasted with Eastern ones. For example, it could be tested whether the given-new, ideal-real, and primary-secondary information organizations are limited to those cultures where the writing system moves from left to right, top to bottom and center to periphery, respectively.

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