

TRANSLATION AND VISUAL COMMUNICATION

CASE STUDY OF A HOSPITAL INFORMATION LEAFLET

BY

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ABSTRACT

According to Ferdinand de Saussure's structural view of semantics, the meaning of a sign is the value it acquires within a system. From this perspective, the purpose of this study is to analyze the leaflet as a global written and visual semiotic unit of communication. As an object of textual analysis, the leaflet can be defined as a pluri-system wherein written text and visual images are meant to be read simultaneously. From the viewpoint of translation, this means that verbal and visual signs are interdependent and both play an equally significant role in structuring the meaning of the message.

The principal theories that are used to teach translation students focus mainly on the referential aspects of meaning in discourse at the expense of intra-textual semantic interrelations. Whereas, as a semiotic system, a text produces meaning which is both referential and self-referential. Moreover, when the text contains visual elements, these are not taken into consideration as integral textual semantic elements.

The purpose of this study is to explain and demonstrate that, in the leaflet--as a specific form of discourse--meaning is primarily a product of the textual interrelationship of both its verbal and visual components. Our definition of meaning of the message in this analysis is that of form-meaning.

The object of our analysis is a particular genre of discourse--the

leaflet-- which is placed at the intersection of verbal and visual communication. We begin by looking at visual communication theory to better understand how meaning is produced in "visual discourse". Next, we proceed to trace the way translation theory deals with the notion of "form" with regard to meaning. Finally, based on a case study of a hospital information leaflet we clearly demonstrate that there is an "isotopic" relationship between meaning and textual form. Ultimately, our study will reveal the necessity to reconsider the notion of "form" as it applies to pragmatic texts in translation theory and didactics.

RÉSUMÉ

Si l'on considère la conception structuraliste de la sémantique selon Ferdinand de Saussure, le sens d'un signe est la valeur qu'il reçoit à l'intérieur d'un système. Dans cette perspective, notre étude a pour but d'analyser le dépliant d'information comme une unité de communication sémiotique qui allie globalement le texte écrit et l'image visuelle. Comme objet d'analyse textuelle, le dépliant peut se définir comme un pluri-système où les images et le texte sont censés être lus en même temps. Ainsi, du point de vue de la traduction, les signes verbaux et visuels sont solidaires et jouent un rôle d'égale importance dans la construction du sens du message.

Les principales théories auxquelles on a le plus souvent recours pour former les élèves-traducteurs s'attachent principalement aux aspects référentiels du sens en discours, aux dépens des relations sémantiques intra-textuelles. Or, en tant que système sémiotique, le texte signifie de façon à la fois référentielle et auto-référentielle. Par ailleurs, lorsqu'un texte contient des éléments visuels, ceux-ci ne sont pas considérés comme faisant intégralement partie du sens de ce texte.

Cette étude a pour but d'expliquer et de démontrer que, dans le cas des dépliants (pris comme un type spécifique de discours), le sens résulte avant tout du rapport entre les composantes à la fois verbales et visuelles. Dans le contexte de cette étude, nous définirons donc le sens du message comme une forme-sens.

Notre analyse porte sur un genre de discours particulier, le dépliant, qui se trouve à la jonction de la communication verbale et de la communication visuelle. Nous nous tournons d'abord vers la théorie de la communication visuelle pour mieux comprendre les mécanismes de la production du sens dans un «discours visuel». Nous regardons ensuite comment la théorie de la traduction conçoit la notion de «forme» dans son rapport au sens. Nous procédons enfin à l'analyse d'un cas-type, celui d'un dépliant d'information hospitalier. Cette analyse montre sans ambiguïté qu'il existe un rapport de nature «isotopique» entre le sens et la forme du texte. En dernière analyse, notre étude aura donc fait ressortir la nécessité de revoir la notion de «forme» telle que la théorie et la didactique de la traduction l'appliquent aux textes pragmatiques.

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Introduction

Visual communication¹ plays an important role in everyone's life; we all watch television, we read newspapers and magazines and books, and we go to the movies. And we all live in an 'information' society where much of the printed information we consider has a visual nature. «Graphic communication», write Arthur T. Turnbull and Russell N. Baird, «is a major sustaining force of our economic, political, and cultural existence.»² We scrutinize the acts of our government by means of the printed newspaper. We learn about consumer goods through printed advertising and take them home in printed cartons and printed shopping bags. Our day is brightened by magazines and greeting cards. Indeed, not a day goes by in which we are not reading some form of graphic material. Display racks in libraries,

¹Asa Berger (1989): *Seeing is Believing: An Introduction to Visual Communication*, p. 1. Visual communication is a term employed in visual communication theory to designate communication through images. In visual communication, Asa Berger explains, «much of the communication is done indirectly, through symbolic means: by words and signs and symbols of all kind.» Within the field of visual communication, graphic communication defines a 'fixed image', that is, an image conveyed within a form of printed material.

²Arthur T. Turnbull and Russell N. Baird (1980): *The Graphics of Communication*, p. 1.

bookstores, supermarkets and drugstores, banks, health institutions etc. are crammed with all kinds of printed information; so are home bookshelves, attics, basements and wastebaskets that we empty each night into recycling bins. But the unending deluge of graphic forms of communication can be expected to continue tomorrow--and each day thereafter.

Since visual communication is a central aspect of our lives, it is important that everyone know something about how images function and how people learn to 'read' or interpret images and various forms of visual communication. But it is particularly important that students in translation, as future communicators, do so since it is very likely that at some time during their professional lives they will be asked to translate visual material. Whether translators are involved directly or indirectly with visual communication, as communicators it is important that translation students know something about how images work to communicate meaning.

As a means of visual information, leaflets play a conspicuous and important role in our society. The huge variety of leaflets available

to anyone who happens to browse through a display in any institution attests to the success and popularity of this form of communication. From the reader's point of view, the leaflet provides a simple, concise, readily available and easily comprehensible means of acquiring information. From the publisher's perspective, it is an inexpensive and immediate way of transmitting information and an effective means for establishing a dialogue with the general public. As a form of visual communication, the leaflet's purpose is threefold, to function as: a) a quick source of public information b) a friendly public relations gesture, and c) a form of institutional publicity.

Hospital Information Leaflets

An important part of a hospital's public relations program is based on a foundation of good public communication, and pamphlets and leaflets function as a key interpretative tool in the hospital's communications program. Hospitals abound in these forms of printed material: some to welcome the new patient and some to explain special medical treatments and procedures. Others offer

information about hospital services, educational and research programs, hospital finances, etc. Leaflets and pamphlets are considered to be a good means of communicating, and correctly done, they can have a major impact: printed communication helps to answer questions, solve problems and replace, in part, person-to-person communications. Since publications are considered to be an essential component of the public relations program, a great deal of research and planning is put into the execution of a printed piece. In preparing a leaflet, effective communication in terms of the reader means ease of legibility, instant communication, memorableness and comprehension.

In translation, the very characteristics which make leaflets a lively and dynamic form of communication impose various unique constraints. The main complication which the translator is faced with is one which has to do with the material aspect of the printed unit, that is, the leaflet form. One of the difficulties lies in the fact that the translator works with a product whose physical properties are predetermined. Spatial dimensions, the *layout* of text, is a factor which

becomes an element of meaning structure that must be taken into consideration. Another concerns the structure of text in the leaflet as both a visual and verbal text system. The leaflet, as text, is a graphic pluri-system, which means that written text and visual images are meant to be read simultaneously. Words and pictures are both components of text that are equally significant in structuring the meaning of the message.

Although in our bilingual society, publishers are aware of the fact that every leaflet produced by an institution will undoubtedly be translated, little thought is given to how the translation will be effectuated. The translator is faced with a carefully organized and thought out product and is asked to follow the layout exactly and transmit the meaning and effect of the publication according to the original design.

The purpose of this study is to look at the conditions which surround the composition of a leaflet text and to explain and identify the constraints translators may encounter insofar as unveiling the structure of meaning in the leaflet is concerned. Our objective is to

demonstrate that translation studies is essentially a verbocentric field of language activity which does not consider visual images as semantic elements in their own right and in text, as essential elements that structure meaning in the message. This being so, at present, there is no methodology in translation that would help translators to establish an approach to texts of visual communication.

In translation theory, as we will see, visual and verbal elements are usually disassociated in text. We will also discuss how the form of text is considered to be of little or no consequence insofar as the meaning structure of the message is concerned. With a view towards translation, our aim is to develop an approach that will help translators to unveil meaning structure in visual-verbal texts. In the analysis of the leaflet that is the object of this study, we will demonstrate that visual and verbal elements of text are indissociable, and the form of text is integral and essential to the meaning structure of the message.

I. The Leaflet

Although today the term *leaflet* and *pamphlet* are used interchangeably, they are actually two different forms of printed

products. In the *Oxford Dictionary of the English Language*, each is defined as follows:

Leaflet is a «small-sized leaf of paper or a sheet folded into two or more leaves but not stitched, and containing printed matter, chiefly for gratuitous distribution.

Pamphlet is a «small treatise occupying fewer pages or sheets than would make a book, composed and written, or printed and issued as a separate work; always bound, with or without paper covers.»

The object of this study is an information leaflet published for the general public by the Childrens' Hospital of Eastern Ontario (Appendix 1-4 pp. 173-176). It is a Directional Plan of the Hospital for 1994-95. This leaflet's main function as text is informative; however, it also functions as a global visual form of communication: a global image that conveys a message. This study will focus on the 'finished text' as the visual object of analysis. It will examine the logical structure of the leaflet content/form with the objective of unveiling the inner meaning

of text as it is conveyed by the organizational significance of primary concepts behind the 'idea' of the text.

To determine the relationship of text/image as a form of visual discourse we will compare the original and the translation as a formulation of a visual and verbal connotative semiotic system. By devising a formula that compares the semiotic connections that are made in the superposition of visual and verbal elements in both texts, we will determine how the essential coherence and homogeneity of text is produced in the original and reformulated in the translated leaflet.

II Approach and Methodology

This thesis is meant to be a primer of 'visual literacy' for translators. Since there has been very little research done into visual phenomena in translation and courses or seminars in visual communication are not offered as part of the translation academic program, it is possible, and quite likely often the case, that most translation students graduate without knowing very much (if anything at all) about how images communicate and people find meaning in them, about visual text

composition or graphic design, and about the differences and similarities between verbal and visual communication.

We will begin by looking at how the notion of visual communication is conceptualized in the field of graphic design and semiotic theory in order to understand how images function as entities of meaning. Following this, we will examine various key concepts in translation theory to determine how text and meaning are conceptualized and discuss why translation methods as they are taught cannot be applied to visual text translation. To understand how visual images function to communicate meaning we turn to semiotic theory to help us to determine how a visual elements acquire meaning and function as components of discourse in text. The theoretical basis thus established, we will proceed to analyze the leaflet and its translation from a semiotic perspective, as a structural unity of meaning and form of expression.

Chapter 1

Combining Pictures and Words

Graphic communication is a process of conveying messages by means of images which are usually on a flat surface.¹

This chapter is an introduction to visual communication and the elements of graphic design in leaflets. It explains some of the most fundamental and important concepts that are needed to understand how images function and communicate meaning.

The term *graphic design* was coined in 1892 by William Addison Dwiggins, a book designer, «to describe his activities as an individual who brought structural order and visual form to the printed communication».² In the leaflet, graphic design gives visual form to ideas and concepts and brings order and clarity to the printed material.

¹ Arthur T. Turnbull & Russell N. Baird (1980): *The Graphics of Communication*, p.1.

² Philip B. Meggs (1992): *A History of Graphic Design*, p. xiii.

In this study, we will analyze the leaflet as an integral text, a global structure which is usually made up of both visual and verbal components. Our purpose is to demonstrate that although in translation studies verbal and visual components are traditionally considered to be disassociated in text, and text form is considered to be of little or no consequence to meaning structure, in the leaflet all the various components of text work together and are interdependent and indissociable in structuring the meaning of the message.

An image in the leaflet is a collection of signs within a visual field, and each of these signs has meaning; in the image there are many different levels of meaning and interactions between meanings³.

In the material that follows we will review the nature of the basic components that are used to structure images in graphic communication and explain the notion of image in the leaflet. The

³A.J. Greimas & J. Courtès (1979): *Semiotics and Language: An Analytical Dictionary*, p. 117.

The term *visual field* is analogous to that of *linguistic field* which is «a name given to a group of lexical units that are considered to have an underlying structural organization»; and to that of *semantic field* which is defined as: «a lexematic corpus whose semantic structuring can be undertaken through semic analysis».

approach we will take is to consider the image in the leaflet as a visual system that conveys meaning in text⁴.

1.1 Definitions of Image, Text, Discourse and Message

In visual communication theory, an *image* is usually defined as «a visual representation of something or someone. Images are generally thought of as being complex pictorial phenomena, often having symbolic significance and unconscious meanings. Images also refer to the concept we have about something or someone»⁵. In the leaflet, *image* is the *visual sequence* of text. It can be defined as the figurative discursive trajectory of text that complements the verbal content of text⁶. An image in the leaflet is made up of both *verbal* and *visual* elements and it functions as a message within a message.

⁴A.J. Greimas & J. Courtès (1979): *Semiotics and Language: An Analytical Dictionary*, p. 334. « For Ferdinand de Saussure, the term *system* makes it possible to define the concept of language (= "sign system") as it refers to a coherent whole the elements of which are interdependent.»

⁵Arthur Asa Berger (1989): *Seeing is Believing: An Introduction to Visual Communication*, p. 177.

⁶The visual level of discourse in the leaflet transforms the leaflet, as an act of communication, into an intersubjective unity or association of theme and figures, that is a message within a message.

The terms *text* and *discourse*, as such, are not ones which are frequently employed in visual communication theory. Instead, the term *composition* is used to define the arrangement of elements in a visual field to obtain an intended meaning and effect in publication. For the purpose of this study, *text* refers to the object of the publication from the point of view of the *content* and *form* of the leaflet. It includes both verbal and visual elements of language and a component of space: a text in the leaflet is the systematic organized arrangement of language in a visual form of communication.

Whereas text defines the systematic semantic level of language articulation, the term *discourse* defines the process of language from the point of view of the *transmission* of language as an unfolding succession of determinations manifested in the text.

Message is somewhat more difficult to define. It is a term that is variously employed and has become an all-purpose word which encompasses many different aspects of language activity. In general, message refers to *meaning*, that is, the *articulated signification* of a

discourse as text⁷. In the leaflet, *message* is the *idea* or *concept* of the discourse. As the target of translation, it refers to the relationship between the text as object and the background against which the object is presented. For the purpose of this study, the message in the leaflet as a product of the text object is a semiological system. The leaflet functions as a unit of content and form within which a network of specific structural relations produces a discourse in the form of a visual image.

1.2 The Image in Translation

Translation theory and translation studies, in general, do not deal with visual phenomena as such, and no work in translation has been done in the area of visual images as far as we know. Translation is a verbocentric activity and the notion of components--other than words--as significant entities in text, is one which is incompatible with a

⁷The term *articulation* refers to the combinative arrangement of language to create meaning.

written language focus as a means of communication. The notion of *image* in translation refers to *verbal concepts*.⁸

One mention of elements other than words in translation theory suggests that visual signs are peripheral and separate visual marks that do not affect meaning structure in text. Therefore, whenever visual components are encountered in text, translators are instructed not to attempt to analyze them, but simply to transpose these marks into the target language through a process of «report». Jean Delisle explains:

Tout texte à traduire renferme une proportion variable d'éléments d'information qui échappent presque complètement à l'analyse du sens. Le traducteur les retranscrit tout simplement dans le TA sans vraiment avoir besoin d'interroger le contexte ou la situation pour en dégager le sens, d'où le terme «report»...Les éléments d'information faisant généralement l'objet d'un report sont les noms propres, les nombres, les dates, les termes techniques ou scientifiques monosémiques, les titres de revues, certains symboles (% , \$, > , #) les codes postaux, les formules mathématiques, etc.⁹

Although J. Delisle does not explicitly include pictorial phenomena such as illustrations as elements that should be considered as objects of «report», *mutatis mutandis*, we can

⁸The concept of *image* in translation theory is discussed in Chapter 4.

⁹Jean Delisle (1993): *La traduction raisonnée: Manuel d'initiation à la traduction professionnelle de l'anglais vers le français*, p. 124.

presuppose that these too would be considered as peripheral to meaning structure in text.

In translation theory, the point is that whenever illustrations are mentioned as components of text in translation, they are viewed as 'material constraints' that need to be circumvented by the translator through linguistic means, and not as integral elements of meaning structure which can and should be analyzed as such. Claude Bédard, for example, mentions the fact that when a text includes illustrations, these must be taken into consideration during the translation process.

In texts of graphic design, he writes:

Le traducteur doit être bien conscient que le texte traduit est généralement accompagné d'une ou de plusieurs illustrations et qu'il s'inscrit dans un cadre graphique (grosceur , disposition du titre, etc.) bien défini. Sauf impossibilité absolue, il doit consulter le maquette et les illustrations; autrement il s'expose à des incongruités entre le texte et l'image, à des maladdresses typographiques (longeur ou coupure des lignes de titre, etc.) ou tout simplement à un manque d'impact.¹⁰

The incongruities that C. Bédard mentions however, have

¹⁰ Claude Bedard (1986): *La traduction technique : Principes et pratique*. p. 226.

nothing to do with meaning structure as such instead, they refer to accuracy in translation insofar as the disposition of graphic and linguistic form is concerned. That is, the translator must correctly transfer cross-references between written segments, illustrations, page numbers, and accurately convey the style employed in the original.

Thus, insofar as this study is concerned, our view is that, at present, although in translation theory and didactics visual components in text are acknowledged as components thereof, they are dealt with only insofar as they affect linguistic disposition and form. There is no methodology or approach in translation studies that examines visual phenomena from the viewpoint of how they function as semantic elements of meaning structure in text.

1.3 The Image in Semiotics

There is a science which is of great utility in helping us to understand how visual phenomena communicate meaning in texts such as the leaflet; a field of knowledge called semiotics, the science of signs. Two theories are encompassed here: one is the field known as

semiotics, which was developed by the American philosopher Charles Sanders Peirce,¹¹ and the other is the field known as semiology, proposed by the Swiss linguist Ferdinand de Saussure.¹² For the sake of simplicity, we will use the term 'semiotics' to cover both these theories.

Semioticians are of the view that by language we mean: "tout système de communication qui utilise des signes agencés de façon particulière"¹³. In visual communication visual language can be viewed as a system of signs which create visual images that convey meaning within the context of a printed form of communication. A sign in semiotic theory is defined as anything that stands for something else. This means that semiotics acknowledges the fact that a great deal of communication is done not directly but rather indirectly, by using various kinds of signs other than verbal.

¹¹Charles S. Peirce (1931): *Collected Papers*, 2. 227.

For Peirce semiotics is a synonym for logic which he defines as «the quasi-necessary, or formal, doctrine of signs.»

¹²Ferdinand de Saussure (1959): *Course in General Linguistics*, p. 16.

«A science that studies the life of signs within society is conceivable; it would be a part of social psychology and consequently of general psychology: I shall call it semiology (from Greek *semeion* 'sign').»

¹³ Fernande Saint-Martin (1987): *Sémiologie du langage visuel*, p. xii.

Fig. 1.1



Ways to suggest a secret agent.

For instance, there are several ways to suggest that an actor is portraying a secret agent (Figure 1.1) The actor could say, "I'm a secret agent," or a narrator could tell us. Or the actor could wear a trenchcoat and a slouch hat, carry a small revolver with a silencer, and drive a fast car. All of these matters are signs that--taken together--suggest a secret agent.¹⁴

Charles Peirce identifies three kinds of signs: iconic, indexical, and symbolic, as the following chart shows.

	Icon	Index	Symbol
Signify by	Resemblance	Casual Connection	Convention
Examples	Photograph	Smoke/fire	Cross Flags
Process	Can recognize	Can figure out	Must learn

¹⁴All the illustrations and the chart have been taken from Asa A. Berger's textbook *Seeing is Believing*, pp. 27-30.

An icon is a sign «defined by its relation of resemblance to the



Here is a very simple drawing of a man.



A house on fire. "Where there's smoke, there's fire."

"reality" of the exterior world»¹⁵, which means that it resembles the thing it stands for. The drawing in Figure 1.2 is an icon. An indexical sign «sets up a relation of "natural" contiguity, linked to a fact of experience not provoked by human beings»¹⁶; that is, it is logically connected to what it represents, as in Figure 1.3 smoke indicates fire.

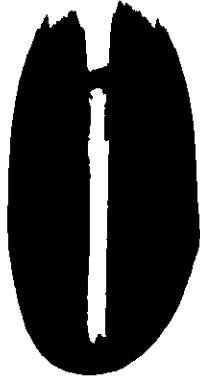
A symbol, on the other hand is a sign «the meaning of which is founded on social convention»¹⁷; there is no logical connection between the meaning of a symbol and the symbol itself, it is

¹⁵A.J. Greimas & J. Courtès (1979): *Semiotics and Language: An Analytical Dictionary*, p. 147.

¹⁶*Ibid.*, p. 154.

¹⁷*Ibid.*, p. 324.

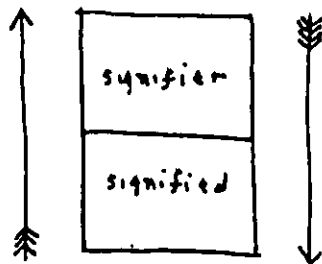
Fig. 1.4



A cross.

with signs, if not made up entirely of them,¹⁸ which means--contrary to the notion of meaning as being the exclusive domain of words in translation-- everything can be seen as a sign of something else, and

Fig. 1.5



Signifier/signified diagram.

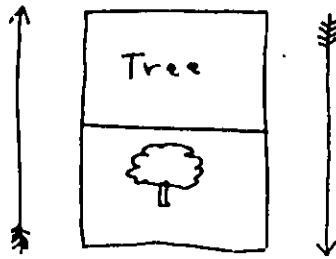
something we have to learn as in Figure 1.4. Peirce's theory is actually very involved, but these three concepts at its center are of great use to us in understanding visual communication.

Peirce said that «the universe is perfused with signs, if not made up entirely of them,¹⁸ which means--contrary to the notion of meaning as being the exclusive domain of words in translation-- everything can be seen as a sign of something else, and that human beings produce signs of various kinds to create messages with meaning.

The second theory, Saussure's, argues that a sign is divided into two parts: a signifier and a signified. A signifier is defined by Saussure as a

¹⁸Quoted by Asa A. Berger (1989): *Seeing is Believing: An Introduction to Visual Communication*, p. 29.

Fig. 1.6

Signifier/signified diagram for *tree*.

sound or object that calls to mind a concept or signified. This can be represented by Figures 1.5 and 1.6. The fundamental aspects of this theory include a bilateral structure as well as the arbitrariness of the sign. According

to Saussure, the relationship that exists between the signifier and the signified is arbitrary or conventional, that is, the relationship must be learned and is not natural. Saussure compares the linguistic sign with the two sides of a sheet of paper: Thought is the front and sound the back: one cannot cut the front without cutting the back at the same time. This simile has led to the designation of the sign as a "two-sided psychological entity" consisting of a *concept* and a *sound image*.¹⁹

Therefore, in Saussure's view, no signifier--whether a word or drawing or any other kind of sign--is self-explanatory and implies a specific signified. A specific facial expression--a wink, for example--can

¹⁹Ferdinand de Saussure (1981): *Cours de linguistique générale*, p. 99.

«Le signe linguistique est une entité psychique à deux faces [qui] unit non une chose et un nom, mais un concept et une image acoustique.»

mean a number of different things, depending upon the situation. Verbal and visual signs in the leaflet are used as a means of conveying information in a meaningful and effective way. Visual signs are chosen and disposed in the leaflet in the same way that linguistic signs are arranged in organized sequences in text. In order to make sense of an image in the leaflet, visual signs must be *read* in the same way that words are read in written text.

1.4 Codes

Since the relationship that exists between signs and what they mean (from Saussure's perspective) is arbitrary, we have to find ways of making sense of signs; we do so via codes. Codes can be looked at as systems of conventions that we are taught or pick up from our culture. They are a collection of rules which make it possible for the reader to combine various disparate elements into a whole. In texts such as the leaflet, the reader must learn what visual signs mean by reading the written text. An image in a leaflet is repeated verbally and visually to reinforce its impact. What the reader understands is based on the

associations that can be made about signs, what they signify and, in the leaflet, how they interrelate in the text according to the form of the printed unit.

1.5 Analogons

The examination of the nature of signs proposed by Charles Peirce was carried further in works by Eliséo Véron, among others, who came up with the concept of the visual sign as *analogon* to define «the identity of the relation which unites two or more pairs of terms». The image from Véron's perspective is defined as follows: «An image, by its very nature, is generally a message that 'presents' or 'suggests' other messages[...]».²⁰

The notion of analogon is one which «explains the actual symbol mechanisms of semiotic objects which are imagined»²¹, and is a concept which can be used to explain how visual and verbal signs

²⁰ Denis Bachand's translation of E. Véron's definition in «Marketing Icons: A survey of Advertising Semiotics», p. 281.

²¹ *Ibid.*

create an image in the leaflet through analogy. Thus, an image, from the semiotic perspective, is defined as follows:

In visual semiotics, image is considered as a self-sufficient manifestation unit, as a comprehensive signification unit, which can be analyzed. Whereas, semiology of the image generally considers it as a message constituted by iconic signs; for semiotics, the image is generally considered to be above all an occurrence-text that analysis can account for by constructing it as a semiotic object.²²

An image in the leaflet is created and mediated; it is a message that is meant to be seen and read. The creators of the image select visual and verbal signs and combine them in such a way that the reader can interpret or decode them correctly; in this case, correctly means what we can say about the image, and what it says about itself when it is presented in a new form.

1.6. Cognition, Image Structure, and Meaning

Just as verbal language is structured by words and just as there are grammatical rules for composing effective verbal messages, there are rules for composing effective images that communicate meaning.

²²A.J. Greimas & J. Courtès (1979): *Semiotics and Language: An Analytical Dictionary*, p. 150.

In communication theory visual phenomena are read through rules of visual syntax.²³ The notion of visual syntax is used to explain how we extract meaning from visual phenomena. Donis A. Dondis explains:

When we see, we are doing many things at once. We are seeing an enormous field peripherally. We are seeing in an up-to-down, left-to-right movement. We are imposing on what we are isolating in our field of vision not only implied axes to adjust balance but also a structural map to chart and measure the action of the compositional forces that are so vital to content and, therefore, to message input and output. All of this is happening while at the same time we are decoding all manner of symbols.²⁴

As it is with written text, the objective of visual syntax is to provide a structure that communicates meaning. The notion of a visual structure that produces meaning in the leaflet implies that there are linguistic standards to combining pictures and words and that these standards can be transposed into rules of structure to follow in producing a leaflet.

²³ Claude Cossette (1983): *Les images démaquillées*, p. 221.

The syntax of an image is the product of how it is read by the individual. Cossette explains: "Par un processus inconscient, la mise au point se fait exactement sur la partie de l'image qui contient les formes qui répondent à ce qu'on recherche; devant une image donnée, l'oeil se pose automatiquement sur les objets qui nous intéressent et qui ont été inconsciemment repérés par la vision périphérique et globale du premier coup d'oeil."

²⁴ Arthur Asa Berger (1989): *Seeing is Believing: An Introduction to Visual Communication*, p. 15. Quote by Berger taken from Donis A. Dondis: *A Primer of Visual Literacy*, MIT Press, 1973.

The image in the leaflet can be explained and analyzed as a linguistic and semiotic system. It is linguistic in the sense that it is a coded arrangement of elements that the reader can follow and understand; an organized content within a form of communication. It is semiotic because its meaning in the leaflet is defined by the semantic nature of its signs and by the interrelationship of the various components of printed unit.

In the leaflet, visual and verbal signs are organized into groups in such a way that the composition communicates a sense of order and conciseness. The material in the leaflet is presented in visual and verbal segments which are analogous and, therefore, are quickly noticed and absorbed. The result is a message that is cohesive, homogeneous and effective. The meaning of visual and verbal signs is also affected by the medium in which they are found. In the leaflet, one must think of text in terms of horizontal spreads instead of vertical single pages. Image structure and the meaning of the message are inextricably linked not only to content but also to form.

1.7 Content and Form

In the leaflet, the meaning of verbal and visual signs is established through analogy, that is, their meaning is determined through context.²⁵ Semiotic theory states that the meaning of a message is «identified with the primary "material" or "support" by which any semiotic system, as form, is manifested».²⁶

The support of meaning in the leaflet is a complex interaction of factors that determine the way an image works to convey meaning: the artists who create images; the readers who receive images; the work which is the image itself and might comprise a number of images; the society in which the images are found; and the medium which affects the images.

To transfer the meaning of an image in translation, all of these factors play a role in how the image is interpreted and conveyed. The translator must consider the selection of visual signs; what these signs

²⁵A.J. Greimas & J. Courtès (1979): *Semiotics and Language: An Analytical Dictionary*, p. 58. «The context is the entire text... The context can be explicit; it is then called *linguistic*. It can also be implicit; in this case it is qualified as *extra-linguistic* or *situational*.»

²⁶*ibid.*, p. 187.

represent; how the medium affects the structure and meaning of the image; and how the reader will interpret the image. However, although the factors we mentioned above are all aspects of overall meaning structure that are important, insofar as translation and this study is concerned, the point of departure of meaning is the *text* itself. In the leaflet, it is the *form* of communication which, above all, affects the way in which the image is presented and re-presented.

Text, in the leaflet, is more than merely a verbal message. It is verbal and visual, that is, an entity of form-meaning as it refers to Meschonnic's notion of text as system. Although Meschonnic's work deals with poetry translation as a text form, his concept of *forme-sens* also applies to the way in which images in the leaflets are created and should be translated. Meaning, as Meschonnic explains, is the product of: «le rapport d'homogénéité entre message et structure du message, le rapport du texte comme système à la langue comme système [...]»²⁷ Thus, meaning in the leaflet is therefore a system, both

²⁷ *Ibid.*

visual and verbal, which maintains a double relationship of homogeneity with the language system and a graphic system the various elements of which we will look at later on in this study.

1.7.1 Content

Content in the leaflet is the *substance* of text. Synonymous to Saussure's notion of signifier, it is characterized by picture-symbols, word-symbols and other graphic elements in the printed unit. Pictures and words serve quite different functions but they also share a similarity: to understand the overall message conveyed by the leaflet, meaning must be extracted from both sets of signs.

Every reader can interpret a picture his or her own way. The meaning of the pictures in the leaflet is explained through the verbal context of the leaflet's text, so that specific significances are brought out clearly and understood by the reader. In other words, the meaning of pictures refers to the specific discursive context of the leaflet as a whole.

1.7.2 Form

Form in the leaflet means the *space* of text, that is, «the visible configuration or outward form»²⁸ of the printed unit. As it refers to the meaning of the message, *form* defines the *unity* of text: «a sense of harmoniousness and wholeness created by the relationship of elements in a visual field»²⁹

The leaflet is a form of communication in the shape of a folder.³⁰ The organizational structure and meaning of text and the image as message are directly related to the space in which type, which carries the words, and the pictures, which carry the image, are disposed.

1.8 Conclusions

This chapter was written to illuminate some of the basic concepts which are needed to understand how visual components

²⁸ Arthur A. Berger (1989): *Seeing is Believing: An Introduction to Visual Communication*, p. 178.

²⁹ *Ibid.*

³⁰ In graphic communication the term *folder* is used to designate all types of folded printed pieces.

function in the leaflet to create an image. Knowing about these concepts helps us to understand that visual signs are semantic entities that structure meaning in the leaflet.

An image in the leaflet is a complex phenomenon; both visual and verbal components in the leaflet can be looked at as kinds of signs that convey meaning. Visual elements are used in the leaflet to complement and reinforce the message of the written text, and to create an effect. The message and effect, however, can only be realized if the visual elements work with the verbal content and the form of text in such a way that intended meaning is made clear and, ultimately, quickly recognized and easily interpreted by the reader.

In the chapters to follow, we will focus on how the meaning of an image is structured and its meaning determined by text structure and the form of the printed unit. Before we begin to describe how the various components are organized to convey meaning and function to create a coherent and meaningful visual image, we will first look at how signs and their meaning in text is conceptualized in translation and semiotic theory.

Chapter 2

Dimensions of the Meaning of Signs

Meaning is the keystone of translation and is at the very heart of the translation process as it is taught today. It is also a concept that is variously employed and difficult to define in translation. One generally accepted definition of meaning in translation is a combination of cognitive and affective phenomena. Marianne Lederer defines meaning as follows:

Sens : Mot clé de la théorie interprétative de la traduction. Le sens résulte de la déverbalisation de la chaîne sonore (ou graphique) au moment où connaissances linguistiques et compléments cognitifs fusionnent. Le sens correspond à un état de conscience. Il est à la fois cognitif et affectif.¹

In translation theory and studies, when we speak of content and form in text as inseparable to meaning structure, it is not in the sense of that we have defined it in this study. From our perspective form as an

¹Marianne Lederer (1994): *La traduction aujourd'hui*, p. 215.

integral component of meaning defines the unity of text as a text-system wherein meaning is the result of the semiotic relationship of the elements in a visual field. In translation form as it refers to meaning structure is defined as the emotional or actualized level of a discourse which is inseparable from content which is the conceptual or structural level of discourse.

2.1 Words and Meaning in Translation

The preponderant view in translation studies today is that translation deals with *speech* rather than *language*. Therefore, signs, as such, are not dealt with in translation, instead, translation studies deal with «unités mentales». Meaning, according to the interpretative theory of translation, the main theory used to teach translation today, is formed «[...] à l'instant où les connaissances supposées chez l'interlocuteur par celui qui parle se mobilisent chez ce dernier et constituent une unité mentale distincte, une idée.»² In text, the meaning of words, from this perspective, is not recognized to be the

²*ibid.*, p. 27.

product of text structure to any significant degree, but rather that of extra-textual phenomena situated at a level of emission of discourse. The 'reality' that structures the meaning of words in translation is the result of a «vouloir dire», a speaker's intentionality which is defined as follows:

Vouloir dire : origine préverbale de l'expression linguistique, qui se situe à la frontière du linguistique et du non-linguistique.³

Although, as we saw in Chapter 1, it can be said that in the leaflet the meaning of signs is also, in a sense, extra-textual since it is connected to the expression of the designer and to the information, beliefs, attitudes and ideas of the reader, in the image, the meaning of signs is first and foremost a product of the text itself.

2.2 Signs and Meaning in Semiotics

Like Ferdinand de Saussure who defined the meaning of signs as the relation of signifier to signified, as we saw in the previous chapter, Charles Peirce also characterizes meaning as an interrelational process, but he differs from Saussure in that he considers the

³Amparo Hurtado Albir (1990): *La notion de fidélité en traduction*, p. 232.

relationship to be triadic rather than binary. He regards semiosis as an infinite process of shifts between interpretants, that is, a process which involves the presence of an object, its sign and its interpretant; that is, an object intended for a particular audience within a particular context. Meaning structure as an actualization of discourse is conceptualized by Peirce as follows: «Thought is a sign referring to another thought which is its sign-interpretant, and which in turn refers to another thought interpreting it, in an unending process.»⁴

Charles Morris further developed Peirce's theory of the meaning of signs. One area of his study deals with the pragmatics of communication in which he concerns himself with the processes which "unite signs and interpretants during what semioticians call the actualization of acts of communication."⁵

The nature of the meaning of signs, according to Morris's view, stems from "sign behavior", that is, it is directly connected to the function of signs, which he describes as follows:

⁴Peirce quoted by Denis Bachand (1988): "Marketing Icons: A Survey of Advertising Semiotics", p. 280.

⁵*Ibid.*, p. 282.

Signs may be used to inform someone of the properties of objects or situations, or to induce in someone preferential behavior toward some objects or situations, or to incite a specific course of action, or to organize the dispositions to behavior produced by other signs.⁶

Regarding the sign as an entity of meaning, Denis Bachand offers the following synthesis of Morris' definition:

The sign as 'symbol' refers to the semantic relation of the sign to the objects of the exterior world (referents) which they are supposed to represent, and to the pragmatic processes which unite signs and interpretants during the actualization of acts of communication.⁷

2.3 From Text to Image

As it is in written text, the meaning of visual signs in the leaflet is a product of their semantic properties as entities of a sign system and of the interrelationship that each has with the other elements in a visual field.

In order to determine the meaning of the image in the leaflet, the visual signs must be interpreted not as distinctive perceptual elements but as units of symbolic meaning with regard to their function

⁶ Charles Morris (1964): *Signification and significance: A Study of the Relationship of Signs and Values*, p. 15.

⁷ Denis Bachand (1988): 'Marketing Icons: A Survey of Advertising Semiotics', p. 282.

in the written text and the leaflet as a whole. The purpose of graphic design, as we saw, is to give visual form to ideas and concepts. Its function as an act of communication is to create an image of visual signs which produce instant recognition of meaning in a labyrinth of possible meanings that the constituent elements of the pictorial discourse, as such, may have. The function of visual elements in the leaflet can be characterized as what Roman Jakobson would call a «phatic act» of visual language.⁸ That is, their purpose is to create communicational visual sequences that complement and reinforce the message of the written text by producing a figurative trajectory in the leaflet as a message within the message of written text.

In translation, when we confront the image in the leaflet to explain its meaning we encounter different types of signs which have meaning by virtue of characters of their own. At the same time, however, we realize that within the context of the leaflet these signs present or suggest other messages. The meaning of visual signs in the image is a connotated meaning, the result of a significance which is

⁸The phatic function of images is discussed in more detail in Chapter 7.

pre-existing and one which is implanted by a semiotic staging. As Denis Bachand suggests « What we can say about an image--what we can say about it and what it says about itself--amounts to a reading of what is represented in a system that pre-dates the re-creation of the image but also what is re-presented in new form».⁹

From the point of view of translation, visual elements in the leaflet are relevant and important constituent elements of text that structure the meaning of the message in the form of a pictorial discourse that transmits the intentions of the creator-receiver. As the visual sequence of text which complements and reinforces the written text, the image functions to create an impact.

2.4 The Communicational Image

It is difficult to separate out discrete (distinctive) visual units and to define the interrelationships each has with the other elements in the leaflet. Instead, in keeping with the semio-linguistic views we have looked at, it is best to unravel the meaning of these elements in terms

⁹Denis Bachand (1988): «Marketing Icons: A Survey of Advertising Semiotics», p. 281.

of a system that makes pertinent semantic units which correspond to a system of graphic devices in a predetermined context.

From the point of view of translation, meaning analysis of the leaflet begins with the syntactic and semantic relationships between verbal and visual signs. However, in order to do so, it is important to know what the virtual meaning of visual signs, as such, is in the first place, and how this meaning is re-presented in a new form.

If we look at color, for example, as a component of visual communication in graphic design, it functions as a unit of visual discourse that conveys a message to which the reader responds.

Colors are fundamental elements of visual language. As functional signs, within a given context, they can have a profound physiological and emotional impact on people. Colors have meaning in the sense that they produce an effect. This effect that different colors have on different people is a combination of natural and conditioned responses. How we respond to the message a color conveys depends on our attitudes and the society which we live in.

Concerning the meaning of color and its function as an element of communication in graphic design, Françoise Enel writes:

Son pouvoir d'accrochage, de stimulation de l'oeil et de fascination est bien connu de tous les publicitaires. Ce choc-couleur est non seulement lié à des phénomènes d'ordre purement physique, (couleur/formes) mais également à des phénomènes d'ordre émotionnel et affectif. La couleur est chargée d'allusions psychologiques et sociales. Le noir, le blanc, les teintes pastel constituent d'une certaine manière les signes extérieurs de la respectabilité, la marque indiscutable de la discrétion et du bon goût. Les teintes vives, au contraire, sont nettement dévalorisées dans les faits. Fortement culpabilisées, elles apparaissent criardes, «tape à l'oeil», «bonne pour les jeunes», etc. [...] La couleur, en qualité de support de connotations, constitue une composante essentielle de toute affiche.¹⁰

Thus, for example, if we take the color 'red', we can argue that red has a particular significance to people because it is the color of our blood, and so we respond strongly to it. Accordingly, red is used for such things as stoplights and stop signs so that our 'natural' attitude (i.e. red=danger) is aroused and we react a certain way. However, if the color red is used as a border in a valentine card, which itself depicts a large red heart, the impact is different, and the message we receive is one which we associate with love and passion.

¹⁰Françoise Enel (1971): *L'affiche : Fonctions langage rhétorique*, p. 46.

The meanings colors have vary from context to context and also from culture to culture; in some cultures black is associated with death while in others white is associated with death. As elements of visual communication, colors play an important role in graphic communication and in structuring meaning in the image, colors function as units of discourse, and are relevant and important phatic devices of visual texts.

2.5 From Semiotics to Image Structure in Visual Semiology

As we saw, semiotic theory explains that the meaning of linguistic signs is determined by their properties and functions as entities of a language system. Accordingly, we established that the meaning of visual signs in the leaflet is both a product of their visual semantic organicity and also of their textual functions.

In visual semiology theory, visual signs are defined as semantic entities analogous to those of linguistic signs. Their meaning in an image is a product of a three-dimensional visual semiosis: how they relate in space to form a pictorial discourse.

Fernande Saint-Martin developed the term «colorème» to describe what she considers to be the basic unit of perception that constitutes an image. She defines this concept as follows:

La sémiologie visuelle définit l'unité de base du langage visuel comme la réunion de variables visuelles, perçues dans l'oeuvre visuelle, à partir d'une centration du regard; cet ensemble spécifique prend le nom de *colorème*.¹¹

Visual variables, like words, are entities that have predetermined properties, a kind of basic visual information. The meaning of an image, as it is with written text, is structured when various variables are brought together and acquire different properties and meanings. Meaning in a pictorial discourse is the dynamic function of the image as it is determined by the interrelational mobility of the properties of its visual variables. Thus:

Comme les sons dans le langage sonore, les variables visuelles sont des quantités/qualités qui se donnent à la perception sensorielle, et non des produits abstraits ou synthétiques par lesquels on chercherait à organiser ou à regrouper des données qui restent hétérogènes, au simple niveau logique.¹²

¹¹Fernande Saint-Martin (1987): *Sémiologie du langage visuel*, p. 6.

¹²*Ibid.*, p. 22.

The image, as a form of pictorial discourse in the leaflet, is made up of various different semantic entities: pictures, colors, shapes, and written text are all units that structure meaning. The dynamic function of the image is determined by how these diverse constituent elements are organized, contained and interrelate to function as occurrences of a whole. If we use Saint-Martin's concept of «colorème», the meaning of the visual units as functional entities of text in the leaflet can be determined only as they relate to the other elements. How we perceive an image, the meaning it conveys, is the result of a semiotic interrelational process between content, form and orientation.

Meaning in the leaflet occurs on a three-dimensional semantic field which, from a visual viewpoint, translates into an orientational/vectorial force field that extends in three directions: height, length and depth.¹³ The image, as pictorial discourse, functions as a three-dimensional text-system of visual and verbal form-meaning which cannot be separated into discrete units, but must be

¹³ *Ibid.*, p. 13

«En tant que regroupement de variables visuelles matérielles, le colorème constitue, en effet, un champ de forces, dont les orientations ou vecteurs se déploient dans trois dimensions : la hauteur, la largeur et la profondeur.»

analyzed as a global interrelational visual and verbal structure and process. Thus, in order to understand and transfer the meaning of the visual elements in the leaflet, it is necessary to look at how their properties and functions interrelate with those of words in the discourse. Pictures, illustrations, words and space work as parts of a whole. Words complete visual message that are incomplete and pictures transmit the meaning of words and both are made meaningful by their orientation in space.

2.6 From Theory to Application

In the leaflet that is the object of our study, the structure of the image is signaled by a big picture. It is then reinforced within the text with smaller ideas carried in smaller pictures. To supplement the image, other visual details are added. At the same time, there is a relationship between headline words and the visual content of the picture which is made very obvious. The train of thought generated by the image is also picked up by the words of the headline and sharpened, clarified, honed and expanded by the written text.

2.7 Conclusions

The pages we have just examined reflect something that is seldom taken into consideration in translation--namely that meaning is a product of form: the message is the text-system as a global unit of form-meaning. All printed material is, in a sense, visual as well as verbal. Such things as the use of space, balance, contrast and other elements of composition go into the structure of texts in books, magazines, brochures, advertisements, etc. The size of print, the size of margins, the arrangement of blocks of type on a page--these and countless other seemingly minor matters have, in effect, a profound impact on how readers respond to printed matter.

Although graphic composition insofar as entirely written texts are concerned may be of little or no importance to translation, it is not the case with most visual texts. In dealing with any kind of visual material, whether visual elements are a major or minor component of text, it is important for the translator to understand that visual signs are not meaningless visual marks, but that they can, and should be analyzed

as semantic elements of meaning structure of the text as a global form of communication.

The purpose of the leaflet is to provide quick and effective information. It can produce the intended impact only if the various elements work together to create a coherent and homogeneous structure of visual and verbal form. From this perspective, the translation process becomes a semiotic one: a re-creation of the network of semantic and semiotic interrelations between content and form. The meaning of the message, from this perspective, is a transfer not only of information but of a specific visual effect. To re-create meaning, the translator must analyze meaning structure as the result of a global text-system. It is a translation process that identifies the relationships that exist between the two registers (visual and verbal) of the discourse, and how they intersect within the text unit to produce internal coherence and effect. In keeping with the function of signs as we have introduced them, in the following chapter we will describe

how visual elements are manifested, function and relate in space in the leaflet, and how they are perceived and interpreted by the reader.

Chapter 3

The Elements of Graphic Communication

In the material that follows, we will look at some of the most important elements of composition in graphic design. This chapter is intended to be a brief overview of the language of design--the tools of a designer's trade which structure text and the image in the leaflet.

How does the creator of a leaflet achieve meaningful communication? By using several tools:

-First, obviously, is choice of words.

-Second, by organizing the facts and ideas into a logical sequence so that the trend of thought conveyed becomes clear and the tone persuasive.

-Third, by expressing the text in typography that reflects the creator's tone of voice--that is the kind of typography¹ that conveys visually the degree of importance attached to any specific area of the leaflet and text.

The first two are verbal tools--the most immediate tools of the leaflet's creator. The third represents another group of tools at his disposal: the visual ones. The illustrative ones. In the leaflet, it is essential to conceive of all the various illustrative materials as capable of being analyzed and translated precisely the same way as words. Translation of 'visuals' is achieved by the same thought process and techniques as verbal translation:

-First, obviously, is analyzing the illustrations chosen by the creator.

¹Françoise Enel (1971): *L'affiche : Fonctions langage rhétorique*, p. 123-124. Tone-of-voice typography is a term used in visual communication theory as a concept that refers to the dynamic functions of written text in a unit of graphic design. Françoise Enel writes: «Le choix des caractères du texte publicitaire ne peut être laissé au hasard, car, en fonction du type de produit dont il est fait la publicité, ceux-ci varieront. [...] La tâche du visualiste consistera à utiliser les lettres qui cerneront le mieux ses intentions et le problème qui lui est posé, compte tenu du fait que les caractères contribuent également à la qualité et à l'efficacité de l'affiche en mettant en relief son style propre.»

-Second, to observe that illustrations are organized in a sequence that reinforces the flow of the verbal argument, complements it, works with it.

-Third, to understand that through size and visual emphasis, the relative importance of the content of the illustrative material is indicated, in the same way that tone-of-voice typography reflects the relative importance of the verbally expressed thoughts.

3.1 Words

Words are both verbal and visual elements of language in the leaflet. They are represented by variously shaped letters of the alphabet. These letters and the words that they form are both verbal and visual units of meaning because they promote verbal comprehension, and at the same time, they function as affective tools, as tools of argumentation because their purpose is to stimulate and arouse a response in the reader².

²Chaim Perelman and L. Olbrechts-Tyteca (1969): *The New Rhetoric: A Treatise on Argumentation*, p. 19.

This theory of argumentation aims at emphasizing the fact that it is in terms of the audience that an argumentation develops. An audience is defined as «the ensemble of those whom

It is primarily by means of words, as units of meaning, that the reader's thinking processes are guided to what is hoped will be comprehension of the message in the leaflet. However, although the reader may be unaware of it, the visual patterns formed by the black lines--curved and straight--and angles that comprise these symbols also influence his thinking. The spaces between letters, words, and lines of type contribute to the patterning of meaning of the message. In addition, when a large number of words are composed, in total they also form visual units of shapes of texture and tone. Effective communication is accomplished if the reader understands the information that the leaflet contains and if the composition generates reader satisfaction. In graphic communication, reader satisfaction is measured as follows:

-Ease of legibility: a characteristic asking for large enough type in columns of the right width. Elements that are organized into groups as clearly as possible. A layout that communicates a sense of order and conciseness.

the speaker wishes to influence by his argumentation.»

-Instant communication: an arrangement that signals at a glance what is important and what is less so, so that the reader does not have to read everything to get a good idea of the content and decide whether or not it may be of interest.

-Memorableness: presenting the words and pictures in such a way that minimum effort is required to understand and remember the information provided.

-Understandableness: simplicity of language and style of design, so that the reader does not have to work hard to grasp the meaning.

3.2 Pictures

A distinction can be made between pictures and illustrations. Pictures usually represents something recognizable and naturalistic, they are an interpretation of reality. An illustrations is a visual unit that informs without the use of words. It can be pictorial or a map, graph, diagram, etc. In leaflets, pictures and illustrations are visual material that is used to exemplify or give focus to textual material.

Pictures and illustrations can sometimes function individually and separately from written text in a leaflet. Most often, however, they interact with the verbal content of text. Pictures and illustrations can be used figuratively, out of their literal meaning to create an atmosphere; or to add force to a written printed text.

Photographs are a reflection or reproduction of a reality. They are true-to-life duplicates of things and events that people see in the world about them. Because photographs are natural depictions of a reality, they are used to compel attention quickly and forcefully.

Illustrations are used to instruct the reader how to do something or to simplify complex information. Illustrations such as cartoons are used to comment or relate in an amusing way to the message.

Color is regarded as an illustrative element of meaning if it is functional as opposed to decorative. It is considered to be pertinent to the meaning of the message if it helps to create continuity within the text or if it helps to create or reinforce the mood appropriate to the printed material. Color contributes to the realization of three major

objectives in graphic communication: (a) to attract and gain attention, (b) to help make text legible and comprehensible, and (c) to make an impression.

Photographs, illustrations, and color are the main components of the visual image in printed graphic units such as the leaflet. As elements of meaning, they are semiotic macroscopic units of meaning of the visual image.

3.3 Design Vocabulary

Apart from words, pictures, and colors there is a another set of elements that are also visual components of text structure. These are fundamental elements--the elements from which everything else is built in the leaflet. These elements are used to establish the properties of spatialisation that produce a 'colorème' which we discussed in the previous chapter. They are perceptual visual variables that function to create the fundamental topology of the perceptual visual field. When they are combined with the other elements in the leaflet they create a unique visual environment.

In visual semiology theory, these variables are the fundamental minimal components of an image or 'colorème' that make up the internal structure of its spatial characteristics as a pictorial discourse: the 'colorème', as a unit of discourse or visual «percept».³ The notion of 'percept' is one which is analogous to that of 'concept' in verbal language. In the leaflet, it corresponds elements of semiotic material that serve to establish the internal dynamics of a printed unit.

In graphic communication, these variables are the *design vocabulary*⁴ of text. They are elements of typography and involve such matters as the layout of the page and the sizing of illustrations and other graphics. The primary function of these elements is to generate order and direction, that is, to create a link between images and creative behavior.

³Fernande Saint-Martin (1987): *Sémiologie du langage visuel*, p. 16.

⁴Arthur Turnbull & Russell Baird (1980): *The Graphics of Communication*, p. 252.
In graphic communication design vocabulary consists of «design symbols» which Turnbull and Baird define as «elements of typesetting that are considered to be a form of "affective language" whose primary function is to manifest meaning in both the linguistic and expressive sense.»

Design vocabulary consists of visual variable elements of typography such as the *point, line, and shape*; and of design variables such as *balance, proportion, movement, contrast* and *unity*.⁵

Selection from these elements, and the arrangement of them within a printed unit leads to a visual statement in the leaflet.

The Point: This structural element is both imaginary and real. Either way it is a reference to a position in space and holds a strong attraction for the eye. Initial letters act as points; leaders are actual points; so are large dots used to attract the eye.

The Line: The line, too, can be real as well as imaginary. It is real enough when it is used to delineate shape, as in a line drawing, or in figures, or the letters of the alphabet. Words and sentences themselves form lines. The line, real or imagined, shows direction and movement. It does not exist in nature, but we 'see' it as a demarcation between adjoining tones.

⁵Arthur Asa Berger (1989): *Seeing is Believing: An Introduction to Visual Communication*, pp. 42-47.

The Shape: Lines articulate shapes. Shapes may also be defined as tone, texture, edges and size. Groups of words can form shapes.

Balance: The elements in a design are put into some kind of relationship that is visually effective and that accomplishes the purpose of the work. Elements have different weights, depending on such things as size, shape, and color; and these weights must be tied together in some way to generate a kind of balance that is visually functional.

Proportion: If balance involves the way elements relate to one another around imaginary vertical and horizontal axes, proportion involves how they relate to one another in general, relative to the size or area of the visual field being utilized.

Movement: This visual variable is about direction, the way elements in composition lead our eyes along and force them to scan the composition for information. The eye is drawn to various parts of the visual field by shapes and lines and other elements of design.

Contrast: It is through contrasts, differences in size, shape, color, etc. that elements in a visual field have the meaning they have. The function of contrast is to generate attention: certain elements in a printed unit are made to stand out.

Unity: this term refers to the way all the elements in a composition or visual field relate to one another and produce a sense of completeness and wholeness. An entire image may produce a response that is greater than would be produced by adding the various elements in the visual field. The opposition of unity is fragmentation, which suggests that the elements in the composition do not relate to one another, producing a sense that the work is incomplete.

Although these matters may, at first, appear trivial and not the kind of information that may be necessary or pertinent to translation in general, the fact is, that in visual communication these are elements that determine meaning insofar as the impact of the message to the reader is concerned. Knowing about these elements is essential to

transferring the message of any form of visual text since visual communication is about both information and effect.

The elements of graphic design that we have just looked at are some of the most important building blocks of visual language from the viewpoint of communication. These are elements which cannot be considered as merely decorative and meaningless insofar as the message of the leaflet is concerned. All communication is about effect, and in visual communication this means the ways in which the reader can be stimulated and guided to notice and absorb information in printed form. Elements of design vocabulary in the leaflet have the function to establish and maintain the intersubjective solidarity of the text and thus, have a profound effect on how information is perceived and received.

The elements of composition in the leaflet help to organize material into a coherent and forthright layout that communicates order and conciseness. The effect is that of bite-size chunks of text that are inviting to the eye and information which is quickly noticed and

effortlessly absorbed at a glance. Translating a message in the leaflet means transferring both information and effect.

3.4 The Leaflet Form

In Chapter 1 we said that form in the leaflet means the unity of text; a sense of harmoniousness and wholeness created by the relationship of elements in a visual field, and in the material that we just reviewed, we saw how the various visual elements of graphic design function to create order and intersubjectivity in printed material. This notion of form as unity is directly related to the configuration and the division of space in a leaflet.

As are words, pictures and design vocabulary, the outward form of the leaflet is a factor that is also linked to meaning structure. The configuration of the leaflet represents the visual field⁶ of the printed unit and is an element of text composition which, from the viewpoint of the discourse action in progress determines the direction or movement of the discourse.

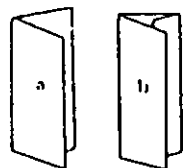
⁶The dictionary definition of visual field is «the entire view encompassed by the eye when it is trained in any particular direction. *In The Random House Dictionary of the English Language.*

The function of form in graphic communication is to structure and combine cognition and perception to the extent that the message of the leaflet is presented coherently and effectively. In general, the importance of form in determining how the visual image is structured and the message conveyed may be either of primary or secondary importance. However, in other instances, such as the leaflet, the form of the visual image is inextricably linked not only to content but is also a determining factor in how the message is actualized by the source and interpreted by the reader. In terms of translation of the visual image, the form of the leaflet can sometimes be the crucial element that determines success or failure in transferring the meaning of the message.

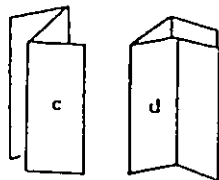
Generally, printed pieces in graphic communication are designed so that the printed text takes the form of a flat unit that is defined as a *finished message*. This means that visual images are presented to be read in sequence, either on a single page or on succeeding pages. Other printed pieces such as leaflets, however, are not finished flat, but are instead folded. In graphic communication,

such pieces are referred to as *folders*. They are a unique form of communication because, since the serial ordering of pages is not as rigid as it is in the flat pieces, the folder presents what is called an *unfinished message*. This means, that verbal and visual elements, relate

Fig. 3.1



a: 4-page single fold;
b: 6-page standard or
wrap-around



c: 6-page accordion;
d: 8-page standard, dou-
ble parallel fold or fold
within a fold

and overlap in such a way that the reader may look at any part of the total message at any time.⁷ Broadly speaking, the leaflet is given any of several kinds of letter fold. The paper pieces used to design folders are usually about 8½ by 11, 9 by 12, or 8½ by 14 inches. A letter fold takes such pieces down to a size that will fit a No. 10 envelope, which is 4 1/8 inches deep by 9½ inches wide. In Figure 3.1 are shown some common letter-fold pieces, which

⁷ A.T. Turnbull & R.N. Baird (1980): *The Graphics of Communication*, p. 335-336. The illustrations and information on folders has been quoted directly from the textbook with only a few minor changes.

result in 4-, 6-, 8, and 10-page folders.

Only a few of the many possible treatments are presented here, with particular concern to their effect in

information processing. Folder (a)

presents no particular problems. Page

1 could be treated as a separate page,

pages 2 and 3 separately or as a

spread, and page 4 as a single unit. But

folders (b), (c), (d), (e), and (f) offer

more interesting possibilities. If we

consider, for example (d), when the

reader opens it, he or she comes to a

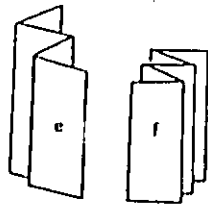
two-page spread; another opening

reveals a four-page spread. The design

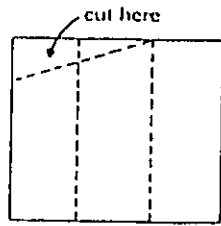
of the same folder could be treated in

other ways. If we turn it back for front it

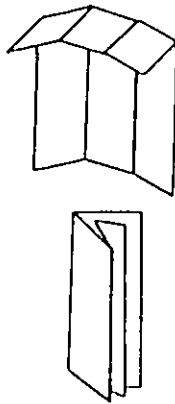
unfolds in a different manner. In



**e: 8-page accordion;
f: 10-page accordion**



Angle-cut accordion fold.



Above: Short-fold, 12 pages. Below: Off-center double parallel fold, 8 pages.

addition to these more common-size leaflets there is also another kind called the 'broadside' which is a jumbo folder, usually 19 by 25 inches up to 25 by 38 inches when it is flat. It unfolds to a smashing spread concentrated on one idea. The design given the pages and the order of the information presented follows the folding patterns with all their possibilities. These examples do not exhaust the possibilities, but it gives us a good idea of the complexity involved in visual image structure in leaflets.

3.5 Conclusions

Marshall McLuhan, a Canadian communications theorist, argued that «the medium is the message». He meant that a medium (such as television or radio) was more important than the content (the various programs, commercials, announcements, etc.) it carried. This position is obviously extreme, but McLuhan was correct in calling our attention to message forms--and relative to our concern, how a printed form of medium affects a message. This chapter was written to illuminate the extent to which the meaning of a message in leaflets is

determined by its form of communication. Not only pictures and words but matters such as typography and elements of design all can be looked at as having an impact on how the meaning of the message is determined.

The laying-out or ordering process of graphic communication in the leaflet is a process of selecting visual and verbal elements and arranging them into a text structure. However a story--any story--also exists in space: it needs an area in which the type, which carries the words, and the pictures, which carry the visual images, can be disposed. A story cannot exist without that space, and the arrangement of the elements in space is integral with the content of the story. The two cannot be split apart. As are words and picture, the form of text is a fundamental element of message structure which determines meaning in the leaflet. Form is the primary material of meaning in the leaflet which determines the coherence of text and the effectiveness of the message. Unfortunately, in translation theory and practice, form and content are often split apart. In the following

chapter we will discuss why form and content are disassociated in text in translation and how the notion of form in text is conceptualized.

Chapter 4

The Status of Form in Translation

As we mentioned earlier, in translation the notion of discourse as a human activity of language is identified with its verbal (mostly written) language trace. In general, translation theory and didactics do not deal with form in terms of the text object or text structure as such, that is, what units there are and how they are organized, arranged and interrelate as semantic units within a text. Instead, when we speak of the form of text it is in the sense of *text genre*, that is, form defined as *style* (e.g. Nida) or *author intent* (e.g. Seleskovitch).

In translation studies the notion of form as it refers to meaning structure in text is a problematic one. Usually, the importance of form as a component of meaning structure is considered to be a factor in 'artistic' texts and of little consequence in 'pragmatic' texts. Form as the *style* of text, is perceived to be an *affective* support or 'wrapping' of

the semantic content of text. Jean Delisle, for example, defines form as «charge stylistique»:

Le style est comparable à un vêtement imposé par les impératifs de la communication dans lequel le traducteur drape son texte pour le rendre conforme aux règles du genre ou pour atteindre la sensibilité du lecteur.¹

From this perspective, form is clearly perceived to be peripheral to content which is where the meaning of text is produced..

4.1 Form as Style

From a another perspective, form as a characteristic of text refers to a style dictated by the individual speaker, and it is connected most of the time to literary genre. According to Eugene Nida and Charles Taber, form is the *style* of text in the sense of artistic expression which they define as follows:

Style: the patterning of choices made by a particular author within the resources and limitations of the language and of literary genre in which he is working. it is the style which gives to a text its uniqueness and which relates the text personally to its author.²

¹ Jean Delisle (1984): *L'analyse du discours comme méthode de traduction*, p. 118.

² Eugene A. Nida & Charles R. Taber (1982): *The Theory and Practice of Translation*, p. 207.

Nida and Taber's notion of form as style is one which most clearly expresses the position of translation studies regarding the question of form in text. Although Nida and Taber's definition of form dates back to the 1960's, in translation today, the conceptualization of form as peripheral and separate to meaning structure has not varied and remains predominant insofar as the translation of pragmatic texts is concerned.

Accordingly, the following directive as was stated by Nida and Taber, still generally applies in translation as it is taught today:

Translating consists in producing in the receptor language the closest natural equivalent of the source language, *first in meaning and secondly in style.*³

To explain how equivalence can be obtained in translation, Nida and Taber offer a formula to unveiling and conveying the meaning of a message. This formula is a system of priorities that determines how meaning should be recreated during the translation process:

³Eugene Nida, «Principles of Translation as Exemplified by Bible Translating» in Reuben Bower (ed.) *On Translation*, p. 19.

Charles Taber also takes up this definition which he uses at the very beginning of his article entitled «Traduire le sens, traduire le style», p. 55.

(1) contextual consistency has priority over verbal consistency (or word-for-word concordance), (2) dynamic equivalence has priority over formal correspondence, (3) the aural (heard) form of language has priority over the written form, (4) forms that are used by and acceptable to the audience for which the translation is intended have priority over forms that may be traditionally more prestigious. These four priorities reflect four different perspectives. The first views translation in terms of its linguistic forms. the second is based upon the reactions of the receptors. The third deals with the circumstances of communication. The fourth analyzes the problems of translation from the standpoint of the types of audiences

Concerning this formula and theoretical viewpoint, Henri Meschonnic argues that the attempt to develop a 'scientific' method of translation is, in his view, «n'est que le perfectionnement avec des outils modernes de la plus vieille idéologie de la traduction.»⁴ In translation in general, Meschonnic argues form is perceived to be an aesthetic function of a text whose relevance to meaning structure is as follows: «la forme, excepté dans des cas spéciaux, comme la poésie, est largement secondaire.»⁵

Although Meschonnic's arguments refer to translation theories developed between 1960-70, they still apply today. In one recent (1994) manual of translation the form of text as either a relevant or

⁴Henri Meschonnic (1970): *Pour la poétique II*, p. 328.

⁵*Ibid.*, p. 332.

inconsequential element of meaning structure is not even mentioned at all. In *La traduction aujourd'hui*, meaning structure in text, according to Marianne Lederer appears to be a question of selection of grammatical forms and lexical choices in translation that convey the same meaning as the original. Her notion of equivalence between discourses is as follows:

Sont équivalents des discours ou des textes lorsqu'ils présentent une identité de sens, quelles que soient les divergences de structures grammaticales ou de choix lexicaux.⁶

From both Nida and Taber's point of view and that of Marianne Lederer, the meaning structure of text is reduced to its content. Whether form is considered to be a style or a structural syntactical factor, it remains that the preponderant view in translation is that form has nothing to do with the meaning structure of discourse. As was the case with Nida and Taber's theory wherein form in the Bible was viewed as an expendable cultural aspect of text, form is still today reduced to linguistic forms such as sayings, proverbs, word-play, or narrative styles. The reality of text as a dynamic semiotic system is

⁶Marianne Lederer (1994): *La traduction aujourd'hui*, p. 214.

transformed into the notion of text as a mere channel or material support of information.⁷

H. Meschonnic explains that Nida and Taber's preoccupation with reader response produced the notion that content is paramount insofar as meaning is concerned. The fundamental principle developed by these scholars, is one which, according to Meschonnic, is not specific to these translation theorists alone.⁸ Translation studies, in general, he states, subscribe to the notion that form does not structure and determine meaning in text. His view is that the current pragmatic position in translation theory and didactics is that form is opposed to meaning and is divested of meaning:

«Nida oppose la *forme* a la *réponse*. Il prend pour vérité-réalité-nature une distinction idéologique courante [en traduction], selon laquelle la forme est opposée au sens et privée de sens».⁹

As a result, he states, insofar as meaning in translation is concerned, transferring the message means: «un type de fidélité

⁷Henri Meschonnic (1970): *Pour la poétique II*, p. 334..

«Une notion du texte comme une pratique du langage véhiculaire et passif.»

⁸Eugene A. Nida & Charles R. Taber (1982): *The Theory and Practice of Translation*, p. 13.

⁹Henri Meschonnic (1970): *Pour la poétique II*, p. 331

au texte de la langue de départ qui aboutit à des altérations de forme pour conserver le contenu». ¹⁰

4.2 Form as Intention

For translation theorists whose views stem from the interpretative theory of translation-- which as we stated, is the dominant theory in translation teaching today--the notion of *form* refers to *intention* which Amparo Hurtado Albir equates to «le résultat cognitif et émotif que le processus de compréhension produit chez le récepteur» ¹¹. A 'comprehension' which Marianne Lederer characterizes as «déverbalisation», and defines as follows:

Développée par la formation et rendue particulièrement manifeste chez les interprètes, cette capacité est universelle; tout sujet parlant en est doté et si, en traduction, la déverbalisation est moins évidente qu'en interprétation consécutive, elle est néanmoins omniprésente chez le bon traducteur dont le «compris» est, autant que chez l'interprète, *représentation mentale*. ¹²

¹⁰ *Ibid.*, p. 331

¹¹ Amparo Hurtado Albir (1990): *La notion de fidélité en traduction*, p. 229.

¹² Marianne Lederer (1994): *La traduction aujourd'hui*, p. 23.

From this perspective, meaning structure in text is a product of the information it contains, and author intent. Thus, the unveiling of meaning in translation: [...] «exige que soient identifiés les éléments notionnels (faits et choses, arguments) qu'évoque l'auteur à travers les mots, mais aussi que soient ressentis les sentiments qu'il veut faire éprouver». To which she adds:

Ce serait pure témérité que d'essayer de discerner de façon précise le cognitif et l'affectif qui fusionnent avec les significations pour donner un sens au texte.¹³

Inspired by conference interpretation, this interpretative model of translation, as does Nida's, also repudiates, in a sense, the *formal* dimensions of text. The term *text* according to Lederer, can equally refer to either oral or written texts: «En traductologie, le texte original peut être défini comme le produit d'une interaction entre le traducteur et la matérialité d'une chaîne graphique ou sonore».¹⁴

In other words, meaning insofar as the situation of text is concerned, rests entirely on the notion of a *deverbalisation* or

¹³ *Ibid.*, p. 37

¹⁴ *Ibid.*, p. 96.

extraction of ideas expressed in writing. Thus, although this theory also focuses on the pragmatics of text, the form of text is in fact reduced to a sequence of *linguistic* signs. Language signs, which in text function as semantic entities and devices of language are transformed into mere material supports which, although required in text, become in themselves devoid of meaning and interchangeable in the translation process.

Written text, according to this theory, is not distinguishable from spoken language except as follows:

«[...]la stabilité de l'écrit rend la détection des unités de sens plus difficile que dans l'oral : le déclic de la compréhension qui détache l'interprète des mots, n'est pas aussi apparent à la lecture du texte préalable à sa traduction et la fixité même de l'écrit fait apparaître des problèmes que l'oral ne connaît pas».¹⁵

Meaning, from Marianne Lederer's perspective, is a «déclic de la lecture», which she defines as the triggering of an *image* and to which she ascribes the notion of «unité de sens».¹⁶ However, she explains, the way in which a translator of written texts proceeds to re-create

¹⁵*ibid.*, p. 29.

¹⁶The notion of image as it refers to the visual image of the leaflet which we previously defined is a *mental* image, a unit of perception triggered by verbal signs .

that 'image' , is different from the way in which the conference interpreter of oral discourse re-creates it:

La chaîne graphique en revanche est fixe et l'oeil se meut en d'incessants va et vient sur un passage de texte de sorte que les unités de sens sont plus difficiles, sinon impossibles, à cerner avec précision. Lorsqu'on analyse attentivement un texte et sa traduction, on trouve néanmoins des équivalences qui [...]montrent aussi que l'unité de sens peut être l'image que fait naître un explicite linguistique.¹⁷

Thus, for Marianne Lederer, one could argue, translating means *seeing* a "unit of meaning" which is an "image", and to *describe* this image precisely as it is perceived. To this effect, she writes: «le traducteur montre [...] une image identique à celle qu'évoque l'original en employant des expressions équivalentes»

From this perspective, form (reduced to style) is diminished even further, and in fact, is completely obliterated as having anything to do with meaning structure: for Marianne Lederer, form designates a figure of speech.¹⁸ As an entity of form, image refers to a concept or idea manifested as a choice of words and expressions.

¹⁷Marianne Lederer (1994): *La traduction aujourd'hui*, p. 56.

¹⁸*Ibid.*, p. 216.

Form as «synecdoque» designates figures of speech.

If we apply M. Lederer's view of how meaning is structured to the visual image in the leaflet, meaning would be explained as a product of the referential or symbolic nature of individual signs, and not as a result of the of text as such. Although the interpretative theory deals, in principle, with textual meaning, Marianne Lederer's interpretation of meaning structure, in fact, contradicts the very notion of textual analysis and reduces text to figures. Text as an unit of form-meaning is transformed into deverbilized units of meaning, and as images in the form of mental representations, they cannot be conveyed as such instead, they must be explained through the translation process.

Meaning in the visual image as a unity of visual and verbal form is a product of both the referential and auto-referential aspects of signs as semantic and textual entities. The meaning of visual and verbal signs in the leaflet is a product of text as a global unit. Form in the leaflet is an indissociable and integral aspect of text and meaning structure, it functions to develop and maintain concrete meaning by

providing a support which channels and focuses the ideas and concepts that are actualized as a discourse.

4.3 Form as Space

Whether the notion of form in text as it refers to meaning structure is viewed as style or as an image in translation, it is an image that is equated with imagination--that which exists in the mind--and not with a visual image which in this study is a tangible and visual entity of language structure.

When form is explicitly connected to text structure as a visual and material support thereof, it is not considered to be also a support of meaning structure. As a spatial characteristic of text, form is a meaningless framework within which content is found in 'pragmatic texts'.¹⁹ In these text-types, form is no longer connected to the individual speaker as such or to aesthetic values, instead it becomes a factor insofar as the aspect of disposition of linguistic content is concerned. Already devoid of meaning as style, form becomes even

¹⁹ See Jean Delisle (1984): *L'analyse du discours comme méthode de traduction*, p. 31.

less significant to meaning structure as the material support of text content. The form of texts is viewed to be important only insofar as it creates constraints regarding the disposition of writing. Form becomes a concern in translation in cases when such matters as sentence structure in a target language must be made to fit a determined amount of space on a page or page section. Jean Delisle explains:

Bien que, généralement, les traducteurs ne soient pas astreints à des contraintes d'espace, il arrive que ce soit le cas en traduction de textes pragmatiques. Certaines traductions juxtalinéaires, les formulaires bilingues, les messages publicitaires de la presse écrite, les légendes, des illustrations, les inscriptions gravées sur des plaques, les catalogues (sans mentionner les sous-titres) imposent des contraintes matérielles qui mettent à l'épreuve l'habileté du traducteur à ramasser des idées tout en faisant une économie de moyens linguistiques.²⁰

In other words, when translation must deal with form as space, the main consideration appears to be one wherein the translation process necessitates an adjustment of linguistic segments so that they are aligned and fit as they did in the original, in their predetermined positions on a page.

²⁰ Jean Delisle (1984): *L'analyse du discours comme méthode de traduction*, p. 185.

This conceptualization of form as a visual environment of text reduces the notion of form of the message, to a form of transcription of textual segments. Form becomes a graphic context wherein meaning, during the translation process, becomes a question of concise reformulation. Although this perception of the function of form is not surprising considering that written text is both linear and unidirectional, what is bewildering is that although Delisle includes different text-types (some of which clearly include visual elements), he lumps them all into the same static linear category. There is no consideration given to the fact that in some of these text their form may very well be the factor that determines the dynamics of a discourse which make the text a unique act of communication. Form which we initially reviewed as style, author intent, and a mental representation is further reduced by Delisle to an equivalence of form in translation that can be defined as a question of 'saving space' through syntactic means in pragmatic texts.

4.4 Conclusions

The notion of a dynamic interaction between the content and form of text is not one which has been adapted to the vision of discourse in translation. The view in translation studies that the translating process is an interface between cognition and communication in verbal language, defines meaning as a way of 'saying something' instead of as an activity of mediation between forms of discourse. As such, translation techniques, in theory and practice become an activity wherein content is split from form, and form becomes contrary to meaning and meaningless in itself.

The notion of form as it is conceptualized in translation theory and translation techniques that are taught today is based on the fact that when we think of text we think of vertical single written pages. Traditional text shape is vertical; the text in its columns is vertical, so in translation, the temptation is to analyse space in vertical slivers. As a result, the physical form of text as an element of meaning structure

becomes of secondary importance and even inconsequential insofar as the transfer of the message in translation is concerned.

Chapter 5

Parameters of the Message in Translation

Leaflet translation is not always a linear and uni-directional activity. Since a leaflet is a unique text-type--a unit of form-meaning--textual analysis requires that we think of text in terms of horizontal spreads instead of single vertical pages. In a leaflet, once we get beyond the front 'page' and open it up we see a horizontal shape interrupted by folds. The text must be conceived as a several-page spread, as a large horizontal module containing a flow through message. The image in the leaflet is the product of text as a three-dimensional object and its meaning is the product of a text structure that flows across space and flows from space to space.

In Chapter 1 we defined the message as the *idea* or *concept* of the text as it refers to the relationship between the text as object and the background against which it is presented. Accordingly, in

what we have discussed so far, we have attempted to establish that the message in the leaflet is a product of text structure and of the interrelationship of content and form as a semiotic process. Insofar as translation of meaning is concerned, analysis of the leaflet text should begin as a comprehension of the organizational, logical structure of the text-system.

We saw that when it comes to meaning and the function of form as a fundamental element of meaning structure in text, translation theory and didactics do not concentrate on the specifics of textual structure as such, what units there are and how they are logically arranged to interrelate within a given form of communication. Instead, translation studies investigates a confusing and often contradictory array of extra-textual factors that impact upon the discourse production process from inception, through development and actualization, that pre-determine and lead to a final message.

Since the focus of this study is on the text "object" as the primary field of investigation, and not on the extra-textual factors that impact upon the leaflet production process, our objective is to seek to

comprehend how meaning is structured through an analysis of the organizational significance of primary concepts behind the idea of the leaflet as a message.

When it comes to the notion of message in translation, the predominant argument is that the message is the global meaning of a text. Jean Delisle explains: «L'objet de la traduction est la transmission du sens d'un *texte*, [...] dans une adéquation la plus parfaite possible au sens *global* du message original».¹ In the following pages we will examine how the structure of a message is conceptualized and explained in translation theory. Our aim will be to determine whether the notion of meaning as a global message can be applied to explain the dimensions that structure a message as text in the leaflet.

5.1 Defining the Message in Translation

The generally accepted view in translation studies today is that the goal of translation is communication and its object is the message. The vision of translation in its academic ambience is no longer that of a

¹Jean Delisle (1984): *L'analyse du discours comme méthode de traduction*, p. 43. Italics are mine.

mere transposing of a 'source language text' into a 'target language text' but that of translation as a discursive practice. To achieve this goal, translation experts say, the translator must re-create the original message of text in another language in such a way that it fully expresses the 'meaning' and 'intention' of the original message.² One officially sanctioned and generally accepted definition of translation is as follows:

*Traduire, c'est établir la communication entre un auteur et un destinataire en faisant passer dans une langue une réalité ou une notion saisie par le truchement de son expression dans une autre langue. Pour que la communication s'établisse dans les meilleures conditions d'efficacité, il faut donc : saisir la réalité ou la notion exprimée dans la langue de départ, y compris le point de vue adopté et l'objectif visé par l'auteur, exprimer cette réalité ou cette notion en langue d'arrivée, du même point de vue en visant le même objectif. Pour être acceptable, la traduction doit rendre le message du texte de départ avec exactitude, en une langue d'arrivée correcte, authentique et adaptée au sujet et à la destination. Autrement dit, il faut viser à l'équivalence sémantique, expressive et culturelle, compte tenu de la nature (littéraire, scientifique, technique, économique, administrative, juridique) du texte [...]*³

²Marianne Lederer explains: «[...] la démarche du bon traducteur est fondamentalement la même, quelle que soit les langues et quel que soit le texte en cause. La recherche du sens et sa réexpression sont le dénominateur commun à toutes les traductions», in *La traduction aujourd'hui*, p. 9.

³Secrétariat d'État : *La traduction au service de l'État et du pays*, internal document of the Federal Translation Bureau, n.d.

To anyone who is not a translator this definition would perhaps appear unnecessarily extravagant and loquacious. As long as language is not translated, its organization seems natural and obvious, and the relation between 'message' or 'meaning' and the language resources for 'expressing' it seems transparent. But in translation, when a message has to be moved between languages, this relation becomes problematic for translation scholars, and one which has been and continues to be a challenge.

5.2 Discourse Analysis in Translation

To begin with, let us first consider the notion of communication as the aim of translation, and discourse analysis as the method to achieve understanding of the message.

«The consensus», writes Robert de Beaugrande, «in language theory and method today is to resituate language studies within the context of discourse as a human phenomenon of communication». «A field,» he explains, «that from its very beginnings has implicitly or explicitly maintained the unity of language as both structure and

event, both knowledge and action, both system and process, both potential and actual.»⁴

In translation theory and studies this trend has led to the notion of text as discourse, and has proportionately expanded the definition of message from the 'meaning of text' all the way up to the 'entire practice of discourse'. One such case in point is Eugene Nida and Charles Taber who define message as:

the total meaning or content of a discourse; the concepts and feeling which the author intends the reader to understand and receive.⁵

The interpretative theory of translation, as we saw, is based on the fact that meaning in discourse is the product of a «vouloir dire». The text as a discourse, from this perspective, is «la chaîne parlée» and the message is perceived to be «pris dans la masse du texte».⁶ Marianne Lederer explains:

Le sens de la parole, celui que transmet le message ne se retrouve pas de manière discrète dans chaque mot, dans chaque phrase [...]c'est

⁴In Michael Groden & Martin Kreiswirth (1994): *The Johns Hopkins Guide to Literary Theory & Criticism*, p. 207.

⁵Eugene Nida & Charles Taber (1982): *The Theory and Practice of Translation*, p. 203.

⁶Danica Seleskovitch & Marianne Lederer (1984): *Interpréter pour traduire*, p. 19.

l'ensemble du texte au fur et à mesure qu'il se déroule à la lecture qui permettra de comprendre le vouloir dire de l'auteur.⁷

And she adds, «En traduction on se situe au niveau de la compétence textuelle[...]. Le traducteur traduit en faisant usage de sa compétence textuelle.»⁸ Thus, it would appear that according to Marianne Lederer, the message in translation can be equated with the entire text as a form of structured discourse.

However, when it comes to the translation of a text as a unit, the methods and techniques as they are taught in accordance with this theory are contradictory to a global approach to text. When translation theory and teaching manuals explain meaning structure, the approaches and formulas provided reduce the meaning to deverbilized textual units of meaning defined as follows by Marianne Lederer:

J'ai appelé *unité de sens* le résultat du point de caption, la fusion en tout du sémantisme des *mots* et des compléments cognitifs. Ces particules de sens *ne correspondent pas* à un explicite verbal de longueur fixe ; elles sont comprises à des moments variables de

⁷ *Ibid.*, p. 17.

⁸ Marianne Lederer (1994): *La traduction aujourd'hui*, p. 97.

l'avancée de la chaîne sonore ; [...] la longueur du segment de discours nécessaire à leur apparition varie selon les auditeurs/lecteurs.⁹

According to Lederer, the way in which meaning in discourse is captured in oral speech can also be applied to unveiling meaning in written text: a unit of oral meaning becomes a translation unit, which in text is «la plus petite parcelle de textes pour laquelle on peut établir une équivalence dans une autre langue».¹⁰

Although the interpretative theory rejects the notion of linguistic translation--defined as a «décontextualisation des mots»--as a method to unveil and re-create meaning, in actual fact, it is a linguistic procedure that it appears to embrace. The message is a linguistic segment of text and meaning becomes a product of «le sémantisme de la parole»¹¹ rather than that of a discourse.

⁹ *ibid.*

¹⁰ *ibid.*, p. 56.

¹¹ *ibid.*, p. 15.

5.3 Translating the Message

Maurice Pergnier is one theorist who suggests that the meaning of a message is not the product of a «vouloir dire» of the speaker, but rather that of a linguistic utterance, as such.¹² From his perspective, meaning is structured as a mediation between language and speech.

A message, according to Pergnier, is a product of four conditions or *parameters* within a situation of communication. He explains:

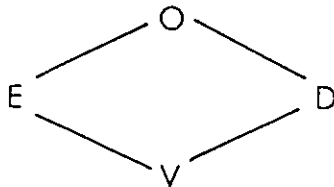
La situation d'émission, qui conditionne l'énonciation du message et lui confère son sens, se laisse elle-même réduire à une analyse selon quatre paramètres qu'on peut sommairement caractériser comme: la personne qui énonce, ce dont il est question dans le message, la ou les personnes auxquelles le message s'adresse, et enfin les conditions *spatiales* et temporelles dans lesquelles le message est énoncé.¹³

Pergnier suggests that in every instance of message production all four parameters must be present to create meaning. To this effect,

¹²Maurice Pergnier (1993): *Les fondements sociolinguistique de la traduction*, p. 41.

¹³*Ibid.*

he proposes the following diagram to illustrate meaning structure as an interrelationship of four conditions.¹⁴



E=émetteur; O=objet; D=destinataire; V=vecteur

The message as a «vouloir dire», Pergnier suggests, is a semantic mediation between an utterance («idiome») and meaning (information) which he explains as follows: « L'énonciation consiste à analyser (à «articuler») le vouloir dire avec les moyens fournis par une langue, en fonction des composantes de la situation, c'est-à-dire à *appropriier des signifiés à la spécificité d'une situation.*»¹⁵

Pergnier explains the meaning structure of the message as follows: the *objet* of the message is the *signification* of that which is being talked about. It is characterized by the choice of words used to

¹⁴ *Ibid.*, p. 42.

¹⁵ *Ibid.*

name something: «appropriation des termes à l'objet désigné («appeler un chat un chat»).¹⁶ The *émetteur* patterns the organization and mode of *articulation* of the words: «appropriation en fonction de ce qu'il est lui-même (d'une part, au plan de la langue, de son idiolecte, et d'autre part, au plan de la parole, de son rapport à l'objet et au destinataire)». ¹⁷ The *destinataire* is the parameter that defines the actual *manifestation* of meaning, the link between designation and articulation as it refers to «une action effectuée par un individu à l'intention d'un autre». ¹⁸ The *vector* is the *spatial and temporal* conditions of the message which Pergnier defines as «les conditions matérielles d'émission»¹⁹

The fact that Maurice Pergnier recognizes that meaning is a product of the interface between language and a form of communication is a step in the right direction, insofar as this study is concerned. The image in the leaflet, as message, is also a product of a

¹⁶ *Ibid.*

¹⁷ *Ibid.*

¹⁸ *Ibid.*, p. 42.

¹⁹ *Ibid.*, p. 44.

situation of discourse and more importantly, it is a product of a mediation between the content and form of the discourse. The problem with this theory, however, insofar as translation of the leaflet is concerned lies in Pergnier's perception of the message as a verbal structural unit. The notion of vector as the form of discourse is defined as a «technique de diffusion de l'information», or once again, as 'style', which, with regard to the meaning structure of the message, is perceived to be a more or less pertinent factor:

Les *vecteurs* a des incidences plus ou moins grandes et plus ou moins diverses : le télégramme incite à la brièveté et au raccourci; le livre incite à un *style* différent de celui de la communication orale; les moyens audiovisuels de transmission de l'information (radio, télévision, par exemple), en médiatisant techniquement l'échange, font naître une rhétorique particulière.²⁰

Although Pergnier's aim is to provide a formula to explain meaning as a structural product of a language system within the reality of communication, his notion of message remains firmly anchored at the very center of linguistic theory. As was the case with Marianne Lederer's notion of meaning structure, the message is also reduced to a linguistic unit by Pergnier. In trying to fix the precise

²⁰ibid., p. 45.

criteria for identifying the message as a product of text and discourse he has not detached himself from the perception of language as an abstract linguistic system of syntactical units in order to elevate the message above sentence level: enunciation refers not to a discourse as a signifying whole, but to the articulation of disembodied linguistic units. The vector--a notion that normally defines the magnitude, direction and orientation of a *quantity*, and which in the leaflet crystallizes the meaning of the discourse, has been reduced by Pergnier, to a technique or style of utterance, an interchangeable and superficial *quality*.

Despite the progress made by theorists and scholars to reinstate translation studies within the reality of discourse, and to establish the translation process as a method of textual analysis, translation theory and didactics remain anchored in linguistic theory at sentence level and does not reflect the reality of text as a manifestation of discourse. To this effect, and insofar as Pergnier's perception and definition of a message as the meaning of discourse is concerned, Henri Meschonnic makes the following observation:

La théorie traditionnelle dit : «La traduction n'opère pas sur des langues mais sur des messages» (Maurice Pergnier, introduction au *Français Moderne*, p. 318). Mais la notion de *discours* ne se confond pas avec celle de *message*. Le *message* ramène le *discours* à la phrase, et surtout à l'*idée*, au plan des «informations».²¹

The notion of the parameters of message structure suggested by Pergnier and the criteria for unveiling meaning structure established in the interpretative theory of translation cannot apply to our analysis of meaning in the leaflet as a visual and verbal system of form-meaning. The vector, as a parameter of the message in the leaflet is the factor that defines the direction and orientation of the discourse being presented and crystallizes the meaning of the message as a global visual image. The leaflet form determines how the various visual and verbal elements are disposed and thus interrelate to structure the meaning of the content.

²¹Henri Meschonnic (1981): «Traduire la Bible, de Jonas à Jona», p. 39

5.4 Translating Alternative Systems of Language

Despite the admission of translation as a domain of discourse study, forms of discourse that are not verbal and linear have received little attention in translation studies in general. Aside from a few field studies made by practicing translators, there appears to be no explicit consensual statement or theory of translation that includes and explores the mediation of meaning between alternative systems of language.

In translation literature, there are only a few recorded instances of constraints encountered in transposing alternative formal systems of language. These are anecdotal studies which are of a practical and empirical nature, and appear as analytical approaches for supporting fieldwork as in the following examples.

In an article on subtitles, the author explains the problems created by timing and space in subtitle translation:

Le traducteur des sous-titres est limité par le temps, car la durée de la projection des sous-titres est toujours fonction de la durée du dialogue dit. La traduction est également soumise aux contraintes d'un espace limité. Les dimensions de l'image sur la pellicule ne sont pas énormes.²²

²²Lucien Marleau (1982): «Les sous-titres...un mal nécessaire», p. 275.

Opera translators, on the other hand, encounter constraints of structure and meaning in transposing and matching elements of music such as notes, rhymes, metrical stanzas, vocal apparatus, etc. to words, in translation:

The opera translator must not only find the right meaning; he must place the right meaning on the right note. Moreover, he must take into account the constraints on word choice imposed by the vocal apparatus itself.²³

Although these examples of field studies do not offer explicit theories or methodologies on how to deal with alternative systems of language, they are useful to us in that they reflect the realities of form-meaning that we are dealing with in this study. The texts analyzed in these studies are a combination of verbal, visual, spatial, and aural phenomena that function as text-systems. Although the authors do not explicitly mention form as an element of meaning structure, the usefulness of their observations is that they implicitly acknowledge that form cannot be isolated from meaning. In fact, these studies illustrate the gap which exists between theory and practice in translation: in the

²³Ronnie Apter (1985): «A Peculiar Burden: Some Technical Problems of Translation Opera for Performance in English», p. 309.

'real world' of translation as opposed to theory, not all translation is linear and linguistic. Although translators in various fields deal with forms of text, other than traditional written text, translation theory and didactics have not caught up with this reality. Today, translation studies still remain rooted to a verbocentric view of discourse, and are not very useful when it comes to devising formulas that could be used to facilitate the translator's comprehension of meaning structure of alternative text forms.

5.5 Conclusion

Robert de Beaugrande explains that: «The task of discourse analysis is to describe the systematic organization and intersubjectivity that enable communication to succeed.»²⁴ As a discursive practice, as we saw in the definition of translation quoted at the beginning of this chapter, at first glance, this would also appear to be the task of translation. A closer look at the definition, however, reveals that it reflects the theoretical conceptualization of the translation process

²⁴Robert de Beaugrande (1994) «Discourse» in *The Johns Hopkins Guide to Literary Theory & Criticism*, p. 208.

according to the translation theories we have reviewed:
communication is perceived as a product of individual expression,
semantics, culture and the nature of text.

The successful translation of the leaflet which is the object of our study, cannot be achieved by taking into account only the extra-textual factors of discourse production. In order to interpret the semantic level of the content in the leaflet, we have to search for signification as it is manifested by the structural conditions of the global unit. In other words, in order to understand the meaning of the message in the leaflet, the translator must analyze the text as a global semiotic unit of content and form. In the following chapters, we will look at how the essential coherence in text is explained as a semiotic process of interrelations between the various components of the text.

By means of the notion of isotopy developed by Aldridas Greimas, analysis of meaning in text becomes a process of looking at the organizational significance of primary concepts behind the idea of text.

Chapter 6

The Leaflet : An Isotopy of Design

The message in the leaflet can be described as the result of the writer and designer formulating a common meaning, a common *isotopy*. Insofar as translation is concerned, effective transfer of the message means effective semiosis in the target language. From this perspective, meaning in the leaflet as a form of discourse can be defined as a manifestation of language which Algirdas Greimas defines as «the reunion of two levels of language, semiological and semantic.»¹ When we look at the leaflet from the point of view of translation, in order to understand meaning as it is produced by the semantic level of the content, we have to turn to the structural conditions which determine its functioning as a discourse: words and pictures as semantic textual entities, and text as a combination of

¹Algirdas-J. Greimas (1984): *Structural Semantics: An Attempt at a Method*, p. xvii.

determinations that create a homogeneous and coherent semiotic structure.

Thus, for the purpose of translation, the parameters of the message in the leaflet can be defined as follows:

The message in the leaflet is a combination of *visual and verbal isotopies* which are simultaneously present and overlap to produce a homogeneous, coherent, and effective form of visual discourse.

Isotopy is a notion that explains messages from the point of view of their transmission and reception as opposed to the level of emission of messages as is the case in translation theory.² As it applies to leaflet translation, it redefines text *form* «as a structure which is not separate from, but in a relation of reciprocal presupposition with the *content*.»³ For the purpose of our analysis of the leaflet in Chapter 7, the notion of isotopy makes it possible to explain how the form of text gives direction and magnitude to the various visual and verbal elements in the leaflet and crystallizes the meaning of the message.

²*Ibid.*, p. 78.

³*Ibid.*, p. xxiii.

6.1 The Notion of Isotopy

Algirdas Greimas borrowed the term *isotopy* from the fields of physics and chemistry and applied it to semantic analysis to describe the structure of semantic coherence and homogeneity in discourse. In his book *Structural Semantics* the definition of *isotopy* as follows:

In its operational character, the concept of isotopy first of all designates iterativity throughout a syntagmatic chain of classemes which assure a discursive utterance [discourse = énoncé] its homogeneity. From this definition, it is clear that the syntagm joining at least two semic figures can be considered the minimal context allowing the establishment of an isotopy. Thus, regarding the semic category which subsumes two contradictory term: the four terms of the semiotic square [carré sémiotique⁴], when we take into account the trajectories to which they can give rise, would be called *isotopies*.⁵

In order to understand the concept of isotopy and how it applies to our notion of message as form-meaning in the leaflet we must first look at the fundamental principles that led to its development.

⁴Algirdas-J. Greimas (1984): *Structural Semantics: An Attempt at a Method*, p. xxxiii. The semiotic square defines Greimas' perception of the text as a logical structure of language at the discursive level. In text, it describes the binary relationship of semes: between the semes taken individually and by the entire semic category, i. e. between the parts and the whole.

⁵*Ibid.*, p. xxvii.

6.2 Language and Expression

The «relation of reciprocal presupposition» between system and process is based on Ferdinand de Saussure's distinction between the relation of reciprocal presupposition between categories of language as *langue* and *parole* and signs as *signifier* and *signified*. Louis Hjelmslev adopted and expanded Saussure's linguistic concept of the oppositional pairs and developed a hypothesis called *glossematics*⁶. His theory applies Saussure's bilateral sign model (concept and sound-image) and his distinction between substance and form to define two planes of language. For Hjelmslev, the linguistic sign model is no longer a simple association of signifier and signified and the theoretical role he assigns to the sign is based on their function of interdependence between the paradigmatic (process) and syntagmatic (system) levels of language. Signifier and signified are renamed *expression* and *content* and the two sides are called planes. Whereas for Saussure both signifier and signified are perceived as form not substance, for

⁶Louis Hjelmslev (1971): *Essais linguistiques*, p. 39.

«Par opposition à la linguistique conventionnelle, j'ai proposé le nom de *glossématique* pour désigner ce type purement structural de recherche linguistique.»

Hjelmslev, both expression plane and content plane have form and substance. Thus, the sign can be described as having four strata which he characterizes as *content-form*, *expression-form*, *content-substance*, and *expression-substance* and illustrates as follows⁷:

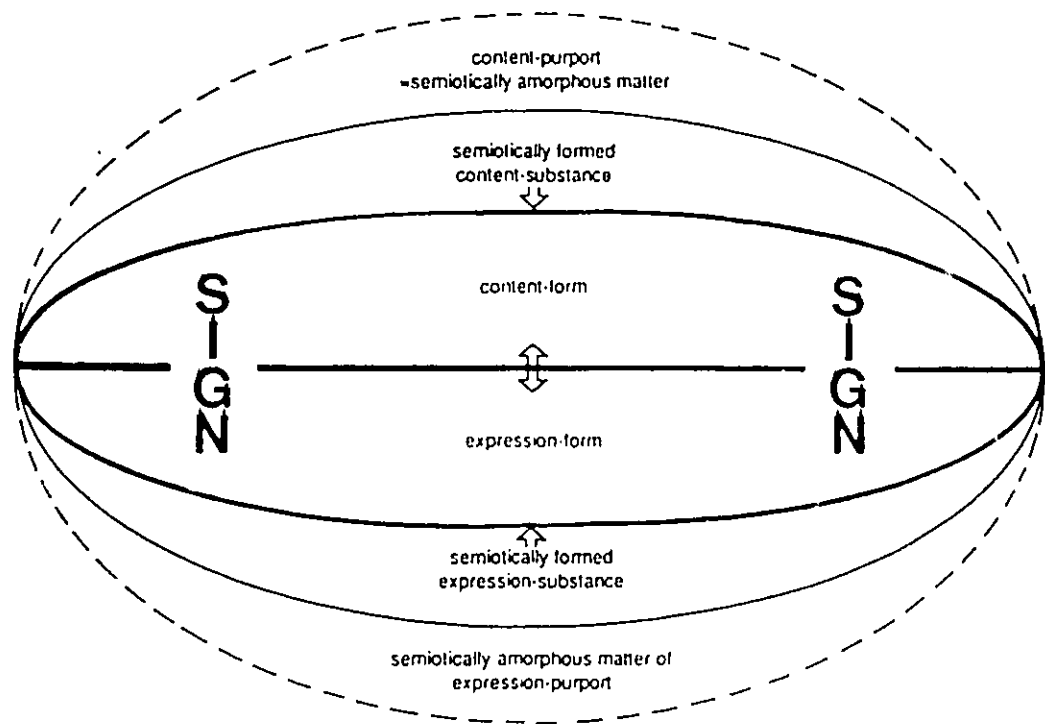


Fig. H 2. Hjelmslev's stratified dyadic sign model. \longleftrightarrow symbolizes a relation of *interdependence*: content-form and expression-form are two constants which depend mutually on one another. \rightarrow symbolizes the relation *determination* between a necessary funcive (the constant), which is the form of content or expression, and a nonnecessary funcive (the variable) which is the substance of content or expression.

⁷Winfried, Nöth (1990): *Handbook of Semiotics*, p. 67.

With regard to semic analysis, the fundamental aspect of this theory is that on both planes, according to Hjelmslev, signs can be perceived to consist of smaller constituents called *figures*. As such, language, as a system of expression-figures, is made up of phonemes which in structural semantics are content-figures called semantic components or *semes*. Thus, 'sign' becomes expression + content; form is the interdependence of these on a syntagmatic axis.⁸ For example *chaise*:

graphemics: [c]+[h]+[a]+[i]+[s]+[e] => expression-figures

phonetics: [ʃ]+[ɛ]+[z] => expression-figures

/siège/+/à dossier/+/sans bras/+
/pour une personne/ => content-figures

Thus, according to Hjelmslev, the form of content can be analyzed in content -figures much in the same way as the form of expression can be analyzed in expression-figures.

The parallelism between expression and content represents a distinctive feature of Hjelmslev's glossematics called *isomorphism*. It

⁸*ibid.*, p. 48.

explains language as an activity that happens when there is a function of exchange between the two planes in the sense that *interdependence* is a function between two constants; *determination* a function between one constant and one variable; and *constellation* a function between two variables. Hjelmslev's concept of isomorphism explains the sign as an entity of language that consists of syntagmatic and paradigmatic relations that each type of unit (content or expression) maintains with other units on the same plane. In other words, from Hjelmslev's point of view, language can be analyzed as a system of units which is formed by an association of elements that have functions within a chain as they are placed in a given position in that chain and constitute a paradigm. In semic analysis it is within the double axis characterized by Hjelmslev's content-form that a sign has signification.

6.3 From Linguistics to Semic Analysis

The concept of isomorphism between the planes of language makes it possible, from a semantic point of view, to analyze

signification in language structure as an «articulation of the semantic universe into units of minimal signification.⁹»

Bernard Pottier¹⁰ adopted the concept of Hjelmslev's isomorphism and applied it to develop a parallelism of semantics with the phonetic plane. His redefinition of isomorphism on the content and expression planes is characterized by the homologation of:

phemes : semes / phonemes : sememes

According to Pottier, if the phoneme is a set of phemes or phonetic traits on the expression plane, then the sememe is a set of semes of a lexical unit on the content plane. For Pottier, a *seme* is an essential semantic trait or minimal unit of signification that is not considered to be an independent unit, but a part of a sememe. To characterize sememes, structuralists see the sign as having two types of fundamental relationships: syntagmatic relationships with other words present in discourse and paradigmatic relationships with words which could appear in its place and which are absent from discourse.

⁹Algirdas-J. Greimas (1984): *Structural Semantics: An Attempt at a Method*, p. xxix.

¹⁰Bernard Pottier (1973): *Le langage*, p. 119.

Semic analysis originates from research into the characteristics that constitute a concept. It is an approach to meaning based on a principle of systematic comparison of a set of correlated signs in order to determine their essential semantic traits. Accordingly, the sign is considered to be a term which describes the set of characteristics that constitute a concept. Thus, in an example given by Pottier, the terms *chaise* and *fauteuil* as concepts of *seat* are sememes which have semes in common.

$$\text{sememe of } \textit{chaise} = S^1 + S^2 + S^3 + S^4$$

where

$$S^1 = \text{avec dossier}$$

$$S^2 = \text{sur pieds}$$

$$S^3 = \text{pour une seule personne and}$$

$$S^4 = \text{pour s'asseoir}$$

$$\text{sememe of } \textit{fauteuil} = S^1 + S^2 + S^3 + S^4 + S^5$$

where

$$S^5 = \text{avec bras}$$

Bernard Pottier establishes a specific terminology which characterizes semic analysis. A sememe is the total semic set of a lexical unit consisting of a *classeme*, a *semanteme*, and a *virtueme*. If we take the example of the color red which we presented in Chapter 2 as a semantic unit of meaning, a classeme is the set of constant, generic semes which indicate to which class a sememe belongs (ex. red => color); a semanteme is the set of constant, specific semes (ex. red vs. green); and a virtueme is the set of virtual, connotative semes (ex. red => danger).

These two theories of signs are the basis on which Algirdas Greimas developed his notion of isotopy. In his work in structural semantics, Greimas adopts and extends both Hjelmslev's and Pottier's theories and applies the notion of planes and sememes to a theory of signification aimed at text or discourse semantics.

6.4 Semic Analysis and Text

A.-J. Greimas maintains the glossematic theory of isomorphism between the two planes of language and the semic analysis

approach whereby semes are elements constituting sememes just as phonemes are elements constituting phonemes, and applies them to text semiotics. The fundamental aspect of his theory is that the signification of signs is viewed from the perspective of their *context*, which includes both aspects (denotation and connotation) of signs. In text, the sememe has contextual semes in common with other elements of the semantic utterance.

According to Greimas, in text, there are two levels of analysis of sign signification: higher and lower than the sign. On the lower level, there is the decomposition of signs into their semantic components or semes; and on the higher level, into textual semantic units. At this semantic level, signification is the combination of semes defined as sememes. For Greimas, the seme is the minimal unit of semantics whose function is to differentiate significations.

Based on the notion that a sign has signification within its syntagmatic and paradigmatic relationship, Greimas introduced the concept of isotopy to define the projection of paradigms onto the syntagmatic axis as recurrences along the syntagmatic chain of

classemes which, in turn, assure the homogeneity of an utterance-discourse. The minimal context required for an isotopy to occur is when a syntagm joins at least two semic figures. Thus, isotopy is the repetition of linguistic units, *denotated* or *connotated*, on the expression plane (signifier) and the content plane (signified). In very simplified terms, isotopy is a set of signs which, in text, all refer to the same theme (*iso* meaning the same and *topy*, place or theme).

Thus, to return to the example of *chaise* and *fauteuil*, there is an isotopy between them on the syntagmatic axis, as one term explicitly indexes the other term by the repetition of at least one seme or distinctive semantic trait.

chaise = *siège à dossiers sans bras pour une personne*

vs.

fauteuil = *siège à dossier et bras pour une personne*

The notion of isotopy in structural semantics defines the *coherence* and *homogeneity* of texts. Greimas' approach to textual coherence is based on his concept of *contextual semes*: the recurrence of contextual semes which connect the semantic elements

of discourse (sememes). The minimal condition of discursive isotopy is a syntagm of two contextual semes. For example, the polysemous noun *bark* has at least two sememes *tree* vs. *sailing ship*. Its signification in a text is determined by a contextual seme such as *ocean*. These contextual semes are *semantic markers* which in a context determine the meaning of the message.

Greimas explains that in content analysis of texts, one must recognize the existence, in some cases, of several isotopic planes in the same discourse. In his view, whether the discursive isotopy is caused by the conscious intention of the speaker (*vouloir dire*) or whether it is set there unconsciously does not change anything about the very structure of its manifestation. In every communication there are two planes of transmission in messages: one which is manifest, the other latent. Signification in a occurrence can be accounted for by the semic content of the terms which characterize it and allow us to define the isotopies that are manifested in it. Accordingly, the basic properties of isotopy in text can be summarized as follows: When a discourse has only one interpretation, its semantic structure is a simple

isotopy which is characterized by at least two units of linguistic manifestation. In theory, the number of constituent elements of an isotopy is unlimited and an isotopy is unstructured in that the elements that make it up are disseminated throughout the text. If the discourse has two interpretations (such as ambiguity or metaphor) this constitutes a bi-isotopy. The superimposition of several semantic levels in a text is called pluri- or poly- isotopy¹¹.

In the leaflet, the notion of *isotopy* is correlative to the visual image as *colorème* which we discussed in Chapter 2. The image in the leaflet functions as a set of recurring visual contextual semes which overlap with verbal classemes to produce a discursive isotopy in a three-dimensional textual format. The text of the leaflet as a message of visual form-meaning is the manifestation of a discourse as a combination of verbal and visual thematic and figurative isotopies. Insofar as translation is concerned, textual units in the leaflet, whether visual or verbal, cannot be considered individual and separate

¹¹A.-J. Greimas and J. Courtès (1979): *Semiotics and Language: An Analytical Dictionary*, pp. 163-165.

because each time one unit is manifested, it manifests the other units of the text.

6.5 Figurative Isotopy

For Greimas, as we saw, the concept of isotopy is of a semantic nature limited to the content plane of text. According to François Rastier, it is possible to transpose the concept of isotopy to the expression plane. Thus, to semantic isotopies, Rastier adds morphological and syntactic recurrences and suggests that the notion of isotopy can work just as well on the expression plane as it does on the content plane. He explains:

Une isotopie peut être établie dans une séquence linguistique d'une dimension inférieure, égale ou supérieure à celle de la phrase. Elle peut apparaître à n'importe quel niveau d'un texte; [...] au niveau phonologique : assonance, allitération, rime; au niveau syntaxique : accord par redondance de marques; au niveau sémantique : équivalence définitionnelle, triplication narrative [...].¹²

For example, phonetic isotopy which is the repetition of the same phoneme in rhyme, assonance or as in the alliteration that follows:

¹²François Rastier (1972): «Systématique des isotopies», p. 83.

Pour qui sont ces serpents qui sifflent sur vos têtes?

The recurrence of the /s/ sound creates the phonetic isotopy. As a linguistic structure it generates a formal meaning, which is the theme of /snake/, as discourse, it also generates a figurative meaning: the repetition of the /s/ sound mimics the hissing sound of snakes and produces an aural figurative trajectory that reinforces and complements the theme. For Rastier, the concept of isotopy can be expanded to include the recurrence of semic categories that are thematic or figurative.

6.6 Conclusions

To achieve a unified printed message in the leaflet, the visual and verbal elements of design are organized as semantic textual units which are arranged in such a way as to flow through without interruption in a relationship of content and form. Words are interspread with related pictures, words and pictures are grouped together to create meaning. The form of the message functions as both binding agent and conveyor of the discourse which--as an

integral semantic component of text--can be defined as the overall context of isotopic trajectories on the content and expression plane. The message, as an isotopy, from the point of view of translation, is a symbiotic relationship between words, illustrations and form in which no one element can function without the other and in which each set of elements strengthens the meaning and reinforces the impact of the other.

Chapter 7

CHEO'S's Directional Plan: Road map to the Future

An Isotopy of Graphic Design

In this study, we have established that the leaflet is a text-object in which linguistic and visual signs are placed side by side. When we look at a leaflet, even before we begin to read, we see an area of script in which a text, divided into paragraphs, titles, illustrations and other graphic elements combine to produce a *presentation*. The arrangement of words and sentences in the text is such that there is space left all around: in the leaflet, this space functions as a visual cotext. In it are inserted the title, subtitles, peripheral information, and illustrations which together constitute a form of discourse. The spatialisation, or lay-out of the printed unit is a composition that creates meaning in the form of a text system. The continuity of text, its partitioning into visual elements, the interconnection of the verbal

discourse and the illustration, all aim at creating a *dialogue*, that is, to grasp and direct the attention of the reader.

In the following analysis, having established that form, i.e. expression creates meaning, we will analyze the form of the text as a semantic element, which is an integral part of the semantic system of the text, and therefore the message. The purpose of this thesis, so far, has been to establish that the leaflet as a visual form of communication is a structured semantic whole, which functions as a verbal and visual message within the setting of a *content* and *form* as indissociable aspects of meaning. In the following semiotic analysis of a leaflet and its translation, we will demonstrate how the element of form can affect the transfer of the message and result in a mismatch of the meaning of the source-text and target-text by rupturing the unity of the story created by the visual and verbal isotopies. Before we begin to analyze the leaflet, we will first look at the notion of equivalence in translation and how it is conceptualized in translation theory.

7.1 Equivalence in Translation

Equivalence, Marianne Lederer explains, «est une notion clé en traductologie. Elle ne peut pour nous qu'être fidélité aux différents aspects du sens»; and equivalence of meaning in translation is accomplished as follows: «grâce à la *visualisation d'une situation*, à la *connaissance d'une réalité*, à la prise de conscience de la *fonction symbolique* d'une expression, à celle de la nature des *figements*, enfin au *registre d'expression*.»¹

The *visualisation* of units of meaning in translation, according to M. Lederer, is a triggering of a mental representation, as we saw in Chapter 4, and not that of unveiling the meaning of a visual image as such. The notion of equivalence as it refers to transferring image in the form of units of translation means *explaining* a concept in the ST to extract its meaning as opposed to a transposing of words. Accordingly, Lederer states «la méthode [du traducteur] est l'explication de texte et non analyse linguistique.»² Transferring the image as a *visualisation*

¹Marianne Lederer (1994): *La traduction aujourd'hui*, p. 118. (Italics mine.)

²Marianne Lederer, «Transcoder ou réexprimer?», in D. Seleskovitch et M. Lederer, *Interpréter pour traduire*, p. 23.

of meaning, for Marianne Lederer, means recreating an image in the target-text by replacing *synecdoches* in the source language by different ones in the target language.

The image as synecdoche in the sense of a unit of meaning is defined by Marianne Lederer as follows: «Terme emprunté à la rhétorique. Il désigne la figure par laquelle on prend une partie pour exprimer le tout. La synecdoque se manifeste dans les langues lorsque les motivations des mots n'explicitent qu'une partie du concept désigné»; and she offers the following example: «Exemple tiré de *Cannery Row. The ties were pulled down a little*, -- «*Ils avaient défait leur cravate*». Dans l'image totale de noeuds défaites et de cravates tirées vers le bas la traduction française désigne la cause, l'anglais le résultat.»³

Thus, one can say that a textual utterance as «unité de traduction» for Marianne Lederer is not a question of an image as a actual visual *expression*, as such, but a question of *expressions*. Equivalence in translation, from the interpretative perspective, is not

³Marianne Lederer (1994): *La traduction aujourd'hui*, p. 216.

perceived as a correlation of syntactic, lexical, and textual equivalence as it refers to the situation and dimension of text as discourse, that is, content and form of expression, but rather that of a deverbalization of individuality, that is, a recreation of the idiosyncratic features of the text producer's language.

The concept of translation unit according to Robert Larose is a concept which is based on linguistic criteria. In translation theory text is segmented into formal linguistic units. As such, text is disconnected from its conditions of production and, he states, «il se momifie et perd son *sens*».⁴ On the segmentation of texts as an inoperative method of translation, Larose quotes François Peraldi:

Si au regard de la phrase comme unité maximale de la linguistique de la communication le Signe reste l'élément constitutif d'un système, au regard du texte ce n'est ni la phrase ni le signe qui en sont les éléments constituants et il convient d'envisager une autre unité car la proposition dans le texte est sans cesse modifiée, cassée, disloquée, irreconstituable, même dans sa forme la plus simple. Prenons un exemple : «*L'Abîme blanchi étale furieux*.» Qu'est-ce que le terme «étale» ? un adjectif ? une forme verbale de la troisième personne du singulier ? un substantif ? Quant à «furieux», se rapporte-t-il à «Abîme» ou à «étale» ? Du fait de l'étoilement et du déchaînement du texte, il est impossible de clore ces questions par une quelconque réponse.⁵

⁴Robert Larose (1989): *Theories contemporaines de la traduction*, p. 219.

⁵*Ibid.*

In the leaflet, as we will see in our analysis , it is a process of segmentation of leaflet text that has rendered an inadequate translation insofar as transfer of the visual image is concerned. The problem of segmentation is reflected in the fact that visual and verbal units have been analyzed separately during the translation process and the conditions of production of the text, its form, have not been taken into consideration as an element of meaning within the semantic structure of text.

The notion of isotopy, on the other hand, considers text as a semantic system wherein an intratextual and intertextual relationship is established between the various elements, and between the conditions of production. Instead of dividing text into segments, the structural semantic approach considers text as a whole which can be analyzed not from a viewpoint of separate textual units but rather as a global semantic structure. Our aim therefore, in the analysis of the leaflet and its translation is to follow this perspective of textual unity. To do so, we will look at equivalence in translation as a process of reproducing what Juliane House calls the «textual profile» of text. This

means that we will look at the situational dimensions of the original text as a semiotic entity and use it as the norm against which the appropriateness of the target text will be judged. The procedure will be to determine the sets of textual classemes that structure an isotopy in the source text and compare them with text-specific correlates in the target text. Our perception of equivalence insofar as the leaflet as a visual form of communication is concerned will be evaluated as follows:

If a TT, in order to be adequate, has to fulfill the requirements of a dimensional and, as a result of this, a functional match, then any mismatch along the situational dimensions constitutes an error. Such dimensional errors, which we will term *covertly erroneous errors*, must be clearly differentiated from those *overtly erroneous errors* which result either from a mismatch of the denotative meaning of ST and TT elements, or from a breach of the target language system.⁶

In the translated text, according to House, overtly erroneous errors have impact on the relative match of the functional components in ST and TT when a mismatch of the denotative meaning of ST and TT elements detract from a match of the ideational functional components of the two texts. That is, cases where the

⁶Juliane House (1977): *A Model for Translation Quality Assessment*, p. 56-57.

denotative meaning of elements in ST have been changed by the translator in the form of (a) omissions, (b) additions, (c) substitutions consisting of either wrong selections or wrong combinations of elements.

Thus, our perception of «textual utterance» will be that of a «discourse utterance» which defines a signifying whole in the form of visual and verbal isotopies in the leaflet.

7.2 A Semiotic Description of the Leaflet.

Road map to the Future-L'avenir sous les yeux is a 6-page standard or wrap-around folder which opens as a spread that contains a visual and verbal message. The object of the leaflet is the 1994-95 Directional Plan of the Children's Hospital of Eastern Ontario published by the Public Affairs Department of the Hospital in English and translated into French. In the text, illustrations, colors, words and graphic design combine and interrelate to create a discourse whose message can be analyzed as two isotopies that interweave and

interconnect as the text unfolds. These can be characterized as follows:

(1) directional plan = literal meaning

(2) road map = figurative meaning

Wherein "road map" functions as a *metaphor* of "directional plan".

The form of the leaflet functions as an element of orientation and direction, both physical and semantic. It is a material support within which are located the iterations of the visual and verbal structures which function as groups of sememes on two planes, visual and verbal, and a frame which locks the situational dimension of text as a text-specific correlation of semantic relationships.

7.3 Text Structure and Function

The situational dimensions or function of text in the leaflet refer to effective presentation of discourse as a form of visual argumentation. The purpose of the leaflet is to provide information and, at the same time, create an effect. As an entity of form-meaning, the content and form of the argumentation function «to give the mind

to certain orientation, to make certain schemes of interpretation prevail, to insert the elements of agreement into a framework that will give them significance and confer upon them the rank they deserve.»⁷

The effective transfer of the message in translating the leaflet is directly connected to its textual function as a form of argumentation. Juliane House defines textual function as the use of the text in a particular situation in which it is embedded. Accordingly, the situation of the leaflet from the viewpoint of its function as a form of argumentation can be defined as both *information* and *advertising*. In other words, in translating the message of the leaflet, its function must be perceived as being both informative and persuasive. A text of words and pictures that work together to produce a minimum-effort, attractive presentation of data.⁸ The strategy of discourse in the

⁷Chaim Perelman and Lucie Olbrechts-Tyteca (1969): *The New Rhetoric: A Treatise on Argumentation*, p. 142.

In all discourse as argumentation, from the viewpoint of the content and form of the argumentation, «effective presentation is the displaying of certain elements on which the speaker wishes to center attention.»

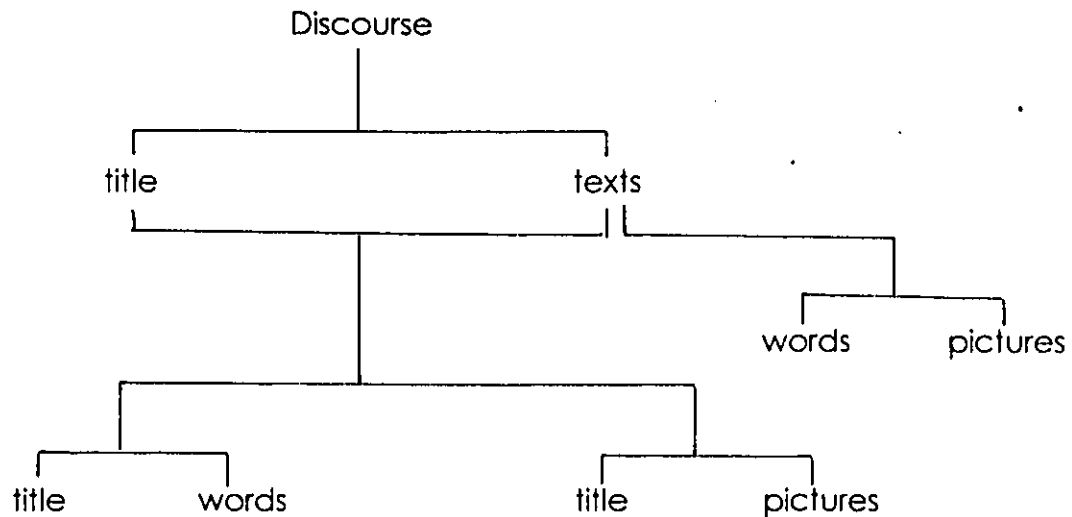
⁸Roman Jakobson (1960): «Linguistics and Poetics» p. 353.

In keeping with Jakobson's diagram of communication, text in the leaflet as a discourse can be viewed as a form of argumentation because: information + advertising = informative or cognitive function + persuasive function = argumentation.

leaflet is to create a balance between an aesthetic effect and information so that a positive impression is produced and effective communication is established. From the viewpoint of the formal structure of text, this goal is achieved by arranging verbal and visual elements in a space to create a pattern and rhythm of discourse. The situational dimensions of the text structure are composed on three levels of organizational continuity.

There are three 'texts' in the leaflet which can be analyzed separately as iterations of the discourse : the titles, the illustrations, and the written text. The arrangement of these three texts, and how they interact produces a rhythmic cohesion of discourse in the leaflet which establishes its effectiveness as an act of argumentation. From an organizational, structural point of view, the leaflet form and the layout of the elements of text establish a semiotic relationship on a first level between titles/texts. Since the term 'texts' includes a written text and an illustrated text, the relationship is also one of text/words and text/illustrations. And, finally, there is also a relationship of unity

between the texts or content and form. The formal structure of text in the leaflet can be illustrated as follows:⁹



Pierre Brouillette explains that «en dépit du fait qu'un discours contient généralement des valeurs sémantiques de densité différente (ex: un même écrit peut contenir des énoncés des langues naturelles, mathématiques, symboliques, etc.), nous l'appréhendons néanmoins

⁹Pierre Brouillette (1988): «L'esprit économique: une représentation», p. 342.

In a study of a text in advertising, P. Brouillette analyses the meaning of the text as a semio-linguistic structure. His is an attempt to establish a method to the study of the coherence of visual and verbal discourse from a semantic and pragmatic perspective to determine the structure of meaning of the discourse as a whole of signification. We have borrowed his diagram to explain text structure in the leaflet.

comme un tout cohérent.»¹⁰ In the leaflet which is the object of our analysis, the title as it relates to each of the two texts (visual and verbal), and the relationship of the texts to the form of text produce a continuity of occurrences which results in the stability and unity of text structure. From a semiotic perspective, this relationship creates classematic categories by linking a recurrence of verbal and visual sememes that build a visual and verbal isotopy.

The visual image as an isotopy can be analyzed by extracting recurrent visual figurations (pictures/colors) which, as sememes, can be attached to the theme of the leaflet. In the translated text, equivalence will be measured by how the verbal and visual sememes as text-specific correlations are rendered in the target text.

7.3.1 Description of The Title-Text

The title, suggest Edith Iarovic and Rodica Amel, «despite its nominal structure (a word, a phrase, or a conjunction of phrases) is called a text because it has textual properties.»¹¹ However, they

¹⁰ibid.

explain, it is a special kind of text which cannot have an autonomous status but is correlated to another text to which it has the function of a headline. As a textual entity it can be considered to be a brief résumé or it may operate as the idea of the text or its emblematic equivalent with a metaphorical structure. Starting from this remark, our task will be to identify the semantic focus which the title brings to the forefront as a metaphorical figuration that establishes the visual isotopy and brings together the written and visual texts.

The notion of metaphor is defined by François Rastier as follows:

On entendra par métaphore toute isotopie élémentaire ou tout faisceau isotopique élémentaire établi entre deux sémèmes ou groupes de sémèmes appartenant à deux champs distincts. La relation d'isotopie (elle marque une équivalence : c'est une relation conjonctive) est établie au niveau des sèmes nucléaires centraux; en revanche, une relation d'opposition (relation disjonctive) est établie au niveau des sèmes nucléaires périphériques.¹²

Thus we have a résumé which establishes the theme as a 'Directional Plan' presented by CHEO'S in the form of two different metaphorical figuration in (1) the source-text and (2) the target-text:

¹¹Edith Iarovic & Rodica Amel (1989): «The Strategy of the Headline», p. 441.

¹²François Rastier (1972): «Systématique des isotopies». in A.-J. Greimas, *Essais de sémantique poétique*, p. 88.

(1) Road map to
the Future

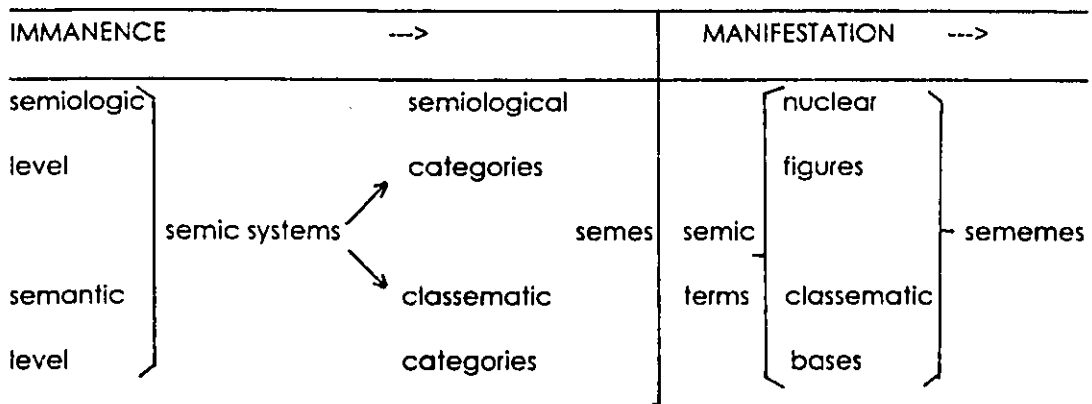
(2) L'avenir sous
les yeux

The title, as a metaphorization of text, brings the central semantic element to the forefront and functions to initiate the figurative trajectory of the visual and verbal dialogue in the leaflet by focusing on one signification in the polysemic nature of the visual content. To compare the two texts, source text (ST) and target text (TT), each title-text will be analyzed as a semic structure in two parts: verbal and visual semic categories which, in theory, since Text (2) is a translation whose aim is to transfer the meaning and effect of Text (1), should correlate to manifest a semantic focus that is equivalently effective in initiating the figurative trajectory, or metaphor, to complement the theme of 'directional plan'.

7.4 Construction of the Isotopy: Instrumental Concepts

In structural semantics, as we saw, conceptualization of meaning has for its aim the arranging of units of textual construction, or lexemes,

in the form of semes and classemes, to describe signification. Semes are defined as semic figures, simple or complex, which function as parts of a semic system on a global semiological level, that is, as articulations ready to be invested in discourse. Classemes, on the other hand, are constituted in systems of a different character, and they belong to a global semantic level the manifestation of which guarantees the isotopy of messages and texts. The following chart presented by A.-J. Greimas summarizes the arrangement of the semantic level of language:¹³



¹³Algirdas-J. Greimas (1984): *Structural Semantics*, p. 60.

7.5 Isotopic Context of CHEO'S's Directional Plan

The isotopy of the message, according to A-J. Greimas is composed of two necessary parts: The narrative-presentation and the dialogue.

The *presentation* prepares the story: it is a brief narrative establishing a level of homogenous signification, a first isotopy. *The dialogue* is the process that dramatizes the story by opposing a second isotopy to the first one.¹⁴

In CHEO'S's Directional Plan there is a contextual or thematic isotopy realized by the *presentation* and a figurative isotopy, that constitutes a metaphorical figuration as the *dialogue*.

7.5.1 The Presentation

The function of the monogram CHEO'S/HEEO is that of subject of the texts. As such, it has a syntagmatic function which establishes a relationship between the object 'directional plan', and a pragmatic function which determines the intention of the text produced. The semic terms are divided into nuclear figures which are represented by

¹⁴*Ibid.*, p. 79-80.

invariable lexemes and classematic bases which together form the theme or first isotopy.

For CHEO'S's Directional Plan the nuclear figures are composed of the following semes in both the ST and TT:

Text (1) and (2)

a) 'CHEO'S'/'HEEO' is a paralexeme which is defined by a constellation of various semes that establish the subject as an institution to produce the notion of totality or /we/.

b) 'Directional'/'directeur' is an adjective defined by the seme:/direction/

c) 'Plan' incorporates the seme which is comparable semantically to the preceding one: /aim/

The sememes of both English and French titles which represent the theme of the text is as follows:

CHEO'S's Directional Plan=/we/+ /direction/+aim/

7.5.2 The Verbal Dialogue

The first group of sememes represents the semantic definition (dictionary definition) of the subject: CHEO'S, and its object: Directional Plan. To this sememic group two sets of new meanings are added, the classematic categories.

Text (1) Classemes: /Road map/ to the /Future/

a) 'Road map' is a paralexeme which introduces the general elliptical character of the title and qualifies the object 'directional plan' from a figurative perspective actualized by the classemes /roadway/ for 'road' and /guide/ for 'map'.

b) 'Future' contains information about the nature of 'plan' and is defined by the classeme: /prospective/.

Text (2) Classemes: /L'avenir/ sous les /yeux/

c) 'Avenir' incorporates the same semantic meaning as does 'future' which is: /prospective/.

d) The lexeme 'yeux' introduces a new category of seme which was absent in the first semic category: /vision/.

The combination of the individual semic nuclei and classemic bases focus the semantics of the separate texts and produces the following sets of sememes:

Text (1)

semes: /we/+ /direction/+ /aim/ and

classemes: /roadway/+ /guide/+ /prospective/

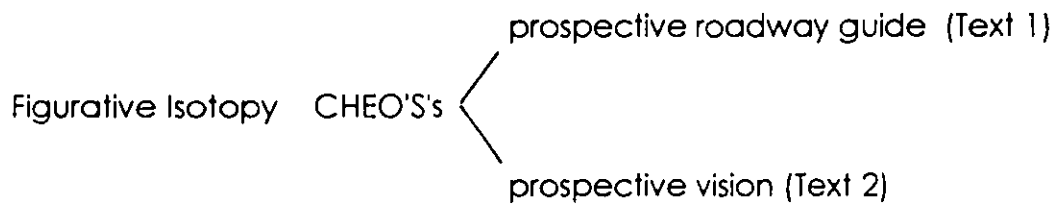
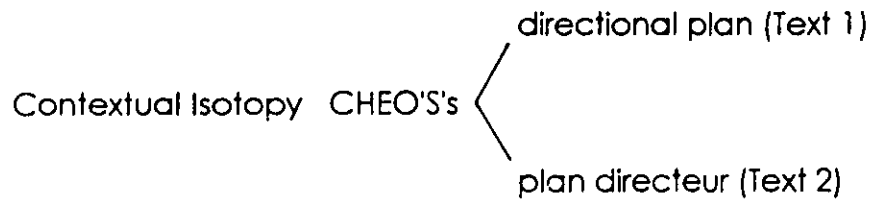
Text (2)

semes: /we/+ /direction/+ /aim/ and

classemes: /prospective/+ /vision/

The presentation represents the semantic transtextualisation of the leaflet, its essence or identity as a form of visual communication, and defines the intent of the leaflet as an act of discourse. The idea of the visual image as was manifested through the title-text is a metaphor which opens the message to the following thematic and figurative isotopies:

Text (1) and (2)



7.6 The Visual Dialogue

In the title we have differentiated two initial sememic categories by linking a semic nucleus to a classemic basis. The next step will be to discover a recurrence of contextual semes in the accompanying visual and verbal texts that produce sememes which can be attached to the corresponding thematic and figurative isotopies of the title.

The first part of the visual text appears in and immediately below the title and is directly related to the overall title as a visual component of the title-text. It can also be treated as a separate text because it is

an entity that functions as a separate and different type of semic system, but one which correlates with the verbal text and the main verbal text in the isotopic trajectory of the leaflet. The manifestation of the visual terms of the visual text can be analyzed by using the same criteria employed in defining the semic structure of verbal terms in written text. That is, the image can be reduced to figures in the form of visual variables (defined by Fernande Saint-Martin in Chapter 2) as the lexemes of visual language and minimal units of meaning in a visual image.

In a verbal text, the reader is constrained to the linearity and sequence of word and sentence structure. Visual language, however, is not restricted by a pre-ordained sequential organization and there are no fixed rules which can guarantee a repeated sequential order of visual perception. Visual syntax and the meaning extracted from an image, as Pierre Brouillette explains, is the result of how an image is read by an individual reader: «La syntaxe de l'image n'est pas

construite d'abord; mais elle est bien le résultat de la lecture que nous faisons de l'image.»¹⁵

This means that in general, any one image may be read in various ways, and many different inventories of visual terms can be produced. However in the leaflet, since the reader correlates the visual terms with the verbal terms in the text, a point of reference is provided. The title-text, which functions as an initial focus of the visual image being projected, provides what Roland Barthes calls a «punctum»¹⁶ to the visual terms.

7.6.1 Visual Sememes

The first perception or reading of the visual components presented in the leaflet happens on the title 'page'. As it refers to the external general knowledge of the reader of Text (1) or Text (2) (how he relates a picture to the reality of the world), it is easily identified as a

¹⁵Pierre Brouillette (1988): «L'esprit économique : une représentation», p. 351.

¹⁶Roland Barthes (1980): *La chambre claire*, p. 71.

Barthes defines the «punctum» in a visual image as a focus which produces a signification in an image. It is an act of focusing on a detail to extract the meaning of the whole, that is, the eye is guided towards «un détail qui attire, et qui tout en restant un «détail», [...] emplit toute la photographie.»

cartoon illustration of a motor vehicle. The title, the reader notices, is encased in black and yellow bands in the shape of a triangle. By relating the cartoon to his overall cognitive knowledge, he is able to give it some meaning and perceive its intention. The picture, which is thus established as a functional semantic component, gives rise to certain peripheral images in the reader's mind and creates an expectation as to the meaning of the image within the context of the leaflet. As opposed to the cartoon, which clearly depicts a motor vehicle, the colors in the picture and in the triangle which contains the title and the shape of title itself, as such, may or may not be immediately meaningful to the reader in a sense other than decorative. Their significance in the overall figurative scheme will arise when the punctum to the overall image is established through a correlation of the semantics of the title, illustrations and written text.

As soon as the visual text is correlated to the written title-text, the significance of the visual terms becomes clearly evident. The function of the illustrations, colors and shapes within the text of the leaflet is defined, and the semantics of the visual elements being presented are

quickly narrowed down to focus on one intended meaning the image. Thus, the reader is presented with a visual text that he can read, and which he expects will complement and enhance the figurative trajectory established by the verbal dialogue.

Text (1) and (2) Visual Classes

The metaphor of directional plan as a 'prospective roadway guide' or 'prospective vision' is expanded and honed in the visual text by producing a recurrence of corresponding figurative visual semic categories that can be added to further define the figurative trajectory initiated by the title.

The visual terms which can be extracted will either focus on the sememic category of /roadway/ or that of /vision/.

Text (1) /roadway/

/car/ => travels on roads

/map/=> roadway guide

/driver/=> planning a route

/colors/=> black, white and yellow are the colors of road signs and roadways

/triangle/=> shape of road sign

In Text (1) the maze of sememes that an initial perception of the image may have evoked is now entirely focused. The isotopic trajectory between the title and the picture is maintained and the metaphor is optimized by the added visual text. The syntactic-semantic structure of the discourse is revealed: the purpose of the visual content of the leaflet is to enhance the expressiveness of the verbal content of the text, and the purpose of the verbal text is to guide the reader to the meaning of the image.

Text (2) /vision/

/driver/ => is looking at something (map)

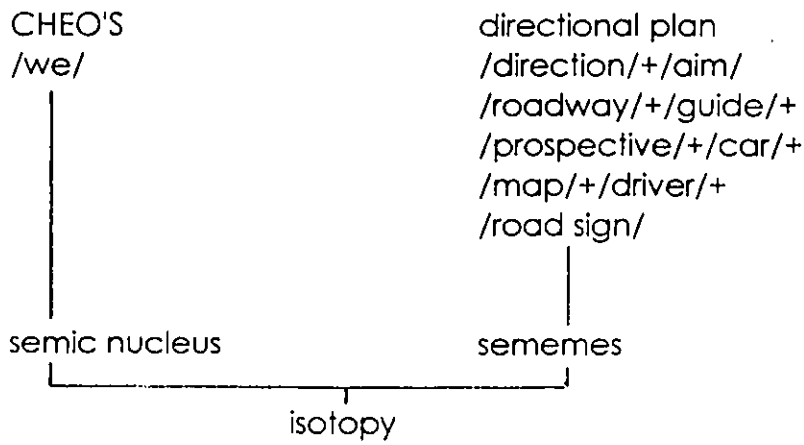
/map/=> is the thing he is looking at

In Text (2), although the reader can correlate the semantics of the verbal title with the semantics of the illustration, the link is somewhat more tenuous: the signification of the motor vehicle and

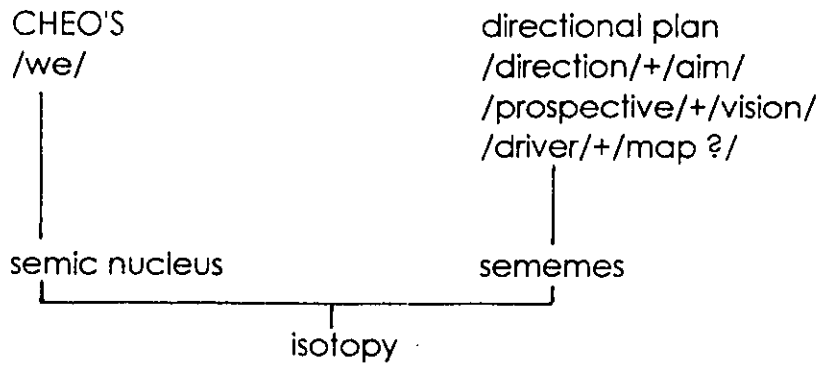
the color scheme still remains unclear insofar as it relates to CHEO'S's future.

The figurative isotopic trajectories of the theme 'directional plan' at this point are as follows:

Text (1)

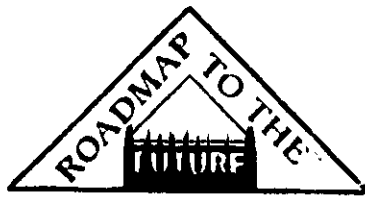


Text (2)

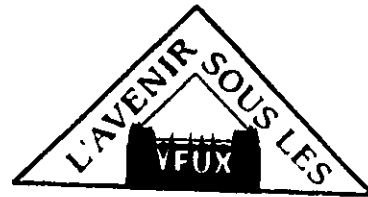


This, providing that the French reader can understand the English word 'map' on the illustration which has not been translated; if the reader does not understand the term 'map' the illustration becomes even more obscure since the car driver could be reading any number of things, the first of which comes to mind is a newspaper.

Text (1) Source Text



Text (2) Target Text



In the TT, a situation in the visual dialogue has developed, which at the same time it further develops the figurative isotopy of 'vision' it also causes its rupture. The metaphor of 'vision' is enhanced by its placement within the black band in the title and thus further focused

within the mind of the reader. However, the obvious interpretation of the picture as it correlates to the isotopy of 'vision' does not blend in effectively and causes its unity to explode. In the main written text, as we will see, the problem is further aggravated and the isotopy disintegrates completely to be abruptly replaced by the metaphor 'journey' transferred from the ST.

7.7 The Main Text

The correlation of the original title-text, both verbal and visual, and of the picture to the main text of the ST is immediately evident as soon as the reader opens the leaflet. The figurative isotopic trajectory of 'roadway' is visually spread throughout the leaflet in the form of corresponding illustrations, shapes and colors. The written text, in keeping with the figurative isotopy, responds to the expectations of the reader produced by the visual and verbal title-texts and immediately answers the probable implicit question which it has raised in the reader's mind.

The first two sentences in Text (1) respond to the reader's question: Why is CHEO'S's directional plan like a road map? Since the reader's receptivity has been adequately and thoroughly prepared by the semantic act of fixation produced by the title and enhanced by the illustrations, the impact of the main text spread before the reader will be as intended: the train of thought generated by the initial isotopy of 'roadway' is picked up, sharpened, clarified, honed and expanded resulting in an optimized and symbiotic total act of informing. Thus, the reader of the English text encounters an immediate concordance between the initial metaphor and the visual and verbal figurative dialogue that follows. The isotopy of 'prospective roadway guide' expands to incorporate an isotopy of discourse in the form of a 'roadway journey'. The smaller pictures, colors and other visual details incorporated into the main text reinforce the image created by the 'big picture'.

Text (1)

A Directional Plan [is a road map] to [guide] us to the future. It describes [where] we want to be and how we can [get there].

(1) *is* = an identity between plan & map.

In the TT, the initial figurative trajectory of 'vision' disappears entirely in the main text and the isotopy of the ST is abruptly introduced. A link is created between the picture-caption and the main text through the use of a modal expression:

Text (2)

Un plan directeur, [c'est un peu comme une carte routière] qui nous [guidera] dans notre [cheminement vers] l'avenir.

(2) *est un peu comme* = modaliser of coherence linking text to picture

Thus, the first two sentences of Text (1) and the first sentence of Text (2) both explain why the directional plan is like a roadway guide. The intended metaphor of 'roadway' having been fixed in the reader's

mind by the title and accompanying picture-caption, the isotopic trajectory in Text (1) continues unimpeded. In Text (2), however, the initial isotopy presented by the title-text of the translation and the tenuous isotopic link maintained between the title and illustration is, finally, summarily shattered in the dialogue that follows. The semantic fixation which initiated a possible isotopy of 'prospective vision' is left unmanifested. Instead, the reader of the French text is confronted by an entirely new set of sememes which function to create a different isotopy. The isotopy being presented in Text (1) is suddenly thrust into the written part of Text (2).

7.8 Evaluation of the Target Text

If we consider Juliane House's criteria of evaluation, we can say that there is a functional mismatch of three main textual aspects, which House classifies as follows: (1) «*theme-dynamics*: the various patterns of semantic relationships by which "themes" recur in a text (e.g., repetition, anaphoric and cataphoric references, pro-forms, ellipsis, synonymy); *clausal linkage*: the system of basically logical

relations between clauses and sentences in a text; and *iconic linkage*: which occurs when two or more sentences in a text cohere because they are, at the surface level, isomorphic.»

The question of function in the leaflet is a question of the interrelation between content and form. The meaning of the message as a product of text is established in the third dimension--the third level of formal text structure--which we defined as the relationship of unity between visual and verbal texts. The leaflet, as an entity of form-meaning, is a system of semantic relationships which as text, is a story that exists in space. Form is the area in which the various visual and verbal elements are disposed, and the meaning of the message is integral with the controlled arrangement of the elements of text in the printed unit.

Form as a condition for meaning structure which Maurice Pergnier defined as a qualitative vector, is the *material support* of text as discourse in the sense that it is «the means by which the text's function is realized». ¹⁷ It is characterized in the leaflet as *height, width*

¹⁷Juliane House (1977): *A Model for Translation Quality Assessment*, p. 49.

and *depth*. The leaflet is a single flat unit which, when folded transmits one event in a series--preceded and followed by others. The single folded page has *height* and *width* but when it unfolds it gains an element of *depth*. The depth, provided by the layout and design is not readily apparent at a glance, but it exists and this element covers the aspect of form as the *unity* of text. The leaflet as a semantic macrostructure, a signifying whole, is a homologation between the form of expression and the form of content on the microstructural level. As a functional dimension of text it makes all the difference between a text that is 'frozen' and one which appears to have motion and life.

7.8.1 Equivalence as Effectiveness

The aim of translation is to convey, as closely as possible, the meaning of message. This, as we saw in the definition of translation in Chapter 5, is to establish semantic, expressive and cultural equivalence as it refers to the function of text (*viser à l'équivalence sémantique, expressive et culturelle, compte tenu de la nature du*

texte). Semantic equivalence, as we saw, was not established in *Plan directeur de L'HEEO*. The title and accompanying illustrations, the picture, shape of the title and colors, do not work together with the verbal content to say the same thing as the original, nor does the translation replace one strongly conveyed isotopy for another.

If we look at the question of expression, it is characterized as communication in the sense of reproducing the conditions of communication effectiveness and the purpose of communication (conditions d'efficacité de la communication et le point de vue adopté et l'objectif visé par l'auteur exprimés du même point de vue en visant le même objectif). Indeed, the first and foremost function of the leaflet as a form of communication is to effectively express a message. As a visual form of communication, the communicative aim of the leaflet is to provide a 'fast' story full of pictures and a short text with a 'personality'. It is an instant means of communication whose strategy is to create a carefully crafted effective story that imparts important information in words and pictures so adroitly that minimum

effort is required on the reader's part to grasp the meaning of the text: the message is quick and memorable.

The dimension of depth which makes a story come alive is also a dimension of space/time in the strategy of effective communication. The effect of rupturing the isotopy of the visual image in the TT means that the reader cannot instantly relate the various elements of text at a glance and has to 'work' to grasp the meaning of text as intended. To evaluate the translation of *CHEO'S's Directional Plan*, we must look at the aspect of effectiveness as it refers to the connection of form to text as a series of events, preceded and followed by others. The translation reflects that the text has been broken up into visual and verbal segments, translation units, which have been interpreted individually and transferred as such. In the TT the relationship between the title-words and title-visuals, and the visual and verbal content of the main text, a unity of meaning is not made. The story in the translation does not flow coherently, the image is frozen in frames of small patterns and contradictory images whose meanings must be built up by the reader's mind into a larger full-scale image. In *L'Avenir*

sous les yeux, when the reader begins to read the main text, there is perhaps a moment in which he must 'return' to the title-page and picture-caption to take a second glance before he can form the image intended by the designer.

7.9 Effectiveness in Translating Visual Communication

In visual communication, Jan White explains «the rule of thumb in graphic design is: one picture, one image.»¹⁸ This means that a picture-caption is used to convey one primary point among the different possible interpretations of a visual image. In combining visual and verbal text on the title page in the leaflet, the rule of thumb becomes: «the closer in meaning the headline comes to the obvious interpretation of the picture, the more effective does the blended communication become.»¹⁹

Equivalence, insofar as translating the effectiveness of printed visual material is concerned, resides in maintaining the function of

¹⁸ Jan V. White (1982): *Editing by Design: A Guide to Effective Word-and-Picture Communication for Editors and Designers*, p. 131.

¹⁹ *Ibid.*

pictures as «phatic» devices of language in visual communication. Roman Jakobson employs the term *phatic* (borrowed from the ethnologist Bronislaw Malinowski) to characterize the function of utterances that are used to establish a link between speaker and receiver in an act of communication. He explains:

There are messages primarily serving to establish, prolong, or to discontinue communication, to check whether the channel works [...], to attract the attention of the interlocutor or to confirm his continued attention [...]. This set for *contact*, or in Malinowski's terms, *phatic* function may be displayed [...] with the mere purpose of prolonging communication.²⁰

Accordingly, in the leaflet, the primary function of the visual material is to attract attention. The illustration is a cartoon to attract the reader's attention, and to add an amusing aspect to information which would otherwise be somewhat arid and uninspiring. As phatic devices of visual language, pictures, colors, etc. contribute to enhance the act of communication between speaker and receiver.

In order to preserve the effectiveness of visual communication in the leaflet, the translated version must preserve the attention-

²⁰Roman Jakobson (1960): «Linguistics and Poetics», in Thomas Sebeok (ed.), *Style in Language*, p. 355.

provoking advantage of the picture and choose headline words that will match the interpretation of the picture in the original. Equivalence in the translation of a leaflet can be reached only if the point of the story is brought out as intended: the title page as the starting point of a visual and verbal isotopy of design.

Conclusion

As translators we know that textual analysis is an essential preliminary to the translation process. As students, we are taught that this analysis consists in identifying the text in terms of culture and situation; determining the structure of text; and developing strategies for translation based on the conclusions of the analysis. In visual communication in general, and in the leaflet in particular, textual analysis, as we have attempted to demonstrate, is a question of tracing the web of relationships in the text between visual and verbal content and the form of communication. The translation of a word-and-picture text of graphic design, which we have called a visual image, is an intersemiotic process¹. In order to understand and

¹Daniel Jacobi (1985): «Références iconiques et modèles analogiques dans des discours de vulgarisation scientifique», p. 863.

D. Jacobi explains that the notion of semiotic functions in visual text can be characterized by what R. Jakobson calls «intersemiotic translation». In our case, it defines the translation

adequately convey the meaning of a message of a visual text, an essential preliminary is to understand that the text is a semantic entity whose meaning is the result of a symbiotic relationship of unity between verbal and visual connotative links. Thus, to effectively transfer the meaning of the message of a visual-verbal text in translation, the semantic organicity of the semiotic relations between the various elements of text must be re-created..

The notion of isotopy is not one that is frequently employed in translation. However, as an essential component of homogeneity in text, it is essential to discourse analysis and it should be taken into careful consideration in translation. Isotopy constitutes a reading grid which makes it possible to eliminate ambiguities in text due to the polysemic nature of lexemes. A word or picture may have a multiplicity of possible meanings of different kinds. The translator's task is to pick a certain number of these which he considers as constituting the message. The usefulness of isotopy, as a method of text analysis,

process of visual text as a reading of the connotative links between visual and verbal element in the text system.

makes it possible for the translator to decide to which sememe («sens en discours») a polysemic lexeme («sens en langue») corresponds.

Translation theory teaches that meaning in text corresponds to the meaning of words as elements of discourse («sens en discours») as opposed to linguistic meaning («sens en langue»). For Danica Seleskovitch and Marianne Lederer meaning in translation happens only at the level of discourse.² Verbal text as discourse according to this theory is composed of units of meaning that are characterized as "a fusion of the semanticism of words and cognitive complements into a whole".³ From this perspective, an ambiguity of meaning in translation is not an issue, the discourse determines the meaning of words. If ambiguity exists in text, she explains, it is because the verbal context within which a word is found is insufficient.⁴

²Danica Seleskovitch et Marianne Lederer (1984): *Interpréter pour traduire*,

³Marianne Lederer (1994): *La traduction aujourd'hui*, p. 27.

«[...] la fusion en un tout du sémantisme des mots et des compléments cognitifs.»

⁴*Ibid.*, p. 211.

«Une phrase est dite 'ambiguë' lorsque le contexte verbal ne suffit pas à imposer aux vocables une signification unique parmi plusieurs possibles [...]. Aucune ambiguïté n'apparaît dans le discours ou les textes, lorsque les auditeurs/lecteurs possèdent des compléments cognitifs pertinents. Une ambiguïté peut être voulue par un auteur ; elle fait alors partie de son vouloir dire et est respectée en traduction.»

As far as the leaflet is concerned, the meaning of individual terms is also determined by the context in which they are found; however, meaning is a product of semantic interrelations, a fusion of visual and verbal components that constitute the semantic organicity of text as discourse. Cognition becomes a question of interpreting an image not as a context-dependent mental representation, but rather as a re-presentation of a tangible and visual entity that is placed within a certain visual and discursive environment. Thus, although the meaning of an image as such remains, in essence, one and the same, it will be differently perceived depending on the textual context in which it is found and will engender different discursive connotations.

The notion of isotopy determines the relevant meaning of individual verbal and visual terms in text as they refer to the image as a whole. It determines the manifestation of signification by establishing the structural conditions for the functioning of discourse as a hierarchical body of significations, that is, a message apprehended as a signifying whole.

The discourse we have dealt with in this study unfolds concurrently on a textual and visual level. Even though these two levels are heterogenous, from a semantic point of view, they are nevertheless isotopic. Insofar as discursive meaning in translation is concerned, the rupture of the isotopy in the leaflet which we analyzed not only creates ambiguity insofar as the meaning of the message is concerned, it also severs the connotative link of dynamic vs. static form of discourse, its function as an effective act of communication. In other words, the rupture of the isotopy in the leaflet results in a loss of unity, which characterizes text as discourse: an overall strategy of communication whose aim as a verbal and visual form of communication is not only to provide relevant information and transmit the information as effectively and efficiently as possible, but also to establish a meaningful dialogue, a contact between sender and receiver.⁵

⁵Emile Benveniste (1974): *Problèmes de linguistique générale*, p. 85. Benveniste explains that: «Ce qui en général caractérise l'énonciation est l'*accentuation de la relation discursive au partenaire* [...] Comme forme de discours, l'énonciation pose deux «figures» également nécessaires, l'une source, l'autre but de l'énonciation. C'est la structure du *dialogue*.»

The notion of isotopy we have introduced in our study is a very useful tool because it allows us to analyze meaning not only on the textual level (written text) but also on a visual level (pictures), unlike traditional formulas of analysis normally used in translation. Isotopy is also a tool that is useful for translation revision and evaluation. It provides a formula of that uses a step-by-step approach of autoverification.

If we refer back to the definition of equivalence in translation (Chapter 5) specified as a "semantic, expressive, and cultural equivalence which takes into consideration the nature of text", a methodology that is based on the notion of isotopy provides the translator with a unique tool. Semic analysis allows us to go to different depths within which the essential coherence of text is formed and it can account for meaning in discourse in its totality and in its various manifestations.

My objective in this thesis has been to demonstrate that the notion of *form* of discourse cannot be simply dismissed as style or the nature of text. In visual communication, as a material support of text, it

represents the frame within which are located the iterations of a discourse structure. As an element of meaning structure in discourse, form constitutes the dimensions of an isotopic context manifested as a sequence-enunciation of *classemes* that helps to resolve difficulties in translating a visual text.

In CHEO's leaflet, the element of form is an integral element of an overall communication strategy and it cannot be split from the content of text. As we saw, Henri Meschonnic considers text to be an entity of form-meaning. Accordingly, when it comes to equivalence in visual translation, and for that matter, in translation in general, rather than dismissing form as a peripheral element of style--an elusive and interchangeable element of author intent--it should be looked upon as a fundamental feature of the semiotic function which characterizes and defines the text as a discourse. Seen from this perspective, the notion of text as a unity of form/content allows the translator to go beyond the sentence to search for and transfer the meaning of discourse as a whole.

In translating this leaflet, its form as a visual discourse became a constraint which the translator attempted to circumvent (Pergnier, Delisle). The result, as we saw, was a loss of coherence, meaning, and effect: an exorbitant price to pay. If, instead, the translator had paused to consider how the leaflet form relates to the overall strategy of communication, the medium as a visual and verbal discourse of form-meaning, the outcome would have been much different. Form only locks sentences, paragraphs, pages, etc., in syntactic borders, it does not lock the semantic level of text. In the leaflet, spatial borders situate the semantic level of the verbal content text as it relates to the visual content of the image. In searching for criteria with the purpose of establishing how form relates to content in the leaflet, the following are some of the questions the translator might consider: How does the dimensional aspect illuminate the character of text? How does it assist the reader in correlating the various elements of the content? How does it bring out or reinforce the message in the text?

Functional Semiotics: The Text-image Relationship

My incursion into the complexities of word-and-picture text translation was prompted by the fact that there are, at present, too many examples of inadequate translations of visual material. Today images as a means of communication are an essential part of our lives, accordingly, translators are frequently asked to translate visual texts of all kinds for which they are ill prepared. Although such material as leaflets is generally perceived to be informative texts in which a referential function dominates, as forms of communication their function is also that of argumentation. How does a translator of graphic design achieve communication that works? By reproducing the dialogue established in the original. Text analysis must determine the semiotic functioning of the text as a discourse, and its function as a thought process which establishes a dialogue in visual and verbal form. The strategy of translation that must be developed is one that will reproduce the semantic complementarity of the text and the graphic referents which create a lively, dynamic product whose prized qualities

from both the creator's and reader's perspective are speed of reading and ease of absorption.

Visual literacy for the translator is essential if only to better understand communication in general as a strategy of design. In fields as diverse as ecology, health and safety, finance, computers and other technologies, not to mention advertising and politics, images are dominant features of communication. In many instances, visual signs and symbols are predominant over words when it comes to meaningful discourse.

For example, if we look at the last referendum campaign in Quebec, the most effective arguments presented on the 'yes' side were essentially visual.⁶ One set of campaign posters: *Oui ! et ça devient possible*, was one which attempted to answer the question central to the campaign and preeminent in the minds of people throughout Quebec: To vote 'yes' means...

⁶T.V. images and photographs in the press, which effectively discredited the opposition and effectively aroused patriotic feeling among followers. Ex. Images of federal heads of state laughing at the expense of Quebec regarding issues such as Constitutional repatriation, and the Meech Lake and Charlottetown accords.

To look at the verbal phrase, it is in itself meaningless: Although we are dealing with the issue of voting 'yes' for sovereignty, in the poster 'sovereignty' is completely absent. Instead, by voting 'yes' we are voting for 'ça' an abstraction, a pronoun, which in the slogan *Oui! et devient possible* does not have a referent. 'Ça' does not mean 'sovereignty', it replaces it. The argumentative strategy is not to speak of 'sovereignty' as such, which gives rise to many uncomfortable questions, but to replace the word with an equation. The reality of 'sovereignty' and the complex issues and diverse doubts and fears it raises, is effectively erased: to vote *Oui!* is to vote for peace, employment, etc. In these posters the referent of *ça* appears in the visual symbol: *Oui* = financial security (coin), well-being (peace symbol), happiness (flower), employment (men-at-work), and education (school crossing).

The power of these visual symbols as semantic entities of discourse resides in the fact that not only do they function as referents to create meaning, they are also the essential phatic devices of the argumentative strategy. These symbols, as elements of a discourse,

function as semantic entities which create the argument and its meaning. In using visual symbols, the effect of argumentation and the discourse as a whole is immensely enhanced. Instead of appearing to be aggressively and openly suggestive, the aim of the campaign strategy is to present alternative arguments which each individual can identify with and adhere to.

As an example of verbal and visual discourse, 'ça' combines with the visual element of each poster to form an *isotopy*. The production of this isotopy forms the basis of the argumentative strategy whose fundamental role is one of persuasion.

The notion of semantic complementarity between verbal text and its graphic referents in the leaflet, and the example we just reviewed as it refers to translation can be characterized as a transfer of meaning as effect. This concept does not only apply to visual texts, it is one which is fundamental to translation in general since effective communication is, indeed, its principle aim. If we look at equivalence of meaning from this perspective, the questions we may ask ourselves are as follows: If homogeneity and coherence of text is a question of

recreating and isotopy, is it possible to reconstitute the same or a similar isotopy in a target language? If not, will creating a different isotopy work or does it change the meaning? The answer resides in how meaning is perceived and how translation theory can accommodate the notion of isotopy within the methods and techniques of translation as they evolve.

In this case study of a visual form of language, we have seen that translation techniques taught today, textual analysis consists in analyzing a sequential and linear verbal content. Accordingly, our aim has been to demonstrate that in visual texts the concepts of content vs. form, and how the parameters of the message in translation are defined, cannot apply to explain meaning structure in visual forms of discourse.

The constraint of form of text which was encountered in the leaflet that we analyzed, and which was the factor that gave rise to the idea for this thesis, is, in our opinion a direct result of the conceptualization of a discourse as a series of messages which refer to author intent, and the notion of form as style. Consequently, we

introduced the notion of isotopy as one method of analysis which can be useful in dealing with all forms of discourse in its various manifestations. The question of equivalence between source text and target text, from this perspective, emerges as one which is connected to text-as-system: a semantic and functional equivalence whose aim is to recreate the meaning of discourse as a semiotic unity. In the leaflet this unity is defined as the link which is created between text and paratext: visual and verbal elements and text/title, image/title and text/image. As an entity of form-meaning the leaflet is a discursive plan whose function is to create an effect and establish communication.

Equivalence in translation means transmitting the aspects of discourse which characterize it as a global act of communication. To paraphrase Henri Meschonnic, the concept of text as a discursive

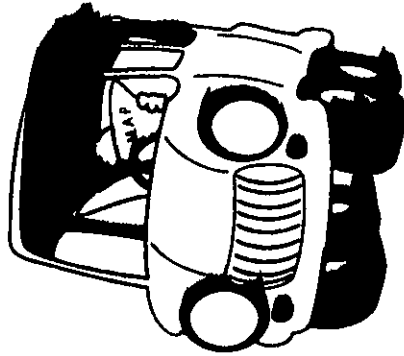
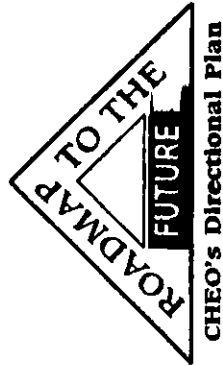
experience:

«Chaque texte a un son, une couleur, un mouvement, une atmosphère qui lui sont propres. En dehors de son sens matériel et littéral, tout morceau de littérature a, comme tout morceau de musique, un sens moins apparent, et qui seul crée en nous l'impression esthétique voulue par le poète. Eh bien, c'est ce sens-là qu'il s'agit de rendre, et c'est en cela surtout que consiste la tâche du traducteur.»⁷

⁷Henri Meschonnic (1970): *Pour la poétique II*, p. 352.

Semic analysis and the notion of isotopy is a basic tool of analysis which makes it possible to evaluate the dynamics of discourse as they refer to the functional vitality of a discourse. In theory and practice, the methods of semiotic analysis can be used to expand the process of translation as a theory and practice of writing, to one which encompasses discourse in it all its various manifestations.


Appendix 1 Source-Text English



THE CHILDREN'S
HOSPITAL
OF EASTERN ONTARIO



OUR MISSION

 CHEO is committed to providing comprehensive, multidisciplinary health care to children and their families by:

- offering high quality and appropriate clinical CARE in a compassionate and developmentally supportive manner;
- finding both therapeutic and preventative remedies to children's diseases through RESEARCH;
- training health care professionals in the best methods of paediatrics through our TEACHING programs.

This mission is guided by certain fundamental values:

- RESPECT for the dignity of each child, in a bilingual and multicultural environment;
- SENSITIVITY to the needs of our patients' families, and encouragement of their overall well-being;
- DEDICATION to innovation and improvement;
- RESPONSIBILITY for fiscal management which is within our means;
- COMMITMENT to the professional and personal growth of our employees, medical staff, and volunteers.


WHO WE ARE

Founded in 1974, The Children's Hospital of Eastern Ontario (CHEO) is a 150-bed paediatric health care centre affiliated with the University of Ottawa.


CHEO offers specialized medical services to children from birth through 18 years of age who live in Eastern Ontario and Western Quebec.

Appendix 2 Source-Text English


DIRECTIONAL PLAN



A Directional Plan is a road map to guide us to the future. It describes where we want to be and how we can get there. It is evolutionary and ongoing. CHEO's 1994-95 plan is the result of an extensive planning process begun in 1989 and updated every year since then.



In September 1994, our Board of Trustees asked us to determine how CHEO's services could become more patient and family focused. This means building on front-line staff's commitment to our patients and families so all hospital systems, policies and processes reflect the same commitment. The "Sharpening Our Focus on Patients and Families" initiative will report in October 1995. This will likely prompt an enhanced Directional Plan to emphasize this focus of putting patients and families first.



Directional Plan to emphasize this focus of putting patients and families first.

THE SCOPE AND FUTURE OF OUR SERVICES

a broad range of unique health services for children and adolescents in our catchment area with an emphasis on secondary and tertiary care.

continued development of research and teaching programs, emphasis on prevention and health promotion programs as an integral component of service delivery.

OUR SERVICES AND SERVICE DELIVERY

will be accessible, ensuring minimal disruption to the child and family's normal environment.

HEO'S ECONOMICS AND FINANCE

will deliver the optimum mix of service quantity and quality within a balanced budget constraint.

HEO'S RELATIONSHIP WITH STAKEHOLDERS

an open, collaborative and consensual relationship with the Foundation such that fundraising activities are directly related to the strategic direction of the hospital.

proactive and cooperative alliances with the Ministry of Health, other health care organizations and community stakeholders.

OUR RESPONSIBILITIES

commitment to recruiting and retaining the best staff available for our prescribed programs.

appreciation of staff as CHEO's most important resource.

CHEO'S OPERATIONS ADMINISTRATION

organizational structure and workload allocation which supports efficient and effective provision of services.

plant and equipment upgrades/replacement ensure patient and staff safety, confidence, and optimal operating efficiency.

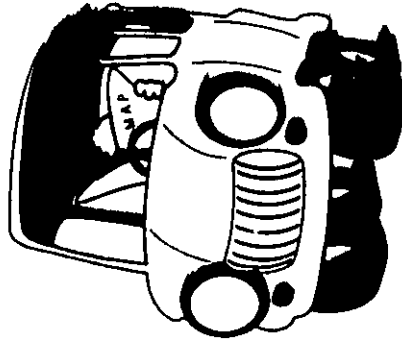
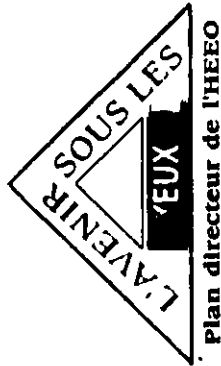
commitment to the development of an integrated hospital information system to support clinical and administrative services.

1994-95 HOSPITAL INITIATIVES

The 1994-95 Directional Plan involves 81 separate initiatives to support our Mission and Vision for the Future. These include:

- Develop a plan to improve CHEO's focus on patients and their families through our decision-making, communication, service delivery and organizational culture.
- Decrease waiting times and strengthen the overall provision of emergency services.
- Implement admission criteria, treatment and education programs for asthmas.
- Foster the growth and development of the sexual assault and maternal HIV programs.
- Explore alternatives to reinforce the provision of paediatric MRI services.
- Identify potential opportunities for community-based and outreach services.
- Continue recruitment of subspecialty staff with research experience.
- Explore partnerships with industry to develop research and teaching programs.
- Continue to improve accessibility for CHEO's diverse cultural community through consultation and education programs.
- Prioritize the continued growth and development of staff through appropriate training mechanisms.
- Continue negotiations with the Ministry of Health regarding alternate funding plans for CHEO physicians.
- Monitor utilization indicators to ensure appropriate and efficient use of hospital resources.
- Implement the Ambulatory Care Information System (ACIS) to automate scheduling and registration.
- Continue to develop the Patient Care System (PCS) to provide direct entry of treatment orders by care providers.
- Develop and implement a master space plan.
- Pursue strategic alliances with other paediatric hospitals.
- Ensure paediatric and adolescent health issues are highlighted throughout the regional restructuring process.

Appendix 3 Target-Text French



HÔPITAL
POUR ENFANTS
DE L'EST DE L'ONTARIO



L'HEEO s'est engagé à fournir des soins de santé complets, multidisciplinaires aux enfants et aux familles en

offrant des SOINS cliniques appropriés de haute qualité d'une manière compassionnée, facilitant le développement de l'enfant.

trouvent des moyens thérapeutiques et préventifs de lutter contre les maladies infantiles, grâce à la RECHERCHE;

formant les professionnels de la santé aux meilleures méthodes pédiatriques grâce aux programmes d'ENSEIGNEMENT.

Cette mission est guidée par certaines valeurs fondamentales:

Le RESPECT de la dignité de chaque enfant, dans un milieu bilingue et multiculturel;

La SENSIBILITÉ aux besoins des familles de nos patients et les efforts pour améliorer leur bien-être général;

L'INNOVATION pour les innovations et les améliorations;

La RESPONSABILITÉ en matière de gestion financière ne dépassant pas nos moyens;

L'ENGAGEMENT envers la croissance professionnelle et personnelle de nos employés, du corps médical et des bénévoles.

NOTRE MISSION


QUI NOUS SOMMES

Fondé en 1974, l'Hôpital pour enfants de l'est de l'Ontario (HEEO) est un centre de soins pédiatriques de 150 lits affilié à l'Université d'Ottawa.


L'HEEO offre des services médicaux spécialisés, de la naissance à l'âge de 18 ans, aux enfants de l'est de l'Ontario, de l'ouest du Québec et d'autres régions.

Appendix 4 Target-Text French

PLAN DIRECTEUR



Un plan directeur, c'est un peu comme une carte routière qui nous guidera dans notre cheminement vers l'avenir. C'est un processus continu, en évolution. Le plan 1994-95 de l'HEEO est le résultat d'un effort de planification poussé commencé en 1989 et mis à jour chaque année depuis.



En septembre 1994, notre conseil d'administration nous a demandé de déterminer comment les services offerts par l'HEEO pourraient être davantage centrés sur le patient et sur la famille. Cela veut dire que nous allons nous baser sur les préoccupations exprimées par les patients et les familles pour que tous les systèmes hospitaliers, les politiques et les processus reflètent cette même attitude. Le personnel chargé de l'initiative « Actions et les familles » présentera un rapport en octobre 1995. Ceci aboutira probablement à un plan directeur amélioré mettant davantage l'accent sur les patients et les familles.

LES INITIATIVES DE MODULÉO, 1994-95

Le plan directeur 1994-95 comporte 81 initiatives distinctes visant à soutenir notre mission et notre avenir. Comme d'habitude, nous nous sommes concentrés sur les besoins des patients et des familles au moyen du processus de prise de décisions, de communication, de prestation des services et de culture organisationnelle.

Diminuer le temps d'attente et renforcer la prestation générale des services d'urgence.

Mettre en vigueur des critères d'admission, des programmes de traitement et d'enseignement pour les asthmatiques.

Faciliter le développement de programmes pour les agressions sexuelles et le VIH chez les aînés.

Explorer les possibilités de prestation des services d'IMM pédiatriques.

Développer les occasions potentielles pour les services basés dans la collectivité et les services d'approche; posséder une expérience de la recherche;

Continuer de recruter du personnel spécialisé pour faciliter les approches au traitement basées sur la recherche et les liens plus étroits entre les initiatives cliniques et de services fondamentales.

Explorer les possibilités de partenariat avec l'industrie pour élaborer des programmes de recherche et d'enseignement.

Continuer d'améliorer l'accessibilité des services pour les clients de l'HEEO provenant de milieux culturels divers, au moyen de programmes de consultation et d'enseignement.

Promouvoir la croissance et le développement continus du personnel au moyen de mécanismes de formation appropriés.

Surveiller l'utilisation d'indicateurs pour garantir l'utilisation appropriée et efficace des ressources hospitalières.

Mettre en œuvre le Système d'Information des Soins Ambulatoires (MIS) (automatisation des notes, notes et des prescriptions).

Continuer d'évaluer le Système de soins des patients (CS) pour garantir que des prescriptions par les professionnels de la santé.

Élaborer et mettre en œuvre un plan d'action pour les locaux.

Conduire des recherches stratéguées avec d'autres hôpitaux pédiatriques.

Veiller à ce que les questions de santé des enfants et des adolescents soient soulevées dans le cadre du processus régional de planification.

LES SOURCES HUMAINES

engagement en matière de recrutement et de rétention du meilleur personnel disponible pour nos programmes, appréciation du personnel, la ressource la plus importante de l'HEEO

L'EXPANSION ET L'ADMINISTRATION DE L'HEEO

structure organisationnelle et allocation du volume de travail sous-tendant une prestation efficace et économique des services.

mise à jour et remplacement des installations et de l'équipement pour garantir la sécurité des patients et du personnel, la qualité et une efficacité maximale sur le plan de l'occupation

engagement envers l'élaboration d'un système intégré d'informations hospitalières, pour soutenir les services cliniques et administratifs.

LES RESSOURCES FINANCIÈRES

permettre l'équilibre optimal entre la quantité et la qualité des services, dans le cadre des contraintes budgétaires actuelles.

LES RESSOURCES HUMAINES

alliances placées sous le signe du dynamisme et de la collaboration avec le ministère de la Santé, d'autres organismes de soins de santé et des partenaires de la collectivité

LES RESSOURCES FINANCIÈRES

une grande échelle de services de santé basiques pour les enfants et les adolescents de l'aire que nous desservons. L'accent était mis sur les soins secondaires et tertiaires.

le développement continu de programmes de recherche et d'enseignement.

l'accent mis sur les programmes de prévention et de promotion de la santé, comme composante intégrée de la prestation des services.

LES RESSOURCES FINANCIÈRES

seront accessibles, pour assurer le moins possible de bouleversements pour l'enfant et la vie normale de la famille.



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