



## Equivalence and Non-Equivalence in the Intrasemiotic Translation of English-Arabic Pictograms: Towards A Comprehensive Model of Multi-Channel Translation

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### Abstract

The present paper investigates equivalence and non-equivalence in the intrasemiotic translation of ten English/Arabic pictograms (PG) as multi-channel representations combining verbal and visual contents. This topic is conducted in the light of Baker's (2018) equivalence strategies alongside Gottlieb's (2017) divisions of intrasemiotic translation. Particularly, the study aims to investigate the word level equivalence in PGs and the cohesive ties between the lexical and visual contents above word level. It also tries to find out whether the intrasemiotic translation of the English/Arabic PGs is beneficial in conveying the same source message of the PG or not. Additionally, the paper explores whether using the same visual channel affects the cultural equivalence and distorts the semantic message of the lexical content of the PG or not. For the purpose of the present paper, a qualitative method of analysis is applied to analyze the selected data. The study reveals that the intrasemiotic translation of English/Arabic PGs is beneficial in conveying the intended message although the visual content, sometimes, interfere with the target readers' culture and religion. The study also concludes that being lexically non-equivalent, does not generally affect the lexical message of the PG, especially when the visual content is clear and explicable.

**Keywords:** *equivalence, intrasemiotic translation, multi-channel pictograms (PGs)*

## 1. Introduction

Undoubtedly, translation performs a crucial role in intercultural communication. This paper analyzes English/Arabic multi-channel PGs. The term "multi-channel" refers to the employment of verbal and non-verbal communicative methods, such as written and visual components. The methodology is based on Gottlieb's (2017) divisions of intrasemiotic translation, and Baker's (2018) equivalence at word level techniques. Baker's equivalence strategies evoke the need for other forms of equivalence and sameness in the translation of multi-channel representations. The translator's aim is not only to replace a lexical item in the ST with another word from the TT, but also to present a convenient content of the source text that accommodates the target readers' expectations as well as their language and culture.

### 1.1 Research hypotheses & questions:

**Research hypotheses can be proposed as follow:**

- 1- Most English-Arabic PGs can be classified as dialectal intrasemiotic translations (using the same channels of lexical and visual contents).
- 2- Despite having the same representational channels, most English-Arabic PGs are handled via similarity rather than equivalence or sameness.
- 3- Translated PGs are primarily concerned with communicating an overall meaning or message rather than expressing a cohesive verbal text.
- 4- There is no one-to-one correspondence between verbal channels across human language.

In the light of these hypotheses, the paper seeks to answer the following questions:

- 1- How do English and Arabic languages differ in the way they choose to convey certain messages or instructions via multi-channel pictograms despite containing the same visual content?
- 2- To what extent does lexical non-equivalence affect the semantic content of English-Arabic pictograms?

### 3- How do the non-verbal components of pictograms explicate and supplement their verbal inputs?

#### **1.2 Significance of the Study**

The present study is an attempt to gain insight into word or lexical equivalence as a concept as well as a translation strategy which encompasses sub-strategies that might help the able translator to handle any type of text. Through adding some concepts like cultural and pragma-semiotic equivalence, the aim of the researcher is to reformulate these equivalence strategies to evoke an equivalence technique of dealing with verbal-visual presentations.

#### **2. Theoretical Framework:**

##### **2.1 Intrasemiotic Translation:**

The process of translation is not an easy task. It not only involves conveying the meaning of individual words and phrases from one language into another language, but also demands communicating the core message and components of the ST and conveying them to the TT with the same sense and message. Bassnett (2014: 24) suggests that, "although translation has a central core of linguistic activity, it belongs most properly to semiotics". The word "semiotics" here does not refer to the traditional meaning of examining signs by determining the relationship between the sign and the signifier, but it connotes; "the communication of meaning through systems of signs" (Gottlieb 2017: 46). Systems of signs refer to the disparate human languages. Kourdis writes that; "translation is a purely semiotic act that involves the transition from one semiotic system (SL) to another (TL)" (2015: 303).

Gottlieb (2017) divides the translation process into many types depending on the nature and number of the sign systems the translator employs. From Gottlieb's types, this study tackles only "intrasemiotic translation". In its simplest form, intrasemiotics denotes the process of translating verbal or non-verbal channels between different sign systems. In intrasemiotic translation, the sign systems used in source and target texts are identical; a case of semiotic equivalence. The term "intrasemiotic translation" encompasses the following sub-types of translation:

- i- Dialectal translation: (between different geographical, social or generational language variants)
- ii- Diaphasic translation: (making expert texts accessible to the public)
- iii- Transliteration: (involving writing in the alphabet or the writing system of the TT) (Gottlieb, 2017: 51-58)

## 2.2 Pictograms as multi-channel representations:

Pictograms are a type of image which represents a specific message or instruction by combining both verbal and non-verbal components. The non-verbal components are integrated to clarify the message behind the verbal component. Veszelszki (2014: 99) writes, "[v]isualized information can be any text complemented with a photo or graphics (preferably selected to match the text)".

Pictograms visualize verbal texts in order to make certain information accessible to those not proficient in such type of specific data. Examples include those which encompass medical information concerning the latest world pandemic of COVID-19. Pascu and Adir (2018) suggest that a pictogram is a special graphic element that is employed internationally to solve the problem of a good communication among people by depicting familiar graphic content that is supposed to be explicable by all readers, whatever their nationalities, cultures and religions. Pictograms convey a message or instruction by integrating visual channels with the verbal component of the image such as the mentioned pictogram:



<https://www.amazon.ae/Corona-English-Arabic-Distancing-Sticker/dp/B087X7HV27>

Such pictograms will be the core of analysis in this paper. They include visual channels, like the X image, which matches the verbal instruction not to sit in a specific area. Another objective will examine how this verbal message is translated: is there a cohesive tie between the ST and the TT or not? Is there a recreation in translating the verbal message or instruction or not? And is the TT equivalent with the ST or not?

### **2.3 Equivalence strategies:**

Equivalence basically denotes the degree of similarity or sameness between the ST and the TT. This paper takes its point of departure from Baker's (2018) classification of equivalence at several levels, differentiating between equivalence at word level, textual equivalence, grammatical equivalence, pragmatic equivalence and semiotics equivalence.

#### **2.3.1 Equivalence at word level:**

A word is the basic language unit of meaning. It may appear easy to replace a word in the SL with another word from the TL, but people differ in their choice of word synonyms across languages during the process of translation. Words are not the only meaning carriers, and meaning can also be conveyed via units smaller than words and other complex structures or linguistic devices (ibid, 10). The employment of certain complex structures and linguistic devices reflect that authors of a ST are deeply rooted in their cultural and linguistic environment with their standardized forms and dialects requiring them to choose culturally specific terminology. This may lead the translator to mistranslation and consequently diversity or non-equivalence occurs. Berghammer (2014, 154) states that, "equivalence at word level may seem to be the easiest to produce. However, true equivalence - or invariance - is rare even at this most fundamental level". Baker (2018: 11-13) suggests that there is no arbitrary correspondence between words across languages. In other words, a word in one language may refer to a completely different meaning in another language, so Baker (2018) examines some ways of analyzing the lexical meaning of words as follows:

##### **2.3.1.1 Propositional vs. Expressive meaning:**

Propositional meaning is the type of meaning that is provoked from the relationship of a ST word and what it denotes in the real world. Each word has a common reference that is considered familiar to all.

EX: The propositional meaning of the word "gloves" propositionally mean a piece of clothing worn on the hands.

Expressive meaning is the type of meaning that relates to the ST's author feelings and attitudes rather than the propositional reference of the words. The expressive

meaning of words may be affected by the cultural or social variations within different communities.

**2.3.1.2 Presupposed Meaning:** is the type of meaning which results from the surrounding lexical occurrences or restrictions after and before a specific word. These restrictions can be either selectional or collocational.

**2.3.1.2.1 Selectional and collocational restrictions:**

This is the same as the propositional meaning of the words. When one finds a word, he/she expects an arbitrary meaning for this word. On the other hand, there are some other restrictions that are triggered from the semantic collocates of some words across languages.

**2.3.1.3 Evoked meaning:**

**Evoked meaning arises from dialect and register variation:**

**2.3.1.3.1 Dialect:** is a language variation evoked as a result of geographical or social differences. Even the standard form of a language is a variety of the same language (Penhallurick: 2003)

**2.3.1.3.2 Register:** is another language variation arises from the speaker's communication in various situations. Adams (2022: 1) writes that, "[a] speaker modifies their language register to signal levels of formality according to their relationship to their audience and intended purpose of speech". Baker (2018: 15) specifies some parameters of register variation as follows:

- **Field:** people tend to modify their language choices regarding the field of speech. Language choices differ when one is participating in a scientific seminar or talking to friends. This point is clearly related to “jargon”. People vary in their word choices regarding their specialization.

Grabmeier (2020) writes:

One of the sentences in the high-jargon version of the surgical robots paragraph read: “This system works because of AI integration through motion scaling and tremor reduction”.

The no-jargon version of that same sentence read: “This system works because of programming that makes the robot’s movements more precise and less shaky”.

- **Tenor:** another language variation may trigger from different relationships between the partners of speech or discourse. "The notion of tenor, therefore, highlights the way in which linguistic choices are affected not just by the topic or subject matter of communication but also by the kind of social relationship within which communication is taking place" (Montgomery, 2008:91).

In Arabic, for example, one can use some non-standard Arabic words like; إحننا" "Ihna mitgama' in 'Innahardah 'Alashân ninaqish 'Al-mawdu' dah". These non-standard word choices will only be accepted to be used in informal situations when the social distance between the interlocutors permits the usage of such type of words, like the relationships between friends. On the other hand, the same idea will be expressed formally in different words when there is a social distance between the interlocutors. In this case, the previous sentence is written as; "laqad 'Igtama' nā Alyawm Li munāqashat ba'd Al-mawdu' at".

Baker says that a translator can change the tenor of the ST to suit the expectations of the target reader. He/she may, for example, turn the informal tenor of a specific TT to match the situation and the reader of the TT (2018: 15).

- **Mode:** refers to the target of a specific discourse. Being a journal article, or an educational essay, or an instruction or entertainment writing is suggested to affect the choice of specific language components and consequently TL equivalents. A clear example of mode variations lies in the employment of rhetoric and rhythmic words in literary writings than the scientific ones.

The previously mentioned levels of equivalence at word-level are not always attained in all texts because of the linguistic and non-linguistic surroundings of the ST which sometimes lead the translator to manipulate the choice of TT word to suit a specific situation or TT reader. This point triggers other levels of non-equivalence. The semantic or propositional form of lexical item is not static and cannot always be found, so the translator starts using a type of superordinate or a hyponym as a word equivalent to handle his/her TT. **Superordinate** involves the choice of a TT general word instead of a specific word in the ST. On the other hand, **hyponym** refers to using the particular instead of the general. According to Halliday and Matthiessen (2004: 574) "[t]his relationship-attribution is based on

classification (specific to general): the first lexical item represents a class of thing and the second either (1) a super class or a subclass or (2) another class at the same level of classification”.

### **2.3.2 Cohesion in Multi-channel Pictograms:**

Cohesion is generally defined as the links between the components of a specific representation. For Halliday and Hasan (1976), the focus was on the lexical chains found between parts of texts to formulate a complete form and consequently convey a complete meaning or message. Baker (2018: 219) applies the principle of lexical cohesion to verbal-visual presentation. She asserts that "cohesive links are often established between textual and other types of elements, including visual elements, such as photographs and drawings; layout elements, such as position on the page".

It is acceptable during the process of translation to insert lexical changes on the ST to be accepted in the TT and to add to the cohesive ties between the lexical and visual components of a verbal-visual representation. These changes are inevitable, but the good translator should be aware of keeping the same sense and effect of the ST's message. "What the translator must always avoid is the extreme case of producing what appears to be a random collection of items which do not add up to recognizable lexical chains that make sense in a given context" (Ibid: 220).

The ties between the verbal and visual channels of a depicted item lead to "coherence", the integration of the overall message. It is suggested that in multi-channel discourse being cohesive is the same as lexical cohesion. Verbal-visual cohesion also involves *coreferentiality* and *similarity*. *Coreferentiality* refers to the importance of generating a mutual reference between the verbal and depicted content of the infographic (IG), and *similarity* involves the existence of a similar impact of both the lexical and visual content of the IG (Acarturk and Taboada, 2013).

Baker (1992, 2011, 2018) sheds light on all the types of equivalence including word equivalence, textual, pragmatic and semiotic equivalence. Regarding multi-channel representations, this paper argues the need for another type of equivalence dedicated to multi-channel representations such as pictograms. Such an equivalence can be entitled *pragma-semiotic equivalence*. This term stems from



the role of visual content in evoking meanings in the target readers' minds and the importance of the existence of interdisciplinary correlations between the verbal and visual content of any multi-channel representation. Another point concerning types of equivalence arises from the role of the translator's and target reader's culture in determining the meaning of both the verbal and visual messages of the ST. In the current paper, the aim is to analyze the intrasemiotic translation of some pictograms that are isosemiotically handled (translated by keeping the same visual channel of the ST), so the cultural equivalence involves only manipulating the verbal content of the TT to match the already existing visual symbols and the target readers' culture. Cultural equivalence, as supposed by the researcher, may lead to handling some translation strategies such as *domestication* and *foreignization* to reinforce the correlation between the STs' messages and the target readers' culture.

Wang (2013) writes that *domestication* aims to minimize the foreign features of the source text for target readers while *foreignization* helps retain something of the foreignness of the original. Both strategies are deeply rooted in specific social and cultural circumstances where the choice of *domestication* and *foreignization* is not only made by the translator, but more importantly, by specific social situations and cultural traditions.

### **3. Data Analysis:**

The present paper involves the examination of equivalence and non-equivalence facets in a number of pictograms chosen from online pages. The analysis takes its point of departure from the fact that the intrasemiotic translation of PGs is not only a process of conveying the meaning of lexical items from the ST into the TT, but it also involves the existence of some ties between the visual content and the method of conveying the lexical message into the TT. The methodology here depends on the previous mentioned Baker's (2018) equivalence techniques.

**3.1**The following street pictograms contain the same visual component, but they are differently translated into Arabic.



All of the previous pictograms are interlingually translated from English into Arabic using the same visual channel of a stylized image of a disabled person sitting on a wheel chair. On the other hand, the verbal channel is dialectally translated. The three English words which denote disability, "handicapped", "disability" and "people of determination", evoke more than Arabic expressive dialect meanings. Regarding the Egyptian Arabic dialect, they tend to refer to the disabled persons as "ذوي الإحتياجات الخاصة" "Dhawî Al-‘Ihtiyagât Al-khâssah" or "المعوقين" "Al-mu‘wwaqîn".

These target meanings mark a propositional equivalent which directly replaces the source word of "disability". Unlike the Egyptian translation, Arab Gulf countries tend to translate the English word expressively as "أهل العزم" "Ahlu Al-‘Azm". This concept is considered a "culture specific item" that may be misunderstood even by other Arabs. This point is solved by the image of the wheelchair. This complementary relation between the verbal and the visual channel conveys a sense of cohesion between the pictogram channels. Cohesion here is achieved via the idiomatic ST and TT which, in the researcher's opinion, best conveys the message of the pictogram which basically and indirectly calls for sympathizing with the disabled. Baker writes that; "cohesive links are often established between textual and other types of element, including visual elements, such as photographs and drawings" (2018: 219)

Other translators prefer to manipulate the translation of the visual channel of the wheel chair in the first pictogram from left rendering it as "إذا أخذت مكاني فخذ إعاقتي"

"'Idhâ 'Akhadhta Makânî fa Khudh 'I'âqatî" because of the heart-touching and sensibility of the image's field and register. The translator uses apparent superordinates to grab the target readers' (TR's) attention and prevent him politely from taking the disabled seats or parks.

To conclude this section, the major points can be summarized as follows;

ST	TT	Equivalence or non-equivalence
<b>Preserved for people of determination</b>	خاص بأهل العزم Khâṣ bi 'Ahli Al-'Azm	A style shift from the passive voice in the ST "preserved to" to an active incomplete form in the TT "خاص ب" instead of "هذا الموقف خاص ب". Choosing a pun expression "determination" to refer to the disabled people as a type of expressive meaning. It is a form of dialectal translation.
<b>Handicapped parking</b>	موقف خاص لذوي الإحتياجات الخاصة Mawqaf khaṣ li Dhawî Al-'Ihtîagât Al-khâṣṣah	A style shift from the passive ST "handicapped" to the passive style in the TT "موقف خاص ل". The translator paraphrases the source word "handicapped" into the target general word "ذوي الإحتياجات الخاصة" as a method of avoiding the negative connotation of the propositional meaning of the Arabic equivalent "معوقين". The target word still makes sense although it is not a direct equivalent of the source word.
<b>If you occupy my park adopt my disability</b>	إذا أخذت مكاني فخذ إعاقتي 'Idhâ 'Akhadhta Makânî fa Khudh 'I'âqatî	The translator sticks to the idiomatic ST turning it with the same propositional meaning of words. The researcher suggests that it is better to translate it as "'Idhâ tahamalta 'I'âqatî, fa taqabal makânî". It sounds more sympathetic than using the

general Arabic equivalent of the word "خذ" "Khudh" which sounds dialectal. It may lead to a misunderstanding for those Arabs other than Egyptians. Translating the word "disability" into "أقَاتِي" is an abusive calque translation that will be better replaced with a more sympathetic word like; "مرضي" "maradī" or "عدم قدرتي" "Adam qudratī"

The Arabic equivalents "أصحاب الهمم" "Ashāb Al-himmam" and "ذوي الإحتياجات الخاصة" "Dhawī Al-‘Ihtiyagāt Al-khāssah" mark as equivalent target words although they are not propositionally translated. They convey the message of the pictogram and mark as suitable lexical representations of the visual component of the wheelchair. The other target translation "إذا أخذت مكاني فخذ مكاني" "Idhā ‘Akhadhta Makānī fa Khudh ‘I’āqatī" does not make sense and marks a completely literal translation of the English ST although the translator inserts propositional equivalents of the lexical words of the ST. The visual channel within the pictograms serves in clarifying the meaning even if the translators tend to use different equivalents.

Covid-19 has led to the emergence of multi-channel infographics of warnings and precautionary measures, especially at the online platforms like; Facebook and twitter. The need for being multi-channel lies in the fact that there are illiterate people and children who cannot access the lexical content of the PGs. Each individual country employs its own cultural and linguistic specific channels, lexical and visual, so the translator should be aware of these discrepancies from the S to the T texts.

The following pictogram presents a combination of verbal and visual components to express one of the precautions of wearing masks during the COVID time. It can be analyzed as follows:



[www.suffolk.gov.uk/message-cascaders](http://www.suffolk.gov.uk/message-cascaders)

ST	TT	Equivalence & cohesion
Don't pull	لا تلبس	The Arabic propositional equivalent is "يسحب". The translator chose an expressive equivalent suitable for the tenor of the IG. The word "يلبس" is a presupposed equivalent evoked from the source word's lexical surroundings "below the nose".

Experts are addressing the public with the pandemic's precautionary measures

Field	Formal situation
Mode	Direct warning
Type of translation	Isosemiotic (using the same dog icon in the S and T IGs)

The researcher suggests that the English IG is more cohesive because the expression "pull below" is more formal and related to the visual

component of the dog. The target IG is not cohesive because there is a discrepancy between Arab culture and the employment of a dog instead of a human wearing a mask. This may be linked to the foreigners' passion of dogs, but in the Arab world in general and the Muslim world specifically this may evoke a type of humiliation. It would be better to replace the icon of the dog when translating into Arabic.

Bergham (2014:155) suggests that, "one way of producing equivalence is to bring a text closer to the reader by using a cultural substitution. The substitution may not have the same meaning, but it should have the same effect in the target culture". Thus, the isosemiotic translation of the English IG by using the same visual channel of the dog in the Arabic context triggers a sense of non-equivalence. Dogs are not acceptable replacements for humans, even as a mere symbol, in Arab and Muslim communities.

Dogs in Islam, as they are in Rabbinic Judaism, are conventionally thought of as ritually impure. This idea taps into a long tradition that considers even the mere sight of a dog during prayer to have the power to nullify a pious Muslim's supplications. [.....] today both most Muslims and non-Muslims think that Islam and dogs don't mix. Mikhail (2017: 1)

The same point is apparent in the isosemiotic translation of this IG in which the translator transmits the same visual channel of the church to the Arabic culture. Although the translator manages to find propositional equivalents for all the source lexical items, he neglects the cohesive ties between the visual component and the culture and religion of the TT. The tenor of this IG is a formal one which demands the translator to modify the content of the ST to be suitable for the target reader who is likely to be a Muslim

The only presupposed translation in this IG is the collocational restrictions on the translation of the word "open" into "تفتح أبوابها" "Taftah 'Abwâbahâ".



<https://www.gov.uk/government/publications/covid-19-response>



Another point can be explicated via the current IG in which the translator handles the neologisms literally specially when they are not lexicalized in the TL. This



point is clear in the translation of the after-COVID terminology "work from home" into Arabic as "العمل من المنزل" "Al- 'Amal min Al-manzil".

It is a form of diaphasic translation in which the author and the translator tries to make the expert acts of the pandemic accessible to the public. Consequently, the

translator handles it as a recent lexical item that is still not lexicalized in Arabic language. He/she translates it literally (calque translation) as a pun of the government's allowance of work normally inside. In fact, the expression "work from home" starts to take its lexical position in the Arab lexicon as "الععمل عن بعد" "Al-'Amal 'An Bu'd "this TT is more accepted because it encompasses working from home or from any other place, other than working inside.

Non-equivalence may occur as a result of using slang dialectal target meanings dedicated for specific group of target readers. Let's examine the translation of the word "until" in following IG.

The word "until" is translated into Arabic as "الغاية" "lighâyat" a slang Arabic word used in the Egyptian communities. The field and tenor of the IG should not permit such type of translation because it is posted on an official international online site via which nearly all the nationalities check the updates of the pandemic as a world crisis. The target "الغاية" affects the overall message of the IG. It will be more equivalent to choose a standard Arabic translation like "إلى" "Ilâ" or "الحين" "lihîn".

<https://www.facebook.com/COVID2019Infographics/photos/318153173197646>

Translating the word "lockdown update" into "المستجدات المتعلقة بالإغلاق" "Al-mustagadât Al-muta'aliqqah bi Al-'Ighlâq "provokes an optional restricted presupposed meaning by adding the adjective "المتعلقة ب" "Al-muta'aliqqah bi" that is not found in the ST. The surrounding lexical components lead the translator to find cohesive channels to handle the meaning of an English NP "Lockdown update" in the Arabic text. The visual channel depicted in the S and T IGs are not equivalent with the lexical component. The image of a road does not convey the message of easing lockdown restrictions on the shops and workplaces. This point also affects the equivalence negatively. On the other hand, the message of the IG is easily handled via the lexical choice in both the S and T IGs.



One of the apparent equivalence techniques in the English/Arabic pictograms is the usage of stable and recurrent collocational restrictions in translating some basic lexical chains. Such as the presupposed meaning that evokes in Arabic when translating the negative imperative into three basic Arabic forms; "لا+الفعل" "lâ +Al-fi'1" or "يجب ألا+الفعل" "yagib Allâ +Al-fi'1" "ممنوع+الاسم" "mamnû'+Al-'Ism" like most of the street pictograms. This point is clear in the following IGs.



The English instruction, "Don't hang off one ear", is collocationally paraphrased into Arabic as "لا تجعل الكمامة تتدلى" "lâ tag'al Al-kimâmah tatadalah". A form of choosing an Arabic collocational equivalent of the negative imperative as "لا+تجعل".

[www.suffolk.gov.uk/message-cascaders](http://www.suffolk.gov.uk/message-cascaders)



Sometimes, imperatives are translated via super-ordinates, general words, which convey the content message of the Pictogram, especially when the visual content is not clear. The current image contains a visual channel which does not refer to an apparent message either for the source or the target reader. An image of a person who is opening a car door and a "NO" or "prevention" sign in red and blue. The translator chose a general road instruction as an Arabic equivalent of the ST "DROP-OFF" "PICK-UP" ONLY. Writing the source text in English in the form of capital letters may be premeditated to make the instruction more obligatory. This leads to a type of inconsistency in the style of the Arabic equivalent in which there is no differentiation between two forms of letters like English.



Unlike Arabic, English is known by its usage of abbreviation techniques like acronyms and initialism as supposed by Ammar et al. (2011). This point sometimes hinders the translator to find a suitable equivalent for the ST. Regarding multi-channel presentations, like pictogram, this equivocation is solved via



explicating the visual content of the pictogram. Sometimes, the visual channel itself is weird and un-explicable.



In the current PG, the English initialism is literally translated with the nearest equivalent of the

word "scam" as meaning dishonest "نصاب" "nassâb". How can the translator know that this is a normal word, not an initialism? And what is the meaning of the exclamation sign found in the circle? All of these

questions are evoked in the minds of specialists who knew from the first look that the capital letters "SCAM" stand for a group of words that are completely different from the word "dishonest". The following image contains over ten meaning of the abbreviation "SCAM" depending on the context of speech.

This equivocation leads to a type of non-equivalence between the ST and the TT. It also affects the cohesive ties between the verbal and the visual content of the PG.

The opposite occurs when the visual content is explicable and helps the translator handle the translation of the content verbal abbreviation as follows: here, the meaning of "CCTV" depends completely on the visual image of the "camera" which explicates its message. CCTV stands for (closed-circuit television).

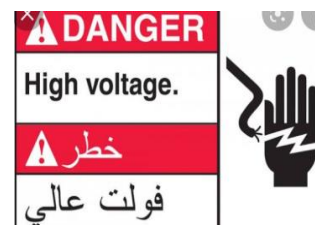
SCAM	Scsi Configuration Automation Method
SCAM	Source Code Analysis and Manipulation (IEEE International Workshop)
SCAM	so-Called Alternative Medicine
SCAM	substituted-cysteine-accessibility method
SCAM	South Carolina Association of Magicians
SCAM	Superconducting camera
SCAM	Standard Content Archive Management
SCAM	Supreme Court and the Attitudinal Model
SCAM	Suffolk College Alternative Music (radio station; UK)
SCAM	Scanning and Alarm Monitoring



<https://www.wordreference.com/enar/CCTV>

The source author keeps the cohesive relations between the verbal and non-verbal contents of the PG to explicate his message. The translator successfully handles the abbreviation via the visual content translating it with a super-ordinate as "الموقع" "Al-mawqī' murâqab bi Al-kamirât" that is suitable for the field and tenor of the PG, other than translating it literally as "هناك كاميرا في المكان" "hunâ-ka kâmirah fī al-makân".

Sometimes non-equivalence occurs when the translator chooses to transliterate an English word however this word is lexicalized and has a clear equivalent in Arabic. In this PG,



the word "voltage" is transliterated in Arabic letters as "فولت" "vôlt" however it has an Arabic equivalent as "جهد كهربائي" "Guhd kahrabâ'î". Transliteration is not beneficial in the tenor of such type of PGs whose main objective is to warn or instruct the target reader of something like high voltage. Here resides the role of the visual content in clarifying the meaning of the transliterated word for those target readers who do not know the meaning of the word "فولت".



Cultural differences are supposed to affect the translator choices of TT equivalents. Talking about topics like "homosexuality" is accepted in some foreign societies, but it is rejected in the Arab ones. This leads the translator to enhance a cultural superordinate that serves as an accepted equivalent in the TL as in the current pictogram in which the translator handles all the types of illegal relations in Arabic superordinates although they already have lexical equivalents in Arabic.

<https://images.app.goo.gl>

ST	TT superordinate	Lexical equivalent
heterosexual	متباين جنس mughâyir	متباين الجنس mutabâyin al-gins
asexual	لا جنسي lâ ginsî	قديم الجنس Adîm al-gins
homosexual	مثلي mithlî	لوطي /سحاقي sihâqî/lûtî

<https://www.almaany.com/en/dict/ar-en>

The translator may find it enough to handle the same visual content which explicates the English sexual terminology. On the other hand the tenor of the Arab world does not permit translating them as frank sexual words. This is the cultural equivalence which involves modifying the TT to the culture of the TL. In other words, it is a form of domestication.



Other translators prefer to transliterate this type of texts keeping the foreign nature of the source text via paraphrasing to handle a diaphasic translation of such expert texts.

ST	Transliteration	Lexical equivalent
homosexual	هوموسيكشوال hâmûsikshwal	سحاقي/لوطي sihâqî/lûtî
androphilia	أندروفيليا 'andrufilyâ	حب جنس الذكور hub gins adh-dhukûr
gynephilia	جينيفيليا jinifilyâ	حب جنس الإناث hub gins al-'inâth
bisexual	بايسكشوال bâysikshwâl	ثنائي الجنس (خنثوي) thunâ'î al-gins (khunthawî)
pansexual	بانسكشوال bânsikshwâl	شمولية الجنس shumûlyyat al-gins

<https://www.almaany.com/en/dict/ar-en/>

In this PG, the ST is transliterated with foreignized paraphrasing to save the face of the TR. Regarding being equivalent or not, the TT is not equivalent with the ST except with the existence of the visual symbols found in the PG, the rainbow symbol that became a media event and any one can google it.

#### 4. Results and conclusion:

The present paper explores the contrasting approaches English and Arabic cultures take when translating pictograms (PGs) that cover some facets of COVID-19. The study yields the following results:

#### English vs. Arabic Strategies:

- English tends to translate PGs directly, without shying away from religious, social, or even sexual themes.
- Arabic translators often employ transliteration or domestication to navigate these controversial topics.
- **Balancing Visual and Lexical Equivalence:** While transliteration and paraphrasing might cause lexical non-equivalence, the core message and

meaning conveyed by the pictogram (semantic content) remain intact, except in cases of intrasemiotic translation (direct translation).

- Maintaining the source PG's visual content can lead to cultural non-equivalence. For example, icons depicting dogs or sexual themes may clash with Arab and Muslim cultural norms.

- **Effectiveness of Intrasemiotic Translation:**

- The study found that the intrasemiotic translation of English/Arabic pictograms (PGs) is generally effective in conveying the intended message.
- Despite some visual content occasionally conflicting with the target readers' cultural and religious contexts, the overall message was still successfully communicated.

- **Lexical Non-Equivalence:**

- Lexical non-equivalence did not significantly impact the overall message of the PGs.
- The clarity and explicability of the visual content played a crucial role in ensuring the message was understood, even when the lexical content was not equivalent.

- **Equivalence in English-Arabic PGs' Translation:**

- Due to shared representational channels (visuals), many English-Arabic PG translations achieve equivalence or sameness through intrasemiotic translation. The target PG closely resembles the source PG.
- Maintaining the source PG's visuals creates a sense of equivalence despite lexical inconsistencies arising from using superordinates (broader terms) for culturally specific expressions (diaphasic expressions). This suggests that lexical inconsistency (due to the lack of perfect one-to-one correspondence across languages) doesn't significantly impact the overall message conveyed through multiple channels (visual and lexical).

The study suggests that PGs' translation prioritizes conveying a general message across languages, not mirroring the exact lexical content of the source PG's visuals. This can lead to a degree of incoherence between the source visuals and target text. The research advocates for a more holistic approach to the translation of multi-channel representations like PGs.

- **Beneficial Translation:**

- Intrasemiotic translation of English/Arabic PGs is beneficial for conveying the intended message, highlighting the importance of visual content in overcoming lexical non-equivalence.

- **Cultural and Religious Interference:**

- While visual content can sometimes interfere with cultural and religious contexts, it does not generally distort the semantic message of the PGs.

- **Role of Visual Content:**

- Clear and explicable visual content is essential in maintaining the integrity of the message, even when there are lexical discrepancies.

Finally, the study underscores the importance of considering both verbal and visual elements in translation to ensure effective communication across different languages and cultures.

## **5- Recommendations for Translators:**

When translating PGs, especially universal ones, prioritize conveying the visual content. Substitute the original icon with one that aligns with the target culture's customs and traditions. Ensure the replacement icon adheres to the original PG's field (area) and tenor (tone).

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التكافؤ وعدم التكافؤ في الترجمة المرئية للوحات الإرشادية الإنجليزية-العربية: نحو نموذج شامل للترجمة  
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المستخلص

تركز هذه الورقة البحثية على دراسة التكافؤ وعدم التكافؤ في الترجمة النصية لبعض اللوحات الإرشادية إنجليزية/عربية، حيث تُعد هذه الرموز تمثيلات متعددة الأوجه أي تجمع بين المحتوى اللفظي والبصري. يتم تحقيق هذا الهدف في ضوء استراتيجيات التكافؤ الخاصة بمنى بيكر (2018) بالتزامن مع أقسام غوتليب (2017) للترجمة النصية الداخلية. وعلى وجه الخصوص، تهدف الدراسة إلى التحقيق في تكافؤ مستوى الكلمات في الرموز التصويرية والعلاقات المتناسكة بين المحتوى المعجمي والبصري فوق مستوى الكلمة. كما تحاول معرفة ما إذا كانت الترجمة النصية الداخلية للرموز التصويرية الإنجليزية/العربية مفيدة في نقل نفس رسالة المصدر للرمز التصويري أم لا. بالإضافة إلى ذلك، تبحث الورقة فيما إذا كان استخدام نفس القناة البصرية يؤثر على التكافؤ الثقافي ويحرف الرسالة الدلالية للمحتوى المعجمي للرمز التصويري أم لا. يُطبق منهج تحليل نوعي على البيانات المختارة لأغراض هذه الدراسة. توصلت الدراسة إلى أن الترجمة النصية الداخلية للرموز التصويرية الإنجليزية/العربية مفيدة في نقل الرسالة المقصودة على الرغم من أن المحتوى المرئي يتعارض في بعض الأحيان مع ثقافة ودين القراء المستهدفين. كما تخلص الدراسة إلى أن عدم التكافؤ على المستوى المعجمي لا يؤثر بشكل عام على الرسالة المعجمية للرمز التصويري، خاصةً عندما يكون المحتوى المرئي واضحًا وقابلًا للتفسير.

*الكلمات المفتاحية: التكافؤ، الترجمة النصية الداخلية، الرموز التصويرية متعددة القنوات*