

## ADVERTISEMENTS AS SPECIAL INSTANCES OF INTERSEMIOTIC TRANSLATION: AN ANALYSIS OF THREE MULTIMEDIA CAMPAIGNS

Elsa Simões \*

Fernando Pessoa University

**ABSTRACT:** The discursive nature of advertising, based on internal and external repetition, always demands some type of translation of meaning(s). In multimedia campaigns, the need for intersemiotic translation becomes even more pressing and perhaps more evident. It is essential to convey messages that must be perceived as having the same meaning, even though different media are being used, reaching audiences at diverse times and in different contexts. To demonstrate the different possibilities of the use of intersemiotic translations in multimedia advertising, two Portuguese campaigns and an international one are analysed, looking at how similarity effects are created that comply with 1) brevity demands required by limited amounts of space, time and audience's attention span, 2) the need for message repetition to ensure memorability and 3) the need for originality and creativity required by this discursive genre.

**KEYWORDS:** Advertising, Multimedia Campaign, Intersemiotic Translation, Similar Effects, Multimodality

### 1. Introduction

This paper on the specificities of intersemiotic translation in advertising discourse<sup>1</sup> starts with a basic tenet proposed by Cook (2001, p. 44): that advertising “operates in all modes and media at once, and must be treated accordingly”. This is true at the level of the single isolated advertisement and makes even more sense in a multimedia campaign, which involves the conveyance of a single message across different media such as television, radio, magazines, billboards and internet. Munday (2004, p. 211) stresses the complexity that underlies the analysis of advertising texts:

[t]he multiplicity of variables surrounding the cultural and communicative contexts of adverts, and the different approaches of the advertisers themselves, require a daunting breadth of analysis. There is an amazingly creative use of linguistic resources in adverts and a notable element of complex semiotic interaction between written text and image, as well as music in TV ads.

Therefore, we can say that this kind of analysis takes for granted the fact that, in advertisements, all the modes present will make a definite contribution in terms of overall meaning.<sup>2</sup> This is true even when verbal language plays a major role, as is the case with

---

\* esimoes@ufp.edu.pt

<sup>1</sup> For the purposes of this paper, “discourse” will be understood as “text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both part of the context and observers of it)” (Cook, 2001, p. 4).

<sup>2</sup> Even though interpretation of an advertisement is not always consensual and can present some degree of variation, viewers/readers are usually aware that the different modes and sub-modes work together towards an overall unified effect, both at the level of a single advertisement or at the level of a multimedia campaign. This kind of “advertising literacy” (Myers, 1999) shown by audiences is the reason why such condensed and elliptical advertisements can be so quickly understood by most people: we are familiar with the inner

most print advertisements and radio spots, and is particularly so in television or social media advertisements, where the meaning-making possibilities of verbal language are always to be considered against a multimodal background (Ketola, 2016, p. 67),<sup>3</sup> which contributes to reinforcing repetition and adding further layers of signification.

What is being described in this paper is a specific discursive requirement that is prompted by the very nature of advertising discourse. Advertisements (henceforth, the abbreviation “ad” will be used) have to work on the basis of repetition, so as to guarantee that the message is understood and remembered. Since they face so much discursive competition – from other ads in commercial breaks, for instance, or from myriad “texts” that surround us daily – it is a challenge to ensure that what they need to tell us will stand out or make a difference. Therefore, advertisers increasingly rely on diverse types of repetition. At an internal level, the ad will contain various elements that reiterate the core information, such as when a TV spot has a voice-over reading of the ad’s closing line, when the lyrics of a jingle during a radio spot echo what the spoken words say, or the visuals in a newspaper ad show a visual metaphor that is verbally spelled out for us in the ad copy. However, there is also repetition at an external level. Not only will a single ad be repeated many times over in the same medium (usually in unchanged form during broadcast time, though in some cases it may be abridged after the initial showing), it may also be repeated in different instances of the same medium, such as when the same television commercial is repeated on different channels, the same print ad in several magazines, and the same billboard at different city locations.

Finally, there is a fourth kind of repetition – the aspect I am interested in here – involving the multimodal reiteration of the overall message at the macro-level of multimedia campaigns. For the same product or service, there will be a number of ads simultaneously broadcast in different media, a strategy that not only takes advantage of the specific resources offered by each format, but also, by engaging different sensory channels, provides the audience with a more thorough understanding of the contents being conveyed (Freitas, 2004, p. 294).<sup>4</sup>

In order to demonstrate the different possibilities of the use of intersemiotic translations in multimedia advertising, this paper analyses two Portuguese campaigns and an international one, looking at how different similarity effects are created that comply

---

workings of advertising as a genre and we know exactly how advertisements are supposed to be read (Freitas, 2014).

<sup>3</sup> In fact, verbal language is never the sole conveyor of meaning in advertising. In print advertisements, visual elements such as images are paramount. Sound and moving images are of the essence in the case of television and online advertisements. In radio spots, much of the meanings come from the pitch and intonation of actors’ voices, as well as from different sound effects and jingles (Cook, 2001; Freitas, 2010).

<sup>4</sup> This appeal to different senses effectively corresponds to the way we interact with sensory stimuli on a daily basis. According to Chica Nuñez (2015, p. 211): “Multimodality and multimodal perception are extremely relevant to current Translation Studies because they concern concepts under which the human brain operates, processing reality by way of multi-sensorial inputs received from outside, in such manner that access to knowledge depends entirely on multimodal perception and, likewise, every translation process will be structured pursuant to those cognitive determinants”.

with 1) brevity demands required by limited space, time and audience attention span, 2) the need for message repetition to ensure memorability and 3) the need for originality and creativity required by this discursive genre.

First, let us look more closely at the challenges raised by advertising for Translation Studies.

## **2. Multimedia advertising as intersemiotic translation**

As defined by Jakobson (1992, p. 145), intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of non-verbal systems. Although Jakobson does not elaborate further on this specific variety of translation, it is a useful one if we want to analyse what takes place in ads, either when a concept is repeated in a different medium within a single ad, so as to reinforce an overall message, or when different media are used across an ad campaign.

Multimedia campaigns make the most of the technical possibilities allowed by each medium involved to attain a global effect; by striking different senses at different times of the day and in different contexts, a “total surround” effect is achieved. However, it is essential that the different ads in the campaign, broadcast by different media, are perceived by the audience as being one and the same. There must be cohesion in the overall message conveyed, so as to make it obvious that the message in every ad is similar:

Ad texts are highly charged with meanings, conveyed by different channels, usually converging towards a final unified message. (...) Cohesive devices that structure narrative in ads of a linguistic nature – repetition of important words and terms, use of rhetorical devices, pronouns, ellipsis and conjunctions and referring expressions (...) – are normally employed so as to provide an economic but also effective form of guaranteeing the necessary sense relations. *However, as ad texts are always constituted by more than just linguistic matter, they have the possibility of using other channels to establish or reinforce cohesion.* (Freitas, 2010, p. 264-265, emphasis added)

Therefore, this cohesive effect should be effective in spite of (or, perhaps, thanks to) the different “voices” at work, thus establishing rhetorical relationships that go beyond connectors used in verbal language (Taboada and Habel, 2013, p. 66).

In both a single ad and a macro-level campaign, advertising discourse is extremely complex, given the relationship between modes and the interactions between them. Even when we apply image-text relationship analysis to this discourse (which leaves out a number of modal possibilities), the task is daunting: how are we to classify the relative status of image and text merely at the level of individual advertising instance – are they equal, complementary, subordinate? °What kind of logico-semantic relations do they establish?

Just as the features of the status system combine with the features of logico-semantics, so the realizations of status combine with the realizations of logico-semantics. Independent status is realized by processes running in parallel that are related by a cohesive relation – any cohesive relation. *Complementary status is realized by an image and a text co-constructing a*

*transitivity structure – any transitivity structure.* Particular cohesive relations and particular transitivity structures realize the logico-semantic relations that combine with independent and complementary status. (Martinec, 2013, p. 154, emphasis added)

The difficulty in analysing these elements will necessarily increase at the level of a multimedia campaign, where several disparate situations will coexist and develop, especially in the case of modes that allow for the chronological passage of time, such as television, online and (to a lesser degree) radio ads. In such situations, multimodality has an anchoring effect, compensating for the higher cognitive demands being made of audiences. When complex verbo-visual metaphors are used in a television ad, for example (Forceville, 1995), the corresponding print ad in the same campaign may have an explanatory function by freezing a specific image and providing a textual cue as to how the overall message should be perceived. Conversely, it can be up to the television ad or the online interactive ad in the campaign to provide the contextual or narrative anchoring elements required by the ads conveyed by other media. All the modes in the campaign therefore work together: they reinforce and corroborate each other in a relation of complementarity. The combined effect of all the modes at play at the same time is more than the mere sum of its parts. This enhances comprehensibility (Van Enschoot and Hoeken, 2015, p. 32) and makes audiences pay more attention to the advertising discourse: “(...) ads have to give audiences something in return for their trouble. The bargaining chip is, very often, their entertainment value. An ad makes an implicit promise that it is worth watching, because it will be creative, funny and entertaining (Freitas, 2016, p. 179).

### **3. Advertising as a special case in Translation Studies**

Traditionally, in translation, a source text serves as the reference for subsequent versions, which try to provide equivalent content by carrying the “meaning” over into the target language (Vinay and Darbelnet, 1995). The emphasis is, as expected, always on the verbal element:

Traditional translation studies have almost exclusively dealt with texts that are seen as “verbal only”, whether written – e.g. literary or technical texts – or spoken, i.e. oral discourse to be interpreted. Although such texts communicate through one semiotic channel only, and thus deserve the label “monosemiotic”, they are not abstract verbalizations of a message just waiting for someone to read them, hear them, or translate them. (Gottlieb, 2005, p. 2)

However, since Jakobson (1992), there has been an extension of the notion of translation to other modes, as in the case of theatre or film adaptations.

Thus understood, *translation is no longer rooted to the word*, which is usually (though by no means always) the origin from where a source text emanates but not necessarily where the target text locates itself. *Translation does not just “carry across” meaning in its etymological sense, but partakes in the making of meaning in literary production, either centrally or peripherally.* (Lee, 2013, p. 241, emphasis added)

Advertising, with its very specific discursive characteristics, presents some peculiarities for Translation Studies. Its nature is hybrid; it continuously mixes codes, which puts at risk the binary assumptions on which Translation Studies are normally based. When we talk about the specific issue of multimedia campaigns in advertising, the concept of a “source text” is dissolved or, at least, downplayed, as there is no precedence of one medium over the other:<sup>5</sup>

[i]n multimedia campaigns (...), it is very likely that the need for “equivalence” comes before the texts themselves. These texts, verbal and non-verbal, are conceived as translations of each other from the very beginning of the process. Therefore, in this case, the concepts of source and target language become diluted in the bi- and yet also univocal ways the texts are interconnected, so that they no longer occupy the distinct poles in which they are traditionally placed. (Freitas, 2004, p. 296)

The hierarchical or authorial precedence of the target text is also diluted in advertising discourse, since ads are, after all, a joint result of many inputs from creative teams.

Except in the case of some global multimedia campaigns, such as the Heineken campaign we will be discussing later, different ads from the same campaign tend to be reiterations of a core message, achieved by making the most of the specific advantages offered by each medium. Hence, images in motion will be used in the case of television or online ads; music, voice intonation and pitch in the case of radio ads; a combination of verbal elements with clever pictorial metaphors, in print ads. Each of these functions as a self-contained unit, which makes sense as an isolated piece, but stands to gain much from coexistence, simultaneity and repetition – exactly the way they were intended to function right from their conception. We are dealing here with polysemiotic texts, defined as “a semiotic construct comprising several signifying codes that operate *simultaneously* in the production of meaning” (Chaume, 2004, p. 16, emphasis added). Like a film, an advertisement is composed of “a series of codified signs, articulated in accordance with syntactic rules” (p. 16).

Its typology, the way it is organised and the meaning of all its elements results in a semantic structure that the spectator deconstructs in order to understand the meaning of text. *What interests the translator is knowing the functioning of each of these codes, and the possible incidence of all signs, linguistic and non-linguistic, within a translation.* (Chaume, 2004, p. 16, emphasis added)

For the purposes of the present paper, I will adopt Gottlieb’s (2005, p. 3) definition of text as “any combination of sensory signs carrying communicative intention”, as well as his definition of translation as “any process, or product hereof, in which a combination of

---

<sup>5</sup> It could be argued, at this point, that the advertising/creative brief supplied by the client may be considered a type of source text, which is later to be put into practice by the art team. However, very often this brief does not correspond to a traditional text, where the written word normally takes precedence. Even at this inception point, this brief often amounts to a sort of creative dashboard with a number of inputs conveyed by different modes (sketches, pictures, speech bubbles), apart from the written words, which normally function as yet another element that binds the information conveyed by the other modes at play.

sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity” (p. 3). According to this definition, each of the semiotic dimensions of an ad is a text, and each of these texts can be interchangeably translated into the other texts. Within the same ad, this means that verbal copy can be translated into music or images and vice versa, while, in an extended ad campaign, a print ad can be replaced by the television/radio/online version. The effect is meant to be repetitive and cumulative.

To clarify the specificity of advertising, I will once again draw on Gottlieb’s proposal for the expansion of the traditional taxonomies of translation:<sup>6</sup> in ads, the replacement of a text by another, in terms of its meaning, is effected by means of “semiotically non-equivalent codes” (Gottlieb, 2015, p. 3). These replacements can be seen as “cognitively supplementary translations” (p. 5-6), so that audiences have simultaneous access to them. This means that, in the case of an isolated ad they come across, there will be verbal matter, image, sounds and music, all saying the same thing. This could result in sensory overload, except for the fact that people do not normally pay full attention to an advertising message, and therefore this is a way of ensuring that at least one of the sensory organs will be reached. On the other hand, all these texts that we find in ads are, in fact, “text substitutes”: they can replace each other, so that decoding is guaranteed under any circumstance: if I have not seen television that day (and have missed the television ad), I will come across the billboard ad when I stop at the traffic lights; or if I do not have the radio on while driving to work (thus missing the radio spot), the online ad of the same campaign will probably reach me on Facebook when I look at my mobile phone screen or when I turn on my computer when I get to the office.

This kind of translation places all its bets on redundancy, fully oriented towards audience perception: the media are chosen with a view to guaranteeing that the message is adequately conveyed, but mostly with the purpose of choosing the medium that best addresses the audience’s interests and forms of media consumption.

#### **4. Campaign analyses**

As a way of illustrating the points above, three recent multimedia campaigns are analysed here. In each, similar texts were presented in different media so as to achieve a unified overall advertising message.

In all these examples of advertising campaigns, the fact that every medium has a limited number of modes at its disposal is used creatively and put at the service of a global concept that has to be conveyed. The fact that the message is not being repeated literally in the other media but, rather, recreated creatively adds yet another layer of meaning to the campaign, producing a synesthetic effect.

---

<sup>6</sup> As Gottlieb (2005, p. 1) points out, such expansion is necessary to encompass the features of recent forms of communication: “A primary aim of this paper is to expand the notion of translation in order to accommodate not only the nonverbal channels present in much modern communication, but also the types of communication not involving language in a traditional sense”.

*Synesthetic metaphors have a very special affective and appellative capacity, and this property is extensively employed in literature, poetry in particular, as well as recently in composition of marketing and inspirational messages. In case these messages have to be translated or localized, it is important to realize that coding of information is subject to conventions that may be effective on the individual, family, local, national, and institutionalized level, as well as can be pertaining to a definite culture. Each language has a range of conceptual and linguistic tools that may be used to induce certain synesthetic reactions, when activation of definite concepts evokes perception-like experiences. Conscious triggering of synesthetic reactions may lead to the activation of the desired response by recipients and ensure communication of the intended meaning in both literary and promotional texts. (Smirnova, 2016, p. 42)*

As the different texts that are present in ads involve different semiotic codes, synesthetic effects are often used, so that different sensory organs are delivered similar messages. The (many) members of a creative team behind an advertising campaign are indeed experts in redundancy: the challenge is, by means of creativity, to make this repetition less obvious, i.e. less of a translation and more like something that brings novelty.

#### **4.1 The OK Teleseguros campaign: television and radio**

This campaign by a Portuguese insurance company is an especially relevant example of the creative use of semiotically non-equivalent texts to signify the same meaning, while still adding something fresh (Figure 1). The core message of the campaign concerns the appropriateness of a specific insurance service for a family, and the possibility of adding new members to the insurance coverage. It was, therefore, necessary to portray the sense of “family group”. This was done, in the television ad, by highlighting a marked physical characteristic: all the family members were depicted with a long nose. The daughter asks her father whether her boyfriend could also benefit from it – the father is initially reluctant to agree with this because the boy (as we can confirm from a framed picture visible in the living room) has a perfectly shaped nose. This light-hearted slice-of-life scene works mainly in visual terms: it is obvious that what symbolises the family ties between these people is their long noses, with the short nose in the picture standing for the outsider who wants to join the group. How can this be represented in a medium that does not possess the visual channel, such as radio?

In this case, an equivalent effect was achieved by replacing the long noses of the TV ad with high-pitched voices, and by translating the perfectly-shaped nose of the outsider into a perfectly-modulated, deep male voice. In this way, both of the intended markers (signalling membership of the same family and producing humorous effect) were conveyed – differently by the two media involved, but in an equivalent manner. Hence, the ads function similarly in the two media. It is not necessary to have previous knowledge of one of them to be able to extract sense from the other, even though knowledge of both can offer added enjoyment, in that viewers/listeners are able to decode the joke and understand it in both versions.



Figure 1. OK Teleseguros television campaign.

#### ***4.2 The Surf clothes detergent campaign: television, outdoor and Internet “chapters”***

The translation between semiotically non-equivalent texts in this clothes detergent campaign (Figure 2) and the strategies used to achieve an effective replacement of meanings are rather conventional and predictable, in that the emotions that constitute the core message are easily identifiable as positive and light-hearted and, therefore, simple enough to translate to several media. In this case, the campaign included television and YouTube ads featuring lively and impactful music, with a strong beat that echoes the male protagonist’s movements as he takes off his clothes before putting them in the washing machine (commenting, as he does so, on the outstanding qualities of the detergent while making suggestive innuendoes with sexual undertones, and looking straight at the camera with a coy smile). The narrative in the television ad is expanded in Internet “chapters”, where we learn more about this young man’s life and activities (which always include putting clothes in the washing machine or hanging them to dry, with plenty of sly remarks to the viewers on their wonderful scent and how long it lasts). Thus, the Internet channel allows for repetition of previous material as well as expansion of previous narratives: the only thing that changes is the amount of detail we are given.

When we come to the other medium used in this campaign, advertisement hoardings, we see the opposite movement: instead of expansion, it is necessary to compact meaning into a medium that does not have audio and is static by nature. How then can the music, rhythm, voice intonation, athletic movements and dynamism that characterise the core concept of this campaign be conveyed? How can a whole tale be told with an image and, perhaps, a few words? In this case, the hoarding was crammed with meaningful elements in juxtaposition, which, to be fully understood, would require prior knowledge of the television or Internet ads. The naïve colourful flowers that oozed from the detergent bottle in the television ad to symbolise freshness are now sprinkled all over the picture,



representing the somewhat girly bubbly universe of the television and Internet ads. The billboard also contains freeze frames of the major elements of the story: the male protagonist displays a lot of muscle and evinces physical fitness, which statically stands in for the emphasis on his body in motion; he is also holding a beagle puppy with the name tag *Marota*, meaning “naughty girl” (this is a private joke in the universe created by this campaign, given that one of the Internet “chapters” misleads us into thinking that he is addressing a girl, when, in fact, he is talking to the dog). The pink detergent bottle is displayed against a background of shiny green (perhaps a well-kept lawn or a landscape of green pastures). Together with the hand-drawn flowers, all these elements converge and justify the sentence “an explosion of perfume”: the word “explosion” verbally compensates for the static nature of the outdoor ad and hints at the existence of underlying rhythm and music in this universe. Due to the characteristics of the billboard medium (which is static), all these sensory appeals had to be compressed, thus functioning, in the overall structure of the campaign, as a reminder of the full-fledged narrative we could find on television and online versions.



Figure 2. Surf clothes detergent campaign.

#### **4.3 Heineken’s “The entrance” campaign: television, outdoor and Internet “chapters”**

In this campaign for Heineken beer, we can see how a multimedia advertising approach can make the most of all its channels for the conveyance of a unified meaning. The campaign known as “The entrance” included television, billboard and Internet “chapters”. However, unlike the previous two campaigns, here the ads in the different media were not all released at the same time. Instead, the outdoor ads, which seemed more like a teaser for a forthcoming blockbuster movie than a beer ad, were the first to be exhibited, so as to create a sense of anticipation and uncertainty as to the kind of discourse at stake. Viewers are invited to “The entrance”, in big letters (“presented by Heineken” is shown in very small lettering at the top of the ad), with all the characters that we will meet in later chapters featuring in the background, poised as if in an action film. These billboards were then

followed by the long version of the television ad and the Internet “chapters”, where full narratives are developed. As anticipated in the billboards, the television ad borrows its aesthetic from cinema, with fast-paced lively scenes that continuously change as the male protagonist makes his way through the different halls and corridors of a palatial urban mansion where a big party is taking place. His interactions with different characters are punctuated and framed by a strangely attractive banshee-like song, which we finally discover is being performed live at the party by a real band (The Asteroids Galaxy Tour). After watching the film, or having seen the outdoor ads, viewers could then access the brand’s website, where they could find a number of boxes, with the faces of all the characters that the protagonist greets at the party. All these boxes can be clicked to reveal a short film for each of these characters, which explains in some detail their previous connection to the protagonist.

Therefore, what we have in this case is the sort of progression usually associated with commercial circuits announcing a new film: condensed information about the event is presented (which can be as simple as the name of the film and enlarged pictures of the actors) before all the elements are expanded into a narrative in the television version. However, this intertextual reproduction is not really identical to a cinematic universe since, after all, a television spot can only last up to a minute, and much is left to be explained. That is the function of the Internet “chapters”, where we can find another instalment of the narrative. Thus, the possibilities of the medium are explored to the full, allowing for personalised reading paths and individual forms of interaction with different narrative possibilities. In this case, therefore, we have a movement that goes from maximum condensation to maximum expansion, with new layers of meaning being added as new media come into play. The viewer is constantly being asked to “enter” (i.e. to open new doors), so that new but complementary messages can be conveyed.



(continua)



Figure 3. Heineken's "The Entrance" campaign.

## 5. Concluding remarks

As Munday points out, "[t]he meaningful choice of mode also needs to be explored in translation" (2004, p. 214). In this regard, I would tentatively suggest that, in multimedia advertising campaigns, we are not dealing with "transference" or "transcoding" so much as with the "translation" of "texts". However, unlike in literary translation, these translations are not meant to fill linguistic gaps in viewers' knowledge. Instead, they are deliberately repetitive and redundant. As we have seen, texts within an ad are meant to work as mirrors of each other, while at the macro-level each ad in a campaign mirrors others in different media, while subtly hinting at the others' existence. They will coexist temporarily – though not always spatially –, echoing and feeding on each other's effects, with the purpose of ensuring that the underlying message remains in our minds, amidst the many discourses which fight daily for our attention.

As De Mooij (2004, p. 184) contends, "advertising (...) is more than words" – something that poses considerable challenges for both the theory and the practice of translation. There are, however, signs that Translation Studies is rising to meet this challenge. As Maitland (2016, p. 17, emphasis added) puts it:

*One of the enduring qualities of translation is its refusal to be contained. We are captivated by its resistance to easy classification, for when it comes to theorization, translation's cryptic status is not a stumbling block but an invitation: to name the unnameable practice of translators and build a case for translation thinking beyond the interlingual.*

Jakobson's (1992) remark about the existence of a kind of translation that is not so much linguistic as intersemiotic undoubtedly paved the way for the multimodal revolution that we are seeing in our times, and which is particularly acute in the ubiquitous discourse of advertising.

## REFERENCES

- Chaume, F. (2004) 'Film studies and translation studies: two disciplines at stake in audiovisual translation', *Meta*, 49(1), pp. 12-24.
- Chica Nuñez, A. J. (2015) 'Multimodality and multi-sensoriality as basis for access to knowledge in translation: the case of audio description of colour and movement', *Procedia – Social and Behavioral Sciences*, 212, pp. 210-217.
- Cook, G. ([1992] 2001) *The discourse of advertising*. London: Routledge.
- De Mooij, M. (2004) 'Translating advertising: painting the tip of an iceberg', *The Translator*, 10(2), pp. 179-198.
- Forceville, C. (1995) *Pictorial metaphor in advertising*. London: Routledge.
- Freitas, E. S. L. (2004) 'Similar concepts, different channels: intersemiotic translation in three Portuguese advertising campaigns', *The Translator*, 10(2), pp. 291-311.
- Freitas, E. S. L. (2010) 'Advertising the medium: on the narrative worlds of a multimedia promotional campaign for a public television channel' in Grishakova, M. and Ryan, M.-L. (ed.) *Intermediality and storytelling*. Berlin: De Gruyter, pp. 258-284.
- Freitas, E. S. L. (2014) 'Language of advertising' in Leung, C. and Street, B. V. (ed.) *The Routledge companion to English studies*. London: Routledge, pp. 505-515.
- Freitas, E. S. L. (2016) 'Crude and taboo humour in television advertising: an analysis of commercials for consumer goods' in Bucaria, C. and Barra, L. (ed.) *Taboo comedy: television and controversial humour*. London: Palgrave, pp. 173-189.
- Gottlieb, H. (2005) 'Multidimensional translation: semantics turned semiotics' in *MuTra – Multidimensional Translation Conference Proceedings*, pp. 1-29.
- Jakobson, R. ([1959] 1992) 'On linguistic aspects of translation' in Schulte, R. and Biguenet, J. (ed.) *Theories of translation: an anthology of essays from Dryden to Derrida*. Chicago: The University of Chicago Press, pp. 144-151.
- Ketola, A. (2016) 'Towards a multimodally oriented theory of translation: a cognitive framework for the translation of illustrated technical texts', *Translation Studies*, 9(1), pp. 67-81.
- Lee, T.-K. (2013) 'Performing multimodality: literary translation, intersemioticity and technology', *Perspectives*, 21(2), pp. 241-256.
- Maitland, S. (2016) "'In-between" a rock and a "third space"? On the trouble with ambivalent metaphors of translation', *Translation Studies*, 9(1), pp. 17-32.
- Martinec, R. (2013) 'Nascent and mature uses of a semiotic system: the case of image-text relations', *Visual Communication*, 12(2), pp. 147-172.
- Munday, J. (2004) 'Advertising: some challenges to translation theory', *The Translator*, 10(2), pp. 199-219.
- Myers, G. (1999) *Ad worlds: brands, media, audiences*. London: Arnold.
- Smirnova, T. (2016) 'Synesthetic metaphors: aspects of intralingual and interlingual translation', *Procedia – Social and Behavioral Sciences*, 231, pp. 40-45.
- Taboada, M. and Habel, C. (2013) 'Rhetorical relations in multimodal documents', *Discourse Studies*, 15(1), pp. 65-89.
- Van Enschoot, R. and Hoeken, H. (2015) 'The occurrence and effects of verbal and visual anchoring of tropes on the perceived comprehensibility and liking of TV commercials', *Journal of Advertising*, 44(1), pp. 25-36.
- Vinay, J. P. and Darbelnet, J. (1995) *Comparative stylistics of French and English: a methodology for translation*. Amsterdam: John Benjamins.

**About the author:** Elsa Simões holds a PhD in Linguistics (University of Lancaster, 2003) and is an Associate Professor at Fernando Pessoa University, Portugal. Her research interests include media discourse, applied linguistics, pragmatics, English Studies, British and American literature, intersemiotic translation (mainly in advertising) and media literary arts. She has published extensively on all these areas.