

Intersemiotic Translation in Hypertext-Based Digital Communication

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Abstract

Against the digital backdrop, this research investigates the intersemiotic translation strategies of hypertext-based bilingual cultural publicity websites, seeking to address the intricacies of meaning-making in digital environments. It aims to probe into the efficient intersemiotic translation strategies regarding the intersection of Social Semiotics and translation studies. The case study explicates how to deploy hypertextual devices that adapt to target users' cultural norms and aesthetic preferences. The translation strategies (i.e. user-centered approach, compensation, addition, interdiscursive presentation, omission, and transcreation) were drawn on how hypertextuality facilitates dynamic navigation and intercultural communication. The findings indicate the application of multimodal discourse analysis in translation studies by revealing the potential of intersemiotic translation in promoting cross-cultural communication, digital literacy, and user experience in the digital sphere. The study contributes to the existing research by shedding light on the extension of research scope to multimodal translation, building a more holistic approach to website translation practice of cultural institutions.

Keywords: intersemiotic translation, hypertext, multimodality, localization, translation strategies

1. Introduction

Within the scenario of digital media, numerous concepts such as hypertext, multimodality, and hypermodality have emerged. It is proved that meaning-making is a dynamic process formulated by the interplay of verbal and visual modes. A discourse analysis approach from the multimodal perspective (hereinafter MDA) is a useful framework to explore the web-mediated discourse. Building upon the foundations of MDA, the term “multimodal translation” emerged naturally to extend the research scope of translation studies to multimodal elements attributed to meaning making. Multimodal translation encompasses the adaptation of texts, images, graphics, and spatial-visual modalities in interdiscursive discourse (e.g., advertisements, websites, films, etc.)

The multimodal turn in translation studies manifests a growing recognition of the indispensable role that non-verbal modalities play in communication, particularly with the affordance of digital technologies that facilitate sophisticated ways of nonverbal expression. This evolution has posed new challenges for translation and interpretation. In the hypertextual landscape, translators may rely more on machine translation, undergoing a transformation towards “electronic translators” that emphasise post-editing after AI translation. Against such background, this article seeks to analyze the interrelationship between textual and audiovisual modes in translating hypertextual discourse from a social semiotic perspective. Drawn from interdisciplinary research, this study delves into intersemiotic translation, exploring the translation strategies for bilingual cultural publicity websites. The case studies adopt a qualitative approach, examining the feasible application of intersemiotic translation in web-mediated communication under the hypertextual context.

2. Literature Review

2.1 Multimodal Translation and Website Translation

The advent of new media has led to the proliferation of multimodal texts that combine verbal and non-verbal elements to the conveyance of meaning. Intersemiotic translation, as introduced by Roman Jakobson (1959), refers to “an interpretation of verbal signs by means of signs of nonverbal sign systems or vice versa” (Jakobson, 1959, p.146). In other words, semiotic study of signs and symbols is what intersemiotic translation is rooted in. According to Charles Sanders Peirce’s classification, there are three types of signs: icons, indexes, and symbols. Multimodal texts employ a combination of these signs to convey meanings exemplified by website which requires intersemiotic translation. Featuring a mix of verbal (i.e. text, masthead, subheading) and non-verbal elements (i.e. images, videos, animations, hyperlinks), numerous studies can be found on exploring the role of websites in shaping user experience and influencing user behavior (Pym, 2003), website localization (Rosann Webb Collins, 2002) and

website localization quality (Jiménez-Crespo, 2013). One notable precedence is Lemke (2002), who analyzed websites from a multimodal prospective. He argued that websites are a form of ‘hypermedia’ that can be used to create complex and interactive narratives. With regard to intersemiotic translation, the studies mainly cover the following areas: audio description (Matamala et al., 2021), legal contract (Loddo et al., 2022), films (O’Halloran, 2004), TV dramas (Feng, 2020/2023), music (Yeung, 2007), song (Susam-Saraeva, 2021), and Picturebook (Chen, 2018).

However, few studies have examined the intersemiotic translation of websites. There are two major types of methodologies employed by researchers to study intersemiotic translation: multimodal discourse analysis and social semiotics analysis. Multimodal discourse analysis (hereinafter MDA) focused on examining how the verbal and non-verbal elements work together to create meaning (e.g., Kress and van Leeuwen, 2005). This approach can be traced back to Halliday’s social semiotics, notably discussed in his book *Language as a Social Semiotic*. Followingly, in 1990s, Kress and van Leeuwen introduced *Visual Grammar* (hereinafter VG). Since then, this theory became widely applied in MDA. In China, it is Li Zhanzi that was the first scholar to adopt VG into MDA in his publication *A Social Semiotic Analysis of Multimodal Texts* in 2003. Subsequently, scholars such as Zhu Yongsheng (2007), Hu Zhuanglin (2007), and Zhang Delu (2009) further enriched research in this domain, with a proliferation of follow-up fruitful studies on subtitle translation from a multimodal perspective. Most research pertinent to multimodal translation on different genres of discourses based on MDA, particularly the subtitle translation of film and TV dramas (Baldry, 2006; Lv Jian, 2012). Regarding social semiotic approach, research zooms in the signs and symbols used in a text, examining how they create meaning and construct social power (e.g., Fairclough, 1995).

Albeit preceding scholars are aware of developing new analytical frameworks and theories, multimodality is still a complex and multifaceted field that entails an interdisciplinary approach. Given that multimodal texts often feature an interplay of verbal and visual elements depended on the context, it is admitted that the sociocultural setting where the discourse is engendered must be accounted. Additionally, the rapid evolution of technology has led to a plethora of hypertextual discourse in digital communication, such as virtual reality and augmented reality, which are devoid of sufficient theoretical exploration and pose new challenges for intersemiotic translation. Future research should highlight intersemiotic translation of different register-based generic discourses, for instance, advertisements, websites, software, video games and so on. As a primary medium of hypertext, hypermedia such as the bilingual cultural publicity website, serves as an indispensable platform for cross-cultural communication. With an objective to render the source text accessible to an even wider readership, intersemiotic translation strategies should be deployed. Transforming the verbal text into a logogenetic and typographic narrative via translation to fulfill culture dissemination and communicative function.

However, the existing studies largely concentrate on translation strategies and the errors that commonly arise in the context of website translation. This gap highlights the need for more comprehensive studies that not only acknowledge the linguistic aspects of website translation but also consider the diverse modalities that contribute to effective digital communication. Based on the gap, this study has formed the following research questions:

1. How do the verbal and nonverbal devices interact with each other to construct the meaning of the tourism website discourse ?
2. Can the verbal signs be translated into nonverbal modes? What are the strategies to make it ?

3. Theoretical Framework

3.1 Intersemiotic Translation

The term *intersemiotic translation* was noted by Roman Jakobson in the distinction of three types of interpretation: intralingual translation, interlingual translation and intersemiotic translation. The categorization of intersemiotic translation explore a broader range of translation with non-verbal adaptation. It is suggested that translation should be a process of sign transmutation deeply rooted in Semiotics. Thereby, the concept implies insights in which translation study and semiotics meet. Umberto Eco (2001) further developed Jacobson’s theory and elaborated it within a broader range of system. He proposed a different classification of the forms of interpretation that due importance is attached to variations of both the substance and expression. According to Eco, the categories include ‘intrasystemic interpretation’ and ‘intersystemic interpretation’. Intrasystemic interpretation refers to “intralinguistic within the same natural language”, and “intersemiotic within other semiotic systems”. Meanwhile, intersystemic interpretation implies “marked variations in the substance of expression” (i.e. interlinguistic, rewriting and translation between other semiotic systems), and “mutation of continuum” (i.e. paronymy, adaptation) (Eco, 2001, p100). Following Eco, a semiotic-based taxonomy of translation (e.g., isosemiotic vs. diasemiotic translation, supersemiotic and hyposemiotic translation) was observed by Gottlieb (2017), who

defines translation as “any process, or product thereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity”. His taxonomy features a turn from semantic to semiotic translation that probes into the perceived nature of semiotic composition in translation studies. Many researchers (e.g., Giannakopoulou, 2019) continue to explore semiotics and its implications for intersemiotic translation. Translation strategy in polysemiotic text increasingly became a subject of research area discussed in a variety of generic discourse, particularly in visual arts.

Nevertheless, with regard to web-mediated discourse, where the hypermedia enables the affordance of multimodal semiotic modes within a hypertextual scenario, few studies can be found. There is scanty relevant studies on the translation techniques of websites, which is in need of academic attention, especially in the register of tourism. Li & Wang (2009/2010) emphasizes that tourism communication mainly achieves the interpersonal communicative functions”, that means, the core values of translation lies in promoting the same attitudinal correspondence from the target reader as the source text, beckoning their attention and engagement. Bilingual websites emerged as the pivotal platforms for cross-cultural communication. These platforms often show professional stance in informative style that necessitates different strategies centered on reader from tourism translation, affecting their evaluation on the acceptability of cultural communication. Compared with verbal translation, website translation goes beyond the boundary of printed media. In reverse, it is imposed on the limitation of spacial layout and temporary demonstration, leading to the brevity of translation. Under such circumstance, a word-for-word translation may cause inaccurate interpretations that obscure the key information. Existing problems in techniques and errors in products are ubiquitous in website translation.

3.2 Domestication and Foreignization

Venuti argues that adopting the strategy of domestication means that the translator submits to the culture and values of the target language. Adjusting the language to reflect the stylistic expressions common in the target culture. Eradicating the uniqueness of the original text in order to ensure the text flows naturally. In contrast, the adoption of foreignization reproduces the values embodied in the original text that are rejected by the target language, and makes the translator ‘visible’, so that the reader is aware that he is reading the translated text and not the source text.

“The aim of translation is to bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects, where translation serves an appropriation of foreign cultures for domestic agendas, cultural, economic, political”.

(Venuti, L., 2017, p.18)

4. Analytical Framework

4.1 Descriptive Translation Studies

Toury's descriptive translation involves analyzing and describing the practices of translation as they occur in real-world contexts. This approach emphasizes understanding translation within its sociocultural environment, “cultures resort to translating precisely as a way of filling in gaps” (Toury, 1995, p. 21). According to Toury, “no translation should ever be studied outside of the context in which it came into being” (p. 22). In other words, translation should be studied in terms of the choices translators make, the strategies they employ, and how these choices reflect the cultural, historical, and situational contexts of both the source and target texts. Toury's model involves three key principles: adequacy, acceptability and translation norms. Adequacy refers to “how translations adhere to the norms of the target culture” (p.17). Acceptability refers to “how translations are received by the target audience and how they balance fidelity to the source text with the expectations of the target culture” (p. 93). Translation norms refer to “the social and cultural rules that govern translation practices within a specific context”(p. 81).

I will make a genre analysis to explore communicative function of website translation, making a comparative analysis on the source text and target text, followed by applying Vernuti's domestication and foreignisation translation strategies in case studies under the framework of visual grammar. Using Toury's descriptive approach to analyze how the strategy is used and specify more translation strategies for localizing hypertextual devices that adapt to Western cultural norms and user expectations in cultural communication and tourism promotion.

5. Intersemiotic Translation Strategies in Website

Hypermodal text is dynamic that encompasses the appropriate translation methods based on the specific context it is rooted in. The translation process may involve multimodal translation strategies, cultural and linguistic adaptation, user interface localization, and transcreation, all of which ensure the integration of diverse semiotic modes in hypertextual settings.

5.1 User-centered Approach

User-centered approach prioritizes the need and preference of users in the process of translation, aiming to enhance user experience in accessibility. In order to optimize user engagement and participation, translators should consider factors such as navigation, cognitive load, and cultural expectations. In website translation, the paratextual devices comprise textual and visual elements that are organized both vertically and horizontally. Viewed on the ‘from left to right’ and ‘from top to bottom’ browse path, the masthead positioned at the top of the website serves as a crucial navigator, with dropdown menus that influence visitors’ click. The clearly salient headings that are typographically presented on the upper part of the page can be observed by the viewer’s attention, thus facilitating the reading process by introducing the essential information. Homepage translators should employ the navigational function of paratexts that provide visitors with clear guidance, aiming to provide motif information and enhance reader engagement with the exhibition.

5.2 Compensation

Compensation refers to interpreting the meanings by image or logographic transformation, which intends to manage the interdiscursive practice between different modalities on the webpage. For the translation of the cultural term *Piao se*, which literally refers to a traditional festival activity in mainland China. The literal translation may undermine the cultural connotation that are not conducive to maintain the local flavor. Translators can employ polysemiotic modes by integrating relevant images or graphics and providing annotation. For instance, the *Se biao* resembles a flag that are used to denote the name and origin of *Piao se*. At the base of the *Se biao* lies the *Se gui*, a spacious wooden crate designed to store costumes, cosmetics, and food. It is equipped with wheels that can be easily transported by people. The children actors of the *Piao se* performance are known as *Se zai*, who will go through strict selective procedure regarding height, weighting and individual persona. It is believed that children who are chosen as *Se zai* will grow up with auspiciousness and good fortune (as indicated in Figure 1).



Figure 1. The upper right represents *Se zai*, the left side represents *Se biao*, and the lower right represents *Segui*

In intersemiotic translation, a video inspired by a cultural term could be complemented as an interpretation, since images serve as the intersemiotic coherent link. For example,

ST: 呈现古时袂褙场景，并向来往行人献上鲜花和香草。

TT: presenting scenes of ancient purification ceremonies, and offering flowers and herbs to passers-by.



Figure 2. A Video Introducing *Fu xi* from Newsgd.com

As observed by Figure 2, the translation for Fu xi intends to incorporate video as the background to represent the ancient purification ceremonies. In ancient times, Fu is a religious ritual that is performed by the water to cleanse, remove dirt and incense to eliminate all bad luck. The posture of reaching for the followers and herbs by the passers indicates the divinity and solemnity of the ceremony. The performer in the video wearing the Chinese traditional attire Han fu suggests that this is a time-honored tradition in China, which reproduces the informational communicative function of the source text to the target reader. Meanwhile, the attitudinal meaning of bringing blessing and removing evil is projected on the positive facial expression of the people elicited by the ceremony, seducing the visitors to experience the folk custom. Through the explicit verbal translation and the implicit visual interpretation, western audiences will perceive an in-depth understanding of the cultural symbols embedded in the cleansing ritual observed in ancient China. The informational as well as the promotional communicative functions of tourism discourse are fulfilled.

5.3 Addition

Graphics

ST: 大道之行 儒家文化特展

TT: “When the Great Way Prevails: Special Exhibition of Confucian Culture” Kicks Off at Palace Museum



Figure 3. An Exhibition Post from the Palace Museum Homepage

The phrase “kicks off” is appropriate in this context, which is commonly used to describe the beginning of an event. In this case, using “kick off” conveys a sense of initiation or commencement of the event “the Special Exhibition of Confucian Culture”. The philosophy of Confucianism is widely influential in Chinese culture, society and history. The translation “kick off” implies the profound significance attached to the cultural event that deliver the “expressive function” of communication. The verb “prevail” literally means a popular event that only exists for a particular time, manifesting a semantic as well as a pragmatic equivalence to the current exhibition that express the “vocative function” (Newmark, 1981) of publicity website. On the upper part of the homepage, the picture displayed the Chinese calligraphy of Confucianism: *ren*(compassion) ,*yi* (morality) ,*li* (propriety) , *xiao* (filial piety), *zhi* (intelligence). The font size of the title is larger than the introduction below and it is in bold. This reveals that the upper title is the ideal and salient information that deserves more attention from the visitor’s browse (Kress and van Leeuwen, 2020).

5.4 Hyperlink

Audiovisual translation studies such as film and TV drama mainly focus on dubbing and subtitling. However, in multimodal hypertext, translation becomes even more intricate. Apart from dubbing and subtitling, adjustment of sound effects (e.g., diegetic sound and non-diegetic sound) are also essential. Diegetic sound refers to dialogue or sound that can be heard by the characters. In contrast, non-diegetic sound refers to sounds that the characters cannot hear, like soundtrack and narration. During intersemiotic translation, translators can replace textual signs with visual elements that convey equivalent semantic meanings and aesthetic effects.

It is found that the Cantonese cultural publicity website predominantly relies on images for descriptions of cultural artifacts, yet lacks affordance in other modalities that results in a less engaging presentation. To address this problem, translators should consider incorporating more modalities (i.e. music and hyperlinks) that enriches the modulation and enhances the overall browsing experience. As shown in Figure 4, for the translation of Cantonese opera, it should include hyperlinks (e.g. <https://music.163.com>) of the Cantonese song below the subtitles, so the

aesthetic effect of the translation can be achieved. Foreign readers can delve into the rhetoric generic structure of art, appreciating the rhythms and glamour of the prestigious Cantonese culture. This approach seeks to evoke the reader's emotional appeal by blending the vocative function with the expressive function of language (Li & Wang, 2010). Facilitating the intercultural instrumentalist communication and market-driven promotion of Cantonese opera across the globe.

ST: 也有粤剧，西关小姐服装秀等特色方阵亮相。

TT: including special parade teams such as Cantonese opera, Xiguan Ladies' fashion shows, and more.



Figure 4. A Video Introducing Cantonese Opera from NewsGd.com

The cultural institution intends to establish an interactive communication with the website reader by using the camera to take shot from oblique angle instead of frontal angle. As noted by Kress and van Leeuwen (2020), absence of gazing at the camera indicates that the participants are offering information about the mysterious and intriguing Cantonese culture to the viewer, echoing with the informative and vocative function of communicative translation by Newmark. However, taking shot from an oblique angle enable people to feel a sense of distance that may mystify the interest in exploring. For this reason, the shot for the female is taken from a close-up angle that demands the viewer's attention, as that fosters an intimate connection with the viewer. Besides the horizontal shooting angle, the vertical shooting angle has been adopted to create an equal social status with the audience (see figure 4). The shot is taken from eye level, rather than the low angle or high angle that may weaken or strengthen the position of the reader. Constructing an equal relationship with the target readers projects a sense of equality and open-minded ideology in cross-cultural communication. Regarding the compositional meaning, the subtitles are positioned in the lower part of the interface, with a dark colour background to emphasize the salient information of the characters. The prop-ups and costumes wore by the performer are in bright colour that symbolizes the attitudinal meaning to repackage the lively and vigorous attributes of traditional Cantonese culture.

5.5 Interdiscursive Practice

The cultural publicity website shows a plethora of food translation, ranging from *Yanzai crab*, wonton to roasted chicken. The frequent use of transliteration with numerous phonetic expressions may perplex the potential target visitors. To abridge the cultural gap, translators can utilize the multimodal features of websites to offer a complementary interpretation of the cultural terms. In doing so, overseas audiences may receive a deep understanding of the artistry and intricacies of Cantonese cuisine.



Figure 5. An Introduction of food from NewsGd.com

ST: 膏香肉肥 酥脆鲜香

TT: have rich and fragrant paste with a crispy and fresh taste.

As shown in Figure 5, the bold font of the descriptive narration for the taste of the *Yanzai crab*, makes it simple to understand Cantonese food for the typically seasonal delicacy and fresh ingredients. In order to highlight the salient information, the background colour of the subtitles is different from the text that makes it more eye-catching. The source text in Chinese calligraphy is highlighted in bold and in larger font to catch the readers' engagement. The source text is placed above the target text in Roman font, which is in alignment with the reading path of the visitors (i.e. from top to bottom). The upper part (i.e. the food background) represents ideal, while the lower part (i.e. the crab) indicates real, as noted by Visual Grammar. This projection manifests a sense of seducing that appeals to the potential reader's participation. The camera shooting also corresponds with the order of presentation. The background food is taken from a long distance in an obscuring manner with a larger view shown to viewer. This indicates that the view is detached from being part of the view. This strategy can intrigue further attention from the viewer on the delicate food. Following the shot, the camera moves from the long shot (the background) to the medium shot (the figure), finally fixing onto the close-up (the food). This movement adheres to the horizontal (i.e. left-to-right) reading path of the viewers. Moreover, the vector formed by the speaker's gesture corresponds to the aforementioned path, attracting the viewer's concern on the food he recommended.

From a vertical perspective, the cultural institution uses an eye level angle shooting for the speaker to create an equal relationship with the reader. This strategy may establish an intimate bond with the audience by persuading them into the recommendation of the speaker. Rather than using a close-up, an oblique shot for the speaker is deployed to offer important information. The close-up suggests the favorable taste and flavor of the food. The foreground of the crab is shown in a golden colour different from that of the background: the white figures, which makes the close-up of the fresh and crispy crab more outstanding to the visitors. The close-up shot on food also shorten the social distance between the viewer and the participant, stimulating the post-visiting exploration of Cantonese seafood influenced by the "experience economy" (Pallud & Straub, 2014). The facial expression projects a metaphor of positive attitude to the food translation.



Figure 6. Animation translation of "Ten Elegance"

As figure 6 shows, the animation portrayals of the "Ten Elegance", which is a summary of the lifestyle cherished by ancient literati, including *Shi hua* (gardening), *Fen xiang* (burning incense), *Pin ming* (tea tasting), *Ting yu* (listening to the rain), *Fu qin* (playing the guqin), *Dui yi* (playing chess), *Zhuo jiu* (drinking), *Du shu* (reading), *Hou yue* (waiting for the moon), and *Xun you* (searching for seclusion). The integration of literary style cartoon represents the 'city of flower' brand of guangzhou with an air of cultural sophistication and technological innovation that light up the new fashion of traditional culture and tourism. Chinese General Secretary Xi Jinping proposed that China promotes an overall strategic initiative of great rejuvenation for creating glories of nationalism (Mahbubani, 2012; Jacques, 2012). *Hanfu* represents a Chinese national identity (Leibold, 2010). The revival of *Hanfu* among the young generation (i.e. Generation Z or the millennial) pushes forward the trendy culture in China. This icon serves as a platform for the expression and representation of national culture, functioning as a mechanism influencing the attitudes of the public. Against this backdrop, the translation of "Ten Elegance" shown in cartoon animation can rejuvenate the ancient lifestyle, highlighting the artistic style of the source text. The expressive function of communicative translation is realized through the symbolic connotation of colour. For instance, white is often associated with moonlight. Blue is reminiscent of ink paintings. Green symbolizes the flowing river. Yellow is often associated with prosperity and earth. The hybridity of colour and symbolic culture highlights the emotional branding of tourism, repackaging a refreshing and fashionable outlook for Cantonese culture rather than

stereotypical. Under the repackaging of multimodal translation, the brand identity became affectionate that resonates with the young generation’s aspiration for self-expression.

5.6 Omission

The limited space of website makes it challenging to include all information within one single area in translation. When browsing website, readers generally do not stay on the same page for a long period. This is particularly true when browsing museum websites, as readers intend to read vital information about the exhibition. Long text may lead to impatience and disengagement. In view of that, word for word translation is not suitable for website translation. We need to make the adaptation of layout. In comparison, the layout of the target text diverges from the source text.

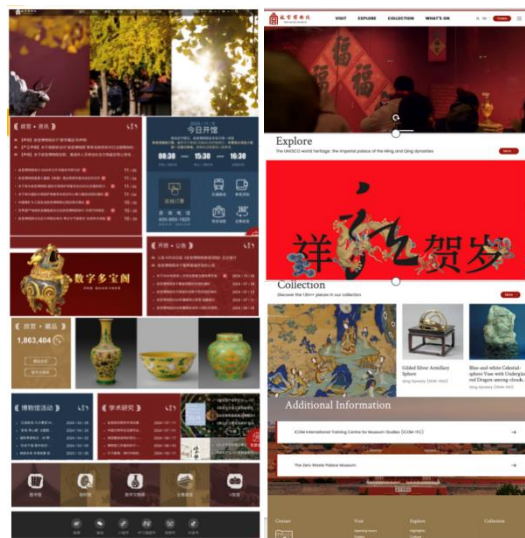


Figure 7. Homepage of the Palace Museum

Move structure	Genre	Function
Guiding	communication	navigational
Releasing news	communication	informative
Introducing visitor information	advertising	motivational
Highlighting special features	advertising	promotional
Providing updates	advertising	engaging
Introducing collections	advertising	promotional
Introducing culture and academic exchange	communication	educational
Offering virtual tours	communication	interactional
Introducing social media tag	communication	interactional

Figure 8. Rhetorical Moves of Genre in Chinese Website

Hofstede (2001) pointed out that power distance (e.g. high vs. low) and values (e.g. collectivism vs. individualism) are two important dimensions that differentiate nations and people. Chinese culture emphasizes high power distance and collectivism, whereas Western culture focuses on low power distance and individualism. Therefore, in website translation, translators should consider the cultural differences between the source text and the target text. In contrast, it can be seen that there are some adaptations in the layout. The organization of the Chinese source text is more complicated with more grid sections, while the English target text is more simplified and fewer blocks of sections can be found.

As observed by figure 8, the different rhetorical moves realized different genres (i.e. communication, advertising) and communicative functions (i.e. navigational, informative, motivational, promotional, educational, interactional)

in Chinese website. In contrast, in English website, the translation only maintains the grid sections such as guiding and introducing collection that mainly fulfill navigational and promotional function. The headings for each section of the English target text is much more simple than the source text. More graphics are added instead of text in the target text. These graphics are characterized by the symbolic meanings they connote in Chinese culture, such as the dragon totem, the Chinese character *fu* (blessing), the jade carving, etc. This indicates the expressive function in the communicative translation, which are reflected in the semiotic it represents. The number of the collection is presented in a smaller font size in the English website, blurring the professional stance emphasized in the source text. It can be seen that the English website attach more importance to the market-driven values of museums. There are less headings on the navigation bar in English than in Chinese. This can be attributed to the consideration of individual user experience, since too many headings may lead to impatience and lower reading efficiency. The most remarkable modification is the omission of social media tags and the addition of research engines. *The Palace Museum* is a national cultural publicity institution that integrates market-driven branding and state political ideology, therefore, the ideological and political instrumentation represented by the national official social media are placed at the lower part that shows a prestigious and official stance. However, to enhance interaction between the viewers and the website, two bars of search engine are facilitated to provide quick and easy navigation for the readers. It provides visual guidance to the corresponding sections that offer access to exploration. The addition of search engine addresses the problem of time consumption in navigation, allowing readers with convenience and efficiency to enhance the reading experience.

5.7 Transcreation

Rather than providing literal translations of the source text, the translators can engage in transcreation to adapt to the cultural preferences and linguistic nuances of the Western audience. The website integrates a multitude of modalities, including videos, voice-over explanations, subtitles, pop-ups and speech balloons. This enables a creative transcreation where the source text can be edited, reorganized, or even reconstituted to reflect an intertextual relationship between the subtitles and other modalities. Translation goes beyond barriers to experiencing a cohesive polysemiotic interaction that may arise at the levels of modalities and beyond them, such as verbal, audio, cultural and visual level (Bernal-Merino, 2020). Translators may adapt these elements to feature settings that are familiar and appealing to Western consumers.

Source Text	Target Text
午门	The Meridian Gate
神武门	The Gate of Divine Prowess
东华门	The West Prosperity Gates
天和殿	The Hall of Supreme Harmony
中和殿	The Hall of Central Harmony
保和殿	The Hall of Preserving Harmony
慈宁宫	The Palace of Compassion and Tranquility
寿安宫	The Palace of Peaceful Longevity

Figure 9. Translation of the Architecture from the Website

Meanwhile, intersemiotic translation can transform a variety of visual elements. For example, it may translate historical sites into English while simultaneously creating new visual representations, such as annotated maps, to provide cultural context and convey information effectively across different modes of communication. For example, when translating the architecture of the *Palace Museum*, the translations align with the function of the detailed descriptions in the source text, revealing the Chinese Philosophy it connotes, such as the harmony and Compassion, which are essential elements in Confucianism(as indicated in figure 9). The use of three dimensional map in translation conveys the complicated spatial information, enhancing target readers’ understanding of the characteristics of Chinese architecture. This strategy can not only establish a time-honored brand image for the tourism, but also constructing a prestigious identity for the palace museum as an imperial reservation. The

intersemiotic translation encompasses multiple visual interfaces. Under hypertextual environment, a mobile app in corporation with interactive quizzes can also be developed to localize with Western conventions. Focusing on the needs and preferences of English-speaking users, the platform delivers a readable learning and brand-promotional visiting experience of the cultural publicity website that is both effective and immersive.

6. Conclusion

Multimodal discourse analysis and social semiotics are two interrelated fields that can provide valuable insights into translation studies. This study encourages a multimodal approach to translation studies which may build a holistic understanding of translation theories and practices. In elucidating intersemiotic translation strategies (i.e. user-centered approach, compensation, addition, interdiscursive presentation, omission, and transcreation), this article seeks to elaborate on the way of deploying hypertextual devices that adapts to target readers' cultural norms and aesthetic preferences in intercultural communication by using domestication by Venuti. The findings reveal that the intersemiotic translation of web-mediated discourse can repackage the image of the cultural legacy, increasing the acceptance of the source culture in the target text. The study contributes to provide practical insights for website localization professionals and cultural publicity institutions in enhancing market-driven promotional impact. It goes beyond the boundaries of verbal transmutation, but extending the research scope of translation studies to polysemiotic system inherent in digital communication. Future study can probe into the quality measurement of website translation, exploring the indicators that can measure the evaluation of the translation quality, such as the dimensions of enjoyment, mood, engagement, perception and participation, etc. It is hoped that empirical studies can be conducted within larger database to unlock the full potential of intersemiotic translation in a multimedia and multicultural context.

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