

تحليل ترجمة يستند على النوع النصي لإعلانات مختارة من تطبيق
كريم

الباحثة سرى جرجيس وديع
الاستاذ الدكتور احمد قدوري عبد
الجامعة المستنصرية - العراق



*A Genre-Based Translation Analysis of Selected Careem App
Advertisements*

Sura Jarjees Wadia¹
surajarjeeswadia@gmail.com
Prof. Ahmed Qadoury Abed(Ph.D.)
dr.ahmed_qadouriy@uomustansiriyah.edu.iq
^{1,2}*Mustansiriyah University, Iraq*



المستخلص

تعد الدراسة الحالية تحليلاً متعدد الوسائط يعتمد على ١٠ إعلانات عربية لتطبيق كريم وترجماتها الإنجليزية ، وجمعت الاعلانات المنشورة باللغتين الانكليزية والعربية، من وسائل التواصل الاجتماعي. واستنادا الى التحليل النوعي ، يتم ذلك من خلال فهم عملية تحديد هذه الخصائص القائمة على النوع النصي الذي يمكن القراء إدراك الترتيب الذي يخلق المعنى في النصوص. يعتمد نموذج التحليل على هذه الخصائص القائمة على النوع النصي التي ذكرها التحليل المرئي بالترج (٢٠١٢) و كورتيز (٢٠٠٨) والية تحليل بيكر (٢٠١١) اللغوي للإعلانات المترجمة. وجدت هذه الدراسة أن إعلانات تطبيق كريم باللغة المصدر ولغة الهدف كانت متشابهة نسبياً من حيث المحتويات المرئية واللغوية ، ولكن تم الإبلاغ عن العديد من الحالات. أيضاً ، ونجح التطبيق المذكور في اعلاه من معالجة مشكلات البيانات الخارجية ، ومعرفة خلفية عملاء التطبيق ، مع التركيز بشكل أساسي على الشباب لتوضيح أن تطبيق كريم يوفر جميع احتياجاتهم. الكلمات المفتاحية: تطبيق كريم ، الخطاب ، النوع النصي ، الوسائط المتعددة ، المحتوى المرئي ، الترجمة.

Abstract

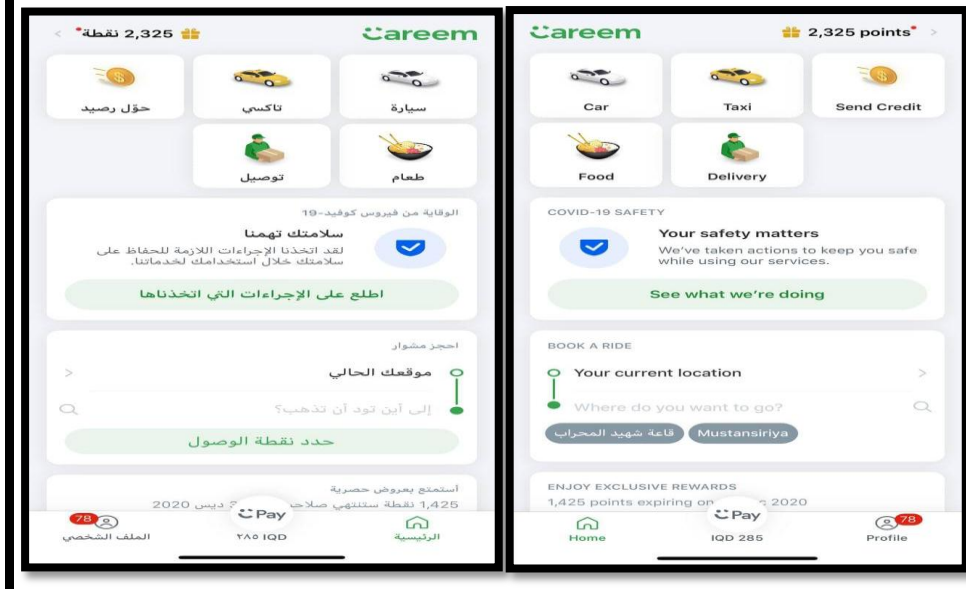
The present study is a genre-based multimodal analysis of ten Arabic advertisements of Careem App and their English translation, both collected from social media. Based on a qualitative analysis, this is done based on understanding that identifying these genre-based characteristics enable readers to realize an arrangement that creates the meaning in the texts. The model of analysis is based on these genre-based characteristics stated by Paltidge's (2012) and Cortese's (2008) visual analysis and Baker's (2011) linguistic analysis of translated advertisements. This study found that Careem ST and TT advertisements have been relatively-similar in terms of visual and linguistic contents, but many instances are reported. Also, Careem has successfully tackled issues of outdoor environments, background knowledge of costumers of App, focusing mainly on young people to state that Careem provides all their needs.

Keywords: Careem App, discourse, genre, multimodality, visual content, translation.

Introduction

Post-2003, Iraq has taken dramatic steps towards implementing technology in daily life; in fact, these dramatic steps have been obstacle and blocked by 2003-2011 US troops resistance, 2007 civil clashes, 2014 ISIS invasion of large cities like Mosul and Kirkuk. Still ordinary people believe that technology and then social media have made their life different. Telecommunication is one of these, where they are able to use their smart phones in many businesses; one of them is in transportation services, like Careem App. Even the Careem is an internet platform in the Middle East, a pioneer in the field of transportation services through smart applications in the region. It is expanding the services on its platform to include public transportation services, delivery services, and payment services. The mission is to facilitate and develop people's lives and build an institution that lasts and inspires others. It was established in 2012 in Dubai and today provides its services to more than 100 cities in 14 countries. Careem started its operations in Iraq at the beginning of the year 2018, started in Baghdad, and then expanded its coverage to include Najaf, Basra and Erbil, and later expanded its services to include food ordering and delivery services, it launched the Super App in March 2020 to continue its journey in facilitating the details of everyday life. Since its launch in June, the Super App has amassed around 6 million users, and the average user does more than 3 transactions every week. Careem's transportation services include cars, taxis, motorbikes and bicycles across the 13 countries Careem covers.

Figure (1): The Super App of Careem in Arabic and English



Mobility services will remain the cornerstone of the company's business, but it will be developed through the addition of more services. While delivery service includes three services: food delivery, shopping and product delivery, the shopping service allows customers to purchase their various basic needs from a wide range of pharmacies, meat stores and bakeries. The App displays store's shopping inventory in an easy-to-access interface. Careem's delivery services occupy the largest position among the company's operations, being the most used during the recent pandemic. These services allow customers to order any commodity they need, whether from medicines and clothes, in addition to the ability to deliver it to family members and friends. The payment system from Careem combines all these services together, and allows you to recharge your mobile phone balance or pay bills, in addition to the ability to send credit to other users. The reward program from Careem allows customers to earn points with every move or purchase, giving them the opportunity to take advantage of many great benefits (see www.careem.com). One of the advantages of the Careem App is that it provides a feature to monitor and evaluate the captain's performance on an ongoing basis. The road can also be monitored while using Careem App with procedures available electronically in the App, the customers and their families can monitor the path through a map provided by the App, the customer can share it or send it to anyone else to follow the path, this feature

is one of the most important safety and security features that the customer looks for in transport companies.

Genre-based Multimodality

Bhatia (2002) points out that genre can be described as a reflection of complicated realities of the institutional communication world and it can be applied in the case of language for various purposes. Boese (2005) believes that “[t]he three underlying concepts that appear consistently in the definitions of the term ‘genre’ are: style, form, and content of a document. The purpose of a document is subsumed by these features” (p. 6). Paltridge (2012) defines genre as the way in which people “get things done” by the use of written and spoken discourse (p. 84). Bateman (2008) says that:

"Genres are related to situations but those situations are themselves abstractions; they are social constructs that are maintained and created through action, including the genres that accompany them... A discourse of a particular genre is not then simply a reflection of an objectively defined situation, but is instead one of the ways in which an abstract social type of situation is signalled and maintained through communicative acts" (p. 189).

Crowston (2010) states that genres mean a class of similar documents. He adds that “[i]t may be helpful to think of genres defined by exemplars and documents as being more or less good examples of a genre rather than attempting to draw firm boundaries” (p.3). Chandler (2000) mentions that the way people define genre depends on their purpose. Pfenniiger (2008) states that new genres always appear in forms of websites, commercial brochures, emails, blogs or in any oral or written channel; and each genre has certain features that require the use of specific right language codes. The work of Held (2005) and Tan (2010) show that genre covers a huge rank of multimodal phenomena; it extend from particular page types within an artifact to certain forms of digital media. Lee (2001) states that:

"The proposal is for genres to be treated as basic-level categories which are characterized by (provisionally) a set of seven attributes: domain (e.g., art, science, religion, government), medium (e.g., spoken, written, electronic), content (topics, themes), form (e.g., generic superstructures, , or other text-structural patterns), function (e.g., informative, persuasive, instructive), type

(the rhetorical categories of 'narrative,' 'argumentation,' 'description,' and 'exposition') and language (linguistic characteristics: register/style)" (p. 49).

Bateman (2008) states that throughout the account of multimodal documents three interlinked ways are the central role of genre, as follows:

- The informal sense of genre as multimodal as these of genre of newspapers, genre of websites and genre of homepages, etc.
- Genre gives a way of theorizing the rank of possibilities open to documents; i.e., genre has the possibility to change and can colonize a hybrid with one another
- As an important component of any complete account of multimodal genre, the unique materiality of documents are considered.

Fairclough (2013) believes that the viral of generic social discourse has to make a certain communicated purpose within different contexts and they become more specific within the environment of individuals' particular intentions within the context of socially known communicated purpose. According to that, language forms become special for each of exciting varieties and sub varieties of any existing genre (Pitarch, 2016). Bateman (2008) mentions that:

"Knowing the genre to which a text belongs to particular predictions concerning the form, function and contents of that text. This link between form and genre is a crucial feature that distinguishes linguistically-motivated approaches to genre from non-linguistic approaches" (p. 196).

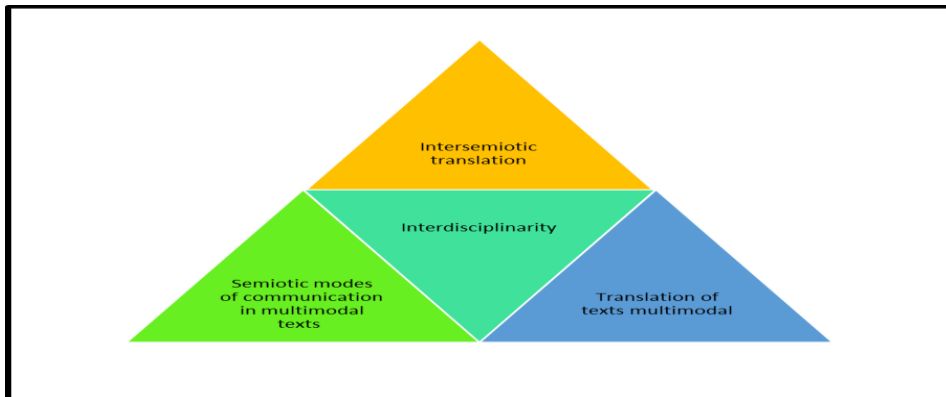
In Translation, the translator faces not only verbal text but also nonverbal text. According to that, Petrilli and Ponzia (2012) claim that

"The translator must navigate in the iconic dimension of language and move beyond the conventions and obligations of the dictionary to enter the live dialogue among national languages, among languages internal to a given national language, and among verbal signs and nonverbal signs" (p. 20).

Translation process has expanded to include non-verbal text, which have caused a dispute about the translation nature. Kress and van Leeuwen (2006) explain that there is a continuous process of transcoding and translation

between the semantic modes that lead to a better understanding of communication and representation. Damaskinidis (2012) states that it is important to illustrate the interdisciplinary movement between translation, semiotics and visual literacy. Figure (2) below shows that these three different areas are faced together and their boundaries are met. Each one of these areas is not discussed in a separate way, but in relation to the two other areas, which means that the multimodal text translation includes the examination of semantic modes (words, pictures and etc.) and the way that they deliver its meaning, and also involved the way that intersemiotic relations of these modes have an impact on how this text it translated. The present study blueprints the genre-based characteristics of ten Arabic advertisements (henceforth Ads) of Careem App and their English translation.

Figure (2): Intersemiotic relations in multimodal translation (taken from Damaskinidis 2012)



Methodology

The data of the present study is a collection of ten Careem App Ads with their translations, available in social media and Careem's pages in Facebook, Twitter and Instagram. They are presented in Appendix 1. The model of analysis is based on these genre-based characteristics stated by Paltidge's (2012) and Cortese's (2008) visual analysis and Baker's (2011) linguistic analysis of translated advertisements. Paltridge's factors are:

1. The text setting.
2. The perspective and the focus of the text.
3. The text purpose(s).

4. The intended audience for the text, their role and purpose in reading the text.
5. The relationship between writers and readers of the text.
6. Requirements, expectations, conventions of the text.
7. The background knowledge of the audience, their understandings and values are assumed by the writer.
8. The readers, which includes what is important to the audience and what is not.
9. The relationship between a text and other texts.

To explain Cortese's (2008), the deconstruction of the non-verbal content (visual content) examines the rhetorical and figurative meaning of visual content. There are four components which are selected for the analysis of the Ads construction:

- a) Formal analysis: (for example, form, line, medium, light and color).
- b) Photographic analysis: (for example, focus, production qualities and art historical reference).
- c) Interpretative analysis: (for example, context, internal and external source of information and connotations)
- d) Social psychological factors: (for example, male and female appearance, objectifications and face-ism).

Some components of the photographic analysis will be considered as a part of formal analysis in this study, since its aspects belong to the domain of designers and photographers.

Baker (2011) states that when it comes to the levels of the linguistic equivalence, there are five different levels to analyze the text:

- a) At Word level: The analysis focuses on morphemes, lexical meaning and words. The messages in Ads are important to bridge communication between customers and brands words or not (Baker, 2011). Words are not chosen arbitrary in advertising, there is a limited amount of words that can be used, according to that the choosing words or terms will be subjective to persuade and attract the consumers to provide information and generate emotions. Also each field has a specific terminology used to influence the customers profile by the chosen words.
- b) Above Word level: the equivalent of this level depends on the choice of collocation of words, idioms and fixed expressions. These linguistic

features are established in the culture, which are considered as a challenging and problematic area and the translation.

c) Grammatical equivalence: this section includes the use of fixed grammatical rules that take into consideration each culture (e.g. tense aspect, person, gender and number). In addition to that, the grammatical structure of clauses and sentences (e.g. active voice, passive voice, indirect speech and direct speech). The collocation of words has to follow the correct grammar rules, unless it has a particular reason to create a specific message to the receiver by making some grammatical changes. It is known that the language of advertising is characterized by the economy of number of words (e.g. the use of verbs and subjects ellipsis is common).

d) Textual equivalence: textual equivalence focuses on if the text is coherent and cohesive for the receiver, even if the text is grammatically correct it has to make sense to be meaningful receiver to deliver its message.

e) Pragmatic equivalence: one of the comments strategies in advertising is using implied meaning, which advertising companies usually use. The pragmatic effect is very intense in advertising, and the translator faces a difficulty to make the same effect on the target consumer.

Analysis and Discussion

Careem has successfully implemented the text setting, whether indoors or outdoors, and whether in the morning or after. For example, the setting in AdST1 & ADTT1 is in summer, outdoors, and under the sun. Careem is behind indoors and outdoors. So, the covert setting is still the hot summer, but the domain includes indoors and outdoors. This is to state that by Careem, the customer is moved from indoors to outdoors, particularly to tourist environments. The setting presents Careem services as (taxi Careem) in AdST1 and (Careem go) in AdTT1. By either, the man, the consumers, has moved to new, interesting, and comfortable environments. In AdST2 and ADTT2, it is in the early evening, outdoors and in the car, which belongs to Careem company. The relationship between those environments, the facial expression of the woman and her relaxed body language while using her phone (to show femininity), all these indicate that this Ad is for females. In AdST4 & AdTT4, it is on a holiday. There is no location in the picture used in the Ad, but it gives a hint of the places related to it. By selecting (متنزه الزوراء), the relationship between those environments (the

holiday and the amusement park) is the kind of places that Iraqis go to on holidays. In AdST5 & AdTT5, the setting is in the morning, indoors, in the bedroom, showing someone lying in bed, talking to his friend. The relationship between those environments represents a familiar social behaviour which is lying to someone that he/she is on their way to someone. This Ad indicates that Careem App property, which is sharing the ride information, is the solution to deal with this kind of behaviour. The setting in AdST6 & AdTT6 is outdoor, in street, and the word (انتحر) and (وفلاين) which are translated into (died) and (offline) indicate that the person is in a place that he/she cannot charge his/her phone. The relationship between these environments, the outdoor and the dead phone, represents a particular situation that some individuals consider as a problem. They depend on someone or on Careem to drive them somewhere, but their phones get switched off because of the battery. Therefore, the setting indicates that this new service is for them. In AdST7 & AdTT7, the setting is different; in fact, it is the Super Mario game setting, which includes coin collecting, Mario, and enemies. The relationship between the setting and Careem is to show that Careem is similar to Mario when it comes to the property of collecting money. The focus of the text is used by Careem to persuade and transfer others' experience to its customers. For instance, the focus in AdST1 & AdTT1 is on how and what to highlight as a strategy to grab the attention of the readers. Careem wants to deliver their message about the importance of having Careem App on the readers' devices; by focusing on the idea of showing that summer is no longer a problem when people download the App. Another example is AdST6 & AdTT6, where it is to tell people not to be worried when their phone is out of charge, and they can use Careem and be saved. It informs them that they can depend on Careem even if they cannot use the App for some reason (e.g. their phone died). The perspective is made by the writer to persuade the readers to use Careem whenever/wherever they cannot use their phone or they do not have the App. In AdST3 & AdTT3, the focus in this Ad is on the phone to tell the consumer that this phone is not the consumer's number; it is the company's number just like a switchboard system which can connect the consumer with the driver. The activity in this Ad shows the audience that Careem respects their privacy and trust, by hiding their numbers from the driver. Moreover, the perspective made here is the one of the writers, who tries to deliver the

message to the audience by telling the receiver that if you use Careem App, you will expect your number to be hidden from the driver. Also, to include the types of services in its Ads, Careem in AdST8 AdTT8, the focus is to highlight the comfort of the businessman and his employees who work for him when they use Careem. By using the word "يدلل علينا" in AdST10 & AdTT10, the focus of the text is on how Careem is taking care of customers via giving them a free ride. Moreover, the perspective is made by the writer, who assumes that the message will be delivered to reader that Careem is saving their money by providing free rides for them.

Different purposes are reported in Careem Ads. All of them are related to increase its users. For example, the purpose of the text in AdST1 & AdTT1 is to convince people to download the App by (نزل كريم) and (Download Careem); it is not only to tell the readers to download the App, but also convinces them that they will have the same experience as the man. A similar purpose is reported in AdST8 & AdTT8. AdST2 & AdTT2, it is to build trust in Careem, especially for females, by showing that the woman in the centre of the picture is enjoying her time and feeling comfortable. The writer assumes that the purpose of this Ad is not only to attract consumers, but also to make them feel relaxed and save by using their service, just like the woman in the Ad. The purpose of AdST3 & AdTT3 is to inform the audience about a property provided by Careem that people may not know about, which is hiding the number of the consumer. The purpose is to tell individuals about how Careem provides safety and privacy for consumers and that people can trust this App. Another purpose is to advertise the new category that Careem added as in AdST4 & AdTT4, which is the minibus, and to give the audience the details they need about this service. Another service is seen in the purpose of AdST6 & AdTT6. AdST5 & AdTT5 promote the property of ridesharing in Careem App, which is showing that the customer can share his/her ride information with anyone they want. For the intended audience in the selected data, Careem has been reported to be successfully in presenting a kind of harmony between the purpose and the intended audience. For example, the different spatial and temporal settings address different people of different backgrounds and situations. Females are addressed with safety, businessmen with early and accurate time for their employers' arrival. In general, Careem is behind people looking for saving money, safe trips, discounts, etc. Besides, it opens a wide door for

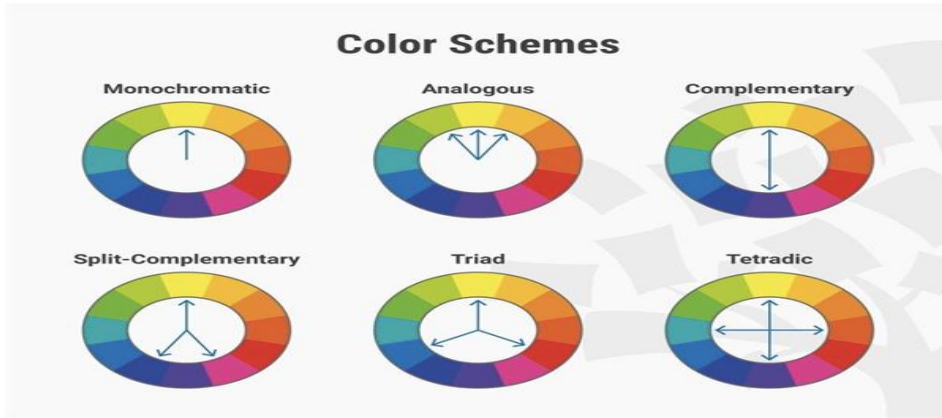
comparing its services by other companies or traditional taxi services; of course, these are done by implementing many semiotic choices, and iconography and salience are the most prominent ones. Similarly, for the relationship between the writer and reader, Careem via Implementing different persuasive strategies, the relation is limited to the writer, who is convincing the readers to use this App; who is making an advantage of the situation in making this Ad, who is using marketing strategies to be able to reach the readers to become consumers, and then who is convincing them to have the experience of using Careem App. Among these strategies are constant repetition of services, successful audience design, and promoting new services and discounts. For example, in AdST2 & AdTT2, the writer takes advantage of the social situation to ideologies in such Ads, so the marketing strategy used is to reach the consumers' needs, especially females, who are the primary goal here. Based on the situation reported in the Ad, females in Iraq and even in other countries (taking into consideration that Careem has an international existence) need a safe ride when they are alone, without any worries or someone bothering them, especially young females, just as shown here. Another example is in AdST7 & AdTT7, Careem puts into consideration the social situation of the readers where customers could face by placing the coins above the phone, to reproduce Careem Pay property of letting customers leave money or change in the App to use it later. Related to these two factors, Careem has one fixed, but dynamic expectation of these Ads. If the audience is convinced, the Ad will have a positive judgement and reaction to have the same experience and expect to feel relaxed and enjoy their time just in AdST1 & AdTT1 and AdST9 & AdTT9 due to the incredible hot summer in Iraq; to feel comfort and safe in AdST2 & AdTT2 and AdST5 & AdTT5 since the family customers see the location of the ride and to share the ride information in the App. Like other service companies, Careem has implemented the background knowledge, of course for better results. For example, the background knowledge in AdST2 & AdTT2 depends on the concerns that parents or families of Iraqis have when their daughters or relatives get around in a taxi alone, but Careem is showing how a ride is safe with them, or of being of higher degrees of privacy, as in AdST3 & AdTT3, or in a switched-off phone as in AdST6 & AdTT6. In AdST4 & AdTT4, for Iraqis, holidays mean going out to public parks or green areas, so Careem exploited this to persuade the audience to

use Careem minibus on this occasion to go out. In AdST8 & AdTT8, The background knowledge depends on the ideologies in people's minds, and some companies face some hard situations, disorganization with payments or costs, so this Ad suggests the right solution for these situations. AdST1 & AdTT1 depends on several ideologies in its background. Here, the writer expects that people know how the weather in summer can be hot, so he benefits from making a link between their background knowledge of the hot summer and the solution that Careem is giving them, which is a comfortable way to transport through that hot weather. The intended message is delivered to Iraqis since the usual high temperature in Iraq reached 52 C in 2020. Therefore, the image of someone sunbathing in summer would show the sarcasm and the point of the Ad. But, foreign readers will not receive the same idea of the Ad, since sunbathing in summer is something normal for them. Related to the background is what is/are important for the reader as in an air-conditioned and a comfortable car to transport them, safe rides, discounts, etc. The last factor is the relationship between the text and the other texts. The writer of AdST1 & AdTT1 presents the idea that Careem is there for consumers in the hot summer; and Careem has linked this Ad with a series of other Ads as in AdST9 & AdTT9. In fact, Careem has a campaign about summer, to take advantage of this period of time, that people suffer in, to persuade the audience. AdST2 & AdTT2, AdST3 & AdTT3, and AdST6 & AdTT6, and many other Ads, present how Careem App is safe to use, and how Careem respects the privacy of users depending on society's needs and concerns. AdST5 & AdTT5 and AdST7 & AdTT7, and many other examples, Careem cares about their customers through their properties or services that make their customers' lives easier.

Careem follows the strategy of combining cool colours and warm colours (see Figure 3) via using white, yellow and green in most on the ST and TT Ads, the colours are (100%) effective in a positive way on the costumers. This strategy gives some colours more importance and makes the usage of other colours as complements. Also, Careem follows the colour scheme (analogous). Analogous colours are the ones located besides one another on the colour wheel (e.g. Careem uses yellow, yellow-green and green). It is common to mix white with Analogous colours (just like what Careem does).

Figure (3): Colour scheme:

<https://www.interactiondesign.org/literature/topics/color-theory>



For Cortese’s (2008) the deconstruction of the non-verbal content (visual content), the following two tables present the main features of AdSTs and their AdTTs. The coloured boxes mean that this element is noticed in the analysis, but the uncoloured boxes mean this element is not found in the data. In Table (1), blue means this element is effective in the Ad, red means ineffective, green means that the effect of this element is positive and yellow means the effect is negative. In Table (2), grey means that there are some changes have been made on the element, unchanged means the same element is used with no changes, blue means this element is effective in the Ad, red means ineffective, green means that the effect of this element is positive and yellow means the effect is negative.

Table (1): ST Visual analysis

Steps of Analysis	visual content												
	Formal analysis						Interpretive analysis		Social psychological factors				
	line of the text location	Size	Font	Colours	Shapes	Symbolic associations	Objectifications	Male and female appearance					
AdST1	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST2	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST3	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST4	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST5	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST6	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST7	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST8	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST9	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-
AdST10	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	effective	+
	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	ineffective	-

Table (2): TT visual analysis

Steps of Analysis	visual content																
	Formal analysis							Interpretive analysis							Social psychological factors		
	line of the text/location	Size	Font	Colours	Shapes	Symbolic associations	Objectifications	Male and female appearance	Symbolic associations	Objectifications	Male and female appearance	Symbolic associations	Objectifications	Male and female appearance			
AdTT1	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT2	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT3	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT4	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT5	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT6	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT7	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT8	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT9	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			
AdTT10	changed	effective	changed	effective	changed	effective	effective	effective	changed	effective	changed	effective	changed	effective			
	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective	ineffective	ineffective	unchanged	ineffective	unchanged	ineffective	unchanged	ineffective			

A general observation of the distribution of colours in these two tables indicate that there are instances of relative similarity and difference between these Ads and their translations. Table (2) reports many instances of differences between ST and TT. For instance, eight out of ten instances of changes line of text location; and these changes are effective in translation. Even four instances of unchanged size of text, but these six changed and four unchanged are all effective, in the sense that translators can benefit from them in his career. Similarly, all ten instances of unchanged font in ST and TT are effective due to the restrictions of Ad size and marketing.

For Baker's (2011) linguistic analysis, Tables (3) and (4) below report the main findings. In Table (3), the coloured boxes mean that this element is noticed in the analysis, but the uncoloured boxes mean this element is not found in the Ad. In this table, blue means this element is effective in the Ad, red means ineffective, green means that the effect of this element is positive and yellow means the effect is negative. In Table (4), the coloured boxes mean that this element is noticed in the analysis, but the uncoloured boxes mean this element is not found in the Ad. In this table, grey means that there are some changes have been made on the element, unchanged means the same element is used with no changes, blue means this element is effective in the Ad, red means ineffective, green means that the effect of this element is positive and yellow means the effect is negative.

Table (3): ST linguistic content

Steps of Analysis	Linguistic Content									
	At word level		Above word level		Grammatical level		Textual level		Pragmatic level	
AdST1	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST2	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST3	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST4	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST5	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST6	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST7	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST8	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST9	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-
AdST10	effective	+	effective	+	effective	+	effective	+	effective	+
	ineffective	-	ineffective	-	ineffective	-	ineffective	-	ineffective	-

Table (4): TT Linguistic Analysis

Steps of Analysis	Linguistic Content														
	At word level			Above word level			Grammatical level			Textual level			Pragmatic level		
AdTT1	Changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT2	Changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT3	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT4	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT5	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT6	changed	effective (died)	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective (take you)	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT7	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT8	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT9	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-
AdTT10	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+	changed	effective	+
	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-	unchanged	ineffective	-

These two tables present a vivid coloured portrait of the linguistic content in the selected data. Table (4) for instance, has reported many instances of similarity of white unchanged levels, especially at the pragmatic one, where both ST and TT are behind persuading customers. At the word level, six instances of changes on the selection of words, five instances of them were effective in the translation selection, while one changed was ineffective as in AdTT8. The other four unchanged instances at the word level, two were effective since the translators has succeeded in his selection, while the other two were ineffective. Another example of the differences between ST and TT is evident at the textual level. Seven instances of changes were reported, six were effective, and one was ineffective. The other three unchanged instances were all effective.

Conclusions

The present study has reported the similarities and differences between ten Arabic Careem Ads and their English translation. The genre-based analysis has shown that Careem has used the possible and available marketing characteristics and multimodal factors in persuading its customers. This is mainly done by focusing on the young people with their own priorities. Females have been addressed with environments of safety, comfort and fun. Males are addressed by saving money, quick and easy travel environments. These come true due to understanding the background knowledge and the real relationship between text and participants, since both can be the core of interpersonal meaning. In terms of multimodal factors, Careem has stated a number of differences in rendering St to TT. These differences have been reported to be of effective importance due to help the translator to render ST into readable understandable TT. Similar conclusions can be stated about these changed and unchanged factors, whether being effective or not, as far as the linguistic content is concerned.

References

1. Bateman, J. A. (2008). *Multimodality and Genre: A Foundation for the Systematic Analysis of Multimodal Documents*. PALGRAVE MACMILLAN, Houndmills, Basingstoke, Hampshire RG21 6XS and 175 Fifth Avenue, New York, N. Y. 10010.
2. Bhatia, V. (1993). *Analysis Genre: Language Use in Professional Setting*. London:
3. Bhatia, V.K. (2004) .*Generic patterns in promotional discourse*. In *Persuasion across genres: A Linguistic Approach*, edited by H. Halmari. pp. 215-225. Philadelphia, PA: John Benjammins.
4. Boese, E, S. (2005). *Stereotyping the web: genre classification of web documents*. M.A. Thesis. Online: <http://citeseerx.ist.psu.edu/viewdoc/download?doi=10.1.1.112.3660&rep=rep1&typ=pdf> (Retrieved 5 June 2013).
5. Chandler, D. (2000). *An introduction to genre theory*. Online.<http://www.aber.ac.uk/media/Documents/intgenre/intgenre1.html> (Retrieved 10 April 2013).
6. Crowston, K. (2010). *Internet genres*.Encyclopedia of Library and Information Sciences 3rd Edition.CRC Press.

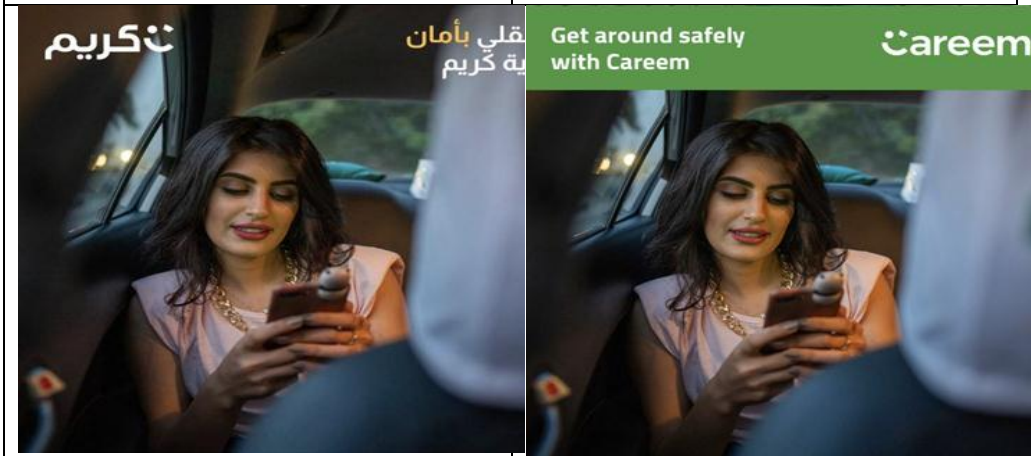
7. Derrida, J, A. Ronell (1980). "The Law of Genre." *Critical Inquiry* Autumn, vol. 7, no. 1, pg.55. Chicago: The University of Chicago Press.
8. Fairclough, N. (2013). *Critical Discourse Analysis: The Critical Study of Language*. London: Routledge.
9. Foz-Gil, C & Gonzalez-Pueyo, I .(2009)..*Helping Spanish smes staff to develop their competence in writing business letters*. *International Journal of English Studies*, VOL 9 (1) 43-63. Murcia, Spain. <http://revistas.um.es/ijes/article/view/90631/87441>
10. Halliday, M.A.K. & Hasan, r. (1989). *Language, context and text: Aspects of language in a social-semiotic perspective*. 2nd. ed.
11. Held, G. (2005), 'Magazine covers { a multimodal pretext-genre', *Folia Linguistica* XXXIX(1-2), 173{196. Tan, S. (2010), 'Modelling engagement in a web-based advertising campaign', *Visual Communi-cation* 9(1), 91{115.
12. Lee, D. (2001). *Genres, registers, text types, domains, and styles: clarifying the concepts and navigating a path through the bncjungle*. *Language Learning & Technology*. Volume 5, Number 3, pp 37-72 Online: http://www.uow.edu.au/~dlee/genre_register.pdf
13. Paltridge, B. (2012): *Discourse Analysis: An Introduction*. London: Continuum.
14. Pfenniger, J. (2008). *Bakhtin Reads the Song of Songs*. Toronto: University of Toronto. URL: <http://home.nwciowa.edu/wacome/Pfenninger2008.pdf> [11/02/2016].
15. Santosa, R. (2003). *Semiotika Sosial: Pandangan Terhadap Bahasa*.
16. Surabaya: Pustaka Eureka dan JP Press.
17. Swales, J. M., (1990). *Genre Analysis - English in Academic and Research Setting*. Cambridge: Cambridge University Press.

Appendix



AdST1

AdTT1



AdST2

AdTT2



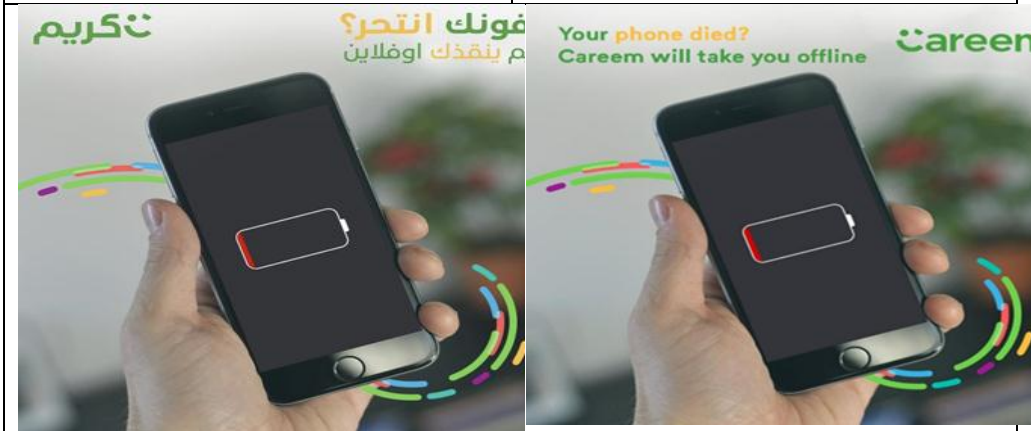
AdST3

AdTT3



AdST4

AdTT4



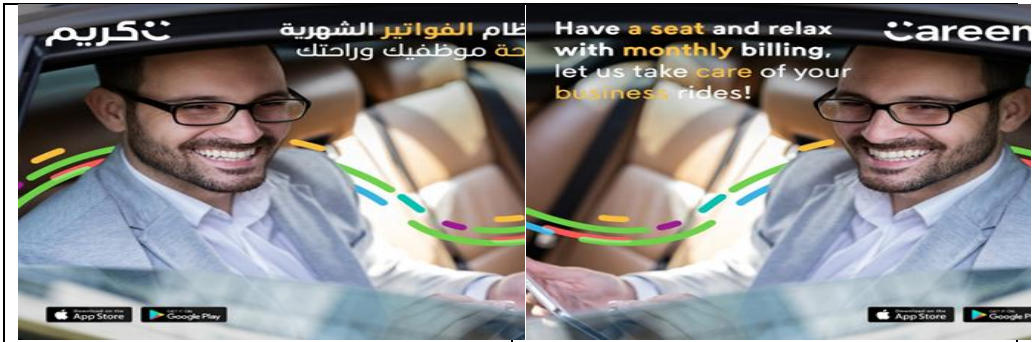
AdST5

AdTT5



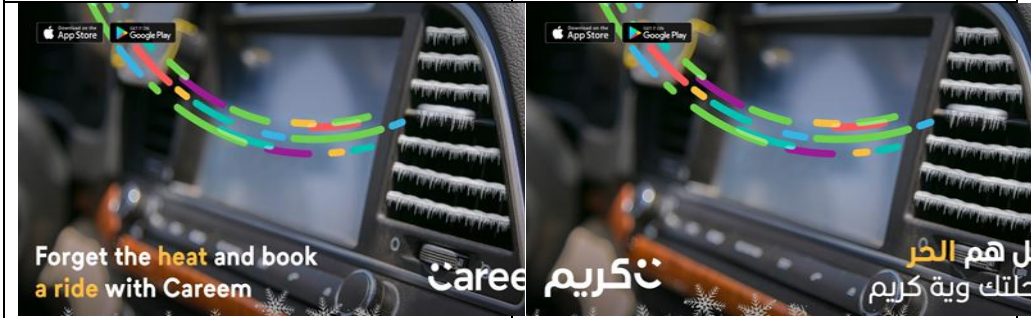
AdST6

AdTT6



AdST7

AdTT7



AdST8

AdTT8



AdST9

AdTT9



AdST10

AdTT10