The Role of Visual Mode in Translating Multimodal Texts: BMW Online Advertisements As A Case Study

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Article Information	Abstract
  Correspondence: Isam Tahir Mohamed Sali essam.kassab@uomosul.edu.iq	This study looks at how the visual mode affects the translation of multimodal English texts into Arabic, using multimodal internet commercials for BMW vehicles as a case study. According to the study's hypotheses, understanding an advertisement's precise meaning depends greatly on its visual appeal. It posits that the verbal component by itself is insufficient to provide a thorough understanding of the advertisement. A visual mode can increase the impact and potency of the advertisements, though occasionally it is culturally specific, which may negatively impact how well the SL text is understood. The data in this study is based on a translation test of a sample of BMW's multimodal online advertisements that use binary modes (verbal &visual). The questionnaire of this study was administered to a sample of MA students at Mosul University's Department of Translation in the academic year 2021 and 2022. After examining the translations submitted by the students, the study discovered that a visual mode can significantly influence the end result of the translation process. This will be evident when examining the subjects' renditions, particularly when the visual mode is absent.

دور النمط المرئي في ترجمة النصوص المتعددة ألانماط : إعلانات "سيارات بي أم دبليو" عبر الإنترنت كدراسة حالة

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المستخلص :

هذه الدراسة هي محاولة لتسليط الضوء على الدور الذي يؤديه النمط المرئي في ترجمة النصوص الإنجليزية متعددة الانماط إلى اللغة العربية، وبشكل خاص ترجمة النصوص المتعددة الانماط الخاصة بالاعلانات سيارات(بي ام دبليو) عبر الإنترنت. تفترض الدراسة أن النمط المرئي يؤدي دوراً حيوياً في فهم المعنى الدقيق للإعلان وأن النص المكتوب وحده لا يكفي لفهم شامل للإعلان. غني عن الذكر أن

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الوضع المرئي يزيد من قوة وتأثير الإعلان على الرغم من أن الوضع المرئي يميل في بعض النصوص المتعددة الانماط إلى أن يكون أكثر تعلقا" بثقافة لغة المصدر مما يؤثر سلبًا على فهم النص. تستند بيانات الدراسة الى اختبار تم اجراؤه على اربعة طلبة من جامعة الموصل يحملون شهادة الماجستير في الترجمة / من قسم الترجمة الترجمة تحديدا",حيث قاموا بترجمة بعض الاعلانات المتعددة الانماط الخاصة بسيارات (بي ام دبليو) وهي اعلانات ثنائية النمط (مكتوبة و مرئية)من اجل جمع بيانات الدراسة. وتخلص الدراسة إلى أن الوضع المرئي له تأثير كبير في نتاج الترجمة وقد توصل الباحث الى هذا الاستنتاج بعد اجراء المقارنة بين الترجمات المقدمة من قبل الطلبة مع وجود النمط المرئي وعدمه

الكلمات المفتاحية: نص متعدد الانماط، النمط المرئي، الترجمة، تعددية ألانماط ، النمط الكلامي

I. The Problem

Translation of multimodal texts can be challenging because some of the multimodal modes differ in meaning from one culture to another due to their cultural specificity, which makes it difficult for inexperienced translators to comprehend the SL text. For instance, visual modes in multimodal texts can denote something implicitly impeded by the author or the designer of SL text and supposed to be inferred by the readership. In this research, we seek to highlight how the lack of visual mode affects the thorough comprehension of the text and how translation recipients cannot, in some cases , infer the original author's intended meaning in the absence of visual mode   .

II.Methodology

The current study has two components: I a theoretical one that gives an overview of the topic, including an introduction, the idea of multimodality, related literature, semiotic modes, and the role of visual mode; and (ii) a practical one that includes five BMW car advertisements with in-depth descriptions for each, followed by the subjects' translation with or without the recourse to visual modes. Each multimodal text is followed by a thorough analysis of the translations that highlights the effects of both the visual mode's existence and absence. Finally, the research draws a conclusion by highlighting the noteworthy outcomes and the factors that contributed to them.

III.The Aims

The purpose of this paper is to provide appropriate answers to the following questions:
1.What exactly is a multimodal text ?

 2.How does the resultant translation change when using a visual mode ?

3.To what degree does the resultant translation change depending on whether the visual mode is present or not?

4.How much does the produced translation of multimodal texts into Arabic take into account the cultural uniqueness of a visual mode?

IV.Introduction

The development of communication technologies has allowed the world to quickly advance to the present, resulting in a number of phenomena that have altered societal norms and modes of interaction. With the aid of these technologies, people can now produce texts and discourses through multimodality, in which a combination of images, sounds, and texts yields countless results and meanings. Therefore, what is required of us as modern people is to improve our capacity to read, comprehend, and analyze these elements as well as to remember that images should not be devalued to a secondary status, but rather that it is appropriate to consider them as bearers of meanings that can be analyzed, interpreted, and understood in a way that is similar to written verbal texts because these modes provide information that is

not verbally described. We live in an information society where it is essential to have a thorough understanding of everything that is in front of us, even though we all understand that not everyone has the requisite abilities or skills. This entails integrating everything related to critical reading and production of multimodal texts into learning, especially on the part of translators, in order to resolve the challenges of translating multimodal texts as appropriately as possible.

V. The Concept of Multimodality

The phenomenon of multimodality refers to the representations with which we mean through verbal and nonverbal language, using various codes such as "the musical, gestural, oral, pictorial, etc.". The codes categorized in different manners to represent meanings that we use to communicate. Multimodality is defined by Kress & Leeuwen (2001: 20) as the use of multiple semiotic modes in the creation of an event or a semiotic product, where the modes are combined, reinforced, and given complimentary or hierarchically designated roles. Multimodality then signifies the interaction between various representative modes, for example, the interplay between images and spoken /written words. According to Adami (2015:2) the concept of multimodality has been introduced and developed in the last two decades and it draws heavily on Halliday's framework. She points out that the term "multimodality" refers to the various tools other than writing and speech used in communication (2015:36). O'Halloran(2011:6) confirms that "communication is inherently multimodal and literacy is not confined to language". Norris(2004:preface) on the other hand, asserts that the interaction between people is seldom through the only use of language. He adds(ibid),there must be a certain type of distance, posture, and gesture while we communicate with others. Graddole (2006:42) states that one of the effects of globalization is the advent of the new media of communication that lead to the change of the economic, social and political frames of societies all over the world. Consequently, the communication process has been developed and it has acquired multimodal dimensions. A multimodal representation then mediates those socio-cultural habits in which such modes are joined in any process of communication (Kress & Van Leeuwen 2001:20). According to Lyons (2016:3)Multimodal studies are based on three main assumptions: Firstly, it is assumed that communication always involves the use of a variety of modes "speech, writing, gestures, images, and others", and the inter-modal relations that take part in the making of meaning. Secondly, meaning is constructed through selection and configuration of different modes in interactions. Finally, the resources that are used by interactants are usually socially shaped over the course of time to generate a common cultural sense in a way in which they can convey meaning. Multimodal expression, thus, is highly context-dependent, with multimodal meanings constructed within definite cultural and social contexts, and depend on the communicative needs of diverse cultures or communities. As a result, multimodal research can get huge advantage from the intercultural communication insights. At the same time, when researching intercultural communication, multimodal methods highlight areas of great importance related to intercultural communication(ibid). To conclude, Kress argues (2010: 5) multimodality represents an exciting research project, although at the same time, it poses significant challenges.

VI.Taxonomy of Multimodal Texts(MMTs) & Semiotic Systems

Anstey and Bull (2010:online) stipulate that each multimedia text must include a minimum of two semiotic systems. In fact, there are two types of multimodal texts: the static and the dynamic texts. The static texts are those texts that include only the verbal and the visual components. On the other hand, dynamic texts include all the three systems or modes(visual, verbal ,and aural modes).Accordingly, a dynamic multimodal text has the following components:

1.the verbal component.

2.the visual component.

3.the aural component.

The verbal component is related to the written and oral language , while the visual component is related to those signs not related to language. Finally, the aural Component is related to those signs that related to the auditory aspects. In comparison to the dynamic (MMT), the static (MMT) lacks for the third component which is the aural one. Accordingly, a static (MMT) only includes the first two components:

1.The verbal component.

2.The visual component.

The aural, verbal, and visual systems or modes, in accordance with semiotics, communicate three meanings in various ways. The three elements are not necessary mutually exclusive. The use of onomatopoeic words, for example, can straddle the boundary between audible and verbal signs. Pictograms, in which the written shape is a component of an image, are another example. According to Peirce(1960:2,247), the nature of the sign that makes up each one of them is the reason for the difference in the meaning conveyed. These three categories of signs are:

1.Symbols:connected with the signified via convention.

2.Icons: connected with the signified via similarity.

3.Indices: direct relation with the signified.

Generally speaking, the aural, verbal, visual signs are assigned different roles in communication and they are used to convey information of a different nature according to the relation they hold with their signified objects. However, the different semiotic modes, i.e.,(visual, aural and verbal)are usually found together in multimodal texts and they all contribute in constructing the message despite the fact that they are dissimilar and different of each other. In fact, the message is as Marsh &White(2003:1),stat "a marriage of its elements, and the interaction among all components is a significant concern to people who want to transfer information successfully".

VII.Advertisements & the Visual Mode

It is very important that every company has advertisements about what that company produces, including those companies that manufacture cars. BMW has many advertisements around the world and these advertisements use multimedia that includes all modes of semiotics in order to increase people's desire to buy their products. The language of advertisem according to Wilmshurs & Mackay(1999:233)is a manipulative one which is loaded with different signs and aiming at catching the mind and the attention of the audience. They assert that the lexical as well as visual and audio components are used in the language of the advertisement to convey certain associations and feelings and to bring thoughts to our minds as well as to describe things in a appellative manner(ibid). visual mode then is one of the component of multimodal texts that is frequently used in advertisements. In fact ,this mode has been viewed differently by different scholars. For instance, Kress&Vanleeuwen (2006:20),viewing it from a variety of aspects confirming that an image has different dimensions(expressive, aesthetic, social, expressive, communicative and political one).For them, images are so polysemic, so open to possible meanings(ibid).On the other hand, Machin&Mayer(2012:9),assert the significance of images as they bear meaning and can say many things cannot be expressed by verbal text. Kress(2010:81),stresses the function of images across cultures, i.e., they are not culture-free but instead they are bound to their cultures. Kress (2012:19) points out that language is only one of several resources for creating meanings. For him all modes potentially have the same ability to add meaning to a complex semiotic entity; in other words, there is no way that is more important than another or that needs to be addressed with higher

priority (Kress, 2012:46). It should therefore be considered that in a speech analysis, language itself fails to account for a full version of the meanings that are negotiated in a text(ibid).

VIII.Data Analysis and Discussion

To achieve the goal of this paper, the researcher chose eight online advertisements of BMW cars, each with a brief comment from the company itself. The comments aim at increasing the marketability and sales of BMW motors products around the world. World-renowned BMW commercials are seen everywhere. As a result, the researcher chose a few multimodal advertisements from this business to serve as the study's data. The selected data consist of only two modes ,i.e., the verbal and visual modes. The purpose of the present paper as we have previously mentioned is to examine the role of the visual mode in providing a better understanding of the SL text's author's intention that cannot be inferred via verbal mode only. Four MA students from translation Dept. in the academic year 2021-2022 were chosen to be the subjects of the study .As for the model, Newmark's(1988) Model of Semantic &Communicative Translation was the researcher's choices in this study due to the variety of procedures provided by this model that are very useful in tackling many issues in discussion. The study's subjects were all very aware about the topic. They were first given the written texts of the advertisements to translate into Arabic in order to test whether the textual mode could convey the full meaning of the advertisement without switching back to the visual mode. In this situation, the visual mode would be merely an auxiliary. If the opposite is true, then the visual mode would be crucial to understanding. A two-phase test can be used to demonstrate these hypotheses. The subjects will just render the advertisement's text at first, then he or she would render it with the aid of the visual mode to see the difference. The researcher will contrast the renderings provided by the subjects and then give more details on the role played by the visual mode, if such a role actually exists as the study hypothesizes. The following texts are the TL texts as attached to each The sample advertisements are Available at:

"https://www.marketing91.com/best-print-ads-of-bmw/"

"https://www.marketingmind.in/5-most-creative-ad-campaigns-by-bmw/"

1."Introduce your heart to your throat".

2."There is only 1 eagle in this jungle".

3."This was BMW's rivalry with Jaguar".

4."The beginning _____The end".

5."Even the stallion bows down in front of BMW".

6." "Envy" Artist unknown".

7. "More power, less consumption".

8. "Brings out the boy in you".

Table (1)

ST NO.1		*"Introduce your heart to your throat"*		
		TL Texts	**Strategy**	**Appropriateness**
		تكلم عن مافي قلبك	Semantic	_

SUBJET NO. 1	Verbal			
	Verbal+ Visual	حان وقت المغامرة	Communicative	+
SUBJET NO. 2	Verbal	لاتخفي شي في صدرك	Semantic	_
	Verbal+ Visual	تجعل القلوب تتعلق بالحناجر	Communicative	+
SUBJET NO.3	Verbal	دع قلبك يتعرف على حنجرتك	Semantic	-
	Verbal+ Visual	استمتع بالسرعة الخيالية لسيارات بي ام دبليو	Communicative	+
SUBJET NO.4	Verbal	تحدث عن مايكتمه قلبك	Semantic	_
	Verbal+ Visual	سيارات بي ام دبليو فائقة السرعة	Communicative	+

Discussion

BMW company of cars has employed a variety of verbal texts in its advertisements to attract the purchasers all around the world. Such verbal texts are chosen very carefully. Each text used in the advertisements tries to pose challenge or raise a feeling a unique sort. The expression used here ,i.e., "introduce your heart to your throat" shows how speedy the BMW is and that there is no car in the world can match its speed. The subjects of the study were first provided with the verbal text in order to see if they can give the right translation of the intended meaning without the help of the visual mode of the advertisement .The renditions of the subjects were unfortunately unsuccessful and inappropriate at the same time because all of them were unable to convey the intended meaning behind the advertisement despite the fact that they tried to depart from the literal meaning of the expression via manipulating the text . At the second phase of the test as the picture added to the texts , the situation was totally different and the translation quality of each subject was much better in conveying the intended meaning behind the advertisement. Subjects 2 and 3 were very near to the meaning intended by the advertisement while subjects 1 and 4 were a little bit more general in giving the exact meaning although they could convey a handsome amount of the intended meaning.

Table (2)

ST NO.2	*" There is only 1 eagle in this jungle "*			
		TL Texts	**Strategy**	**Appropriateness**
SUBJET NO. 1	Verbal	هناك صقر واحد فقط في هذه الغابة	Semantic	_
	Verbal+ Visual	سيارة بي ام دبليو هي السيارة الوحيدة ذات الجودة العالية في عالم السيارات	Communicative	+
SUBJET NO. 2	Verbal	لايوجد سوى صقر واحد في هذه الغابة	Semantic	_
	Verbal+ Visual	سيارة بي ام دبليو لاتفوقها سيارة في العالم	Communicative	+
SUBJET NO.3	Verbal	لايوجد سوى نسر واحد في هذه الاحراش	Semantic	_
	Verbal+ Visual	بي ام دبليو السيارة الاولى عالميا"	Communicative	+
SUBJET NO.4	Verbal	هناك صقر واحد فقط في هذه الغابة	Semantic	_

	Verbal+ Visual	ليس هناك سيارة في العالم تضاهي ال بي ام دبليو	Communicative	+

There is only 1 eagle in this jungle.

Discussion

In this advertisement ,BMW is depicted as an eagle and other brands are depicted as little birds ,while the world of cars is depicted as a jungle .In this kind of analogy the advertiser wants to say that BMW exceeds all other cars in its features that cannot be matched by other brands. In fact, translating such decontextualised expression is very hard without the support of other clues or modes. Here the visual mode plays very important role in identifying the exact meaning of the texts and it can be considered as a situational context that helps to a great extent to solve the any possible vagueness of meaning. All the subjects were unsuccessful in achieving the intended meaning by the of the textual element alone. On the other hand, they were all successful in their second attempt when they did the translation with the presence of the visual mode of the advertisement. All provided communicative renderings that were totally different from those presented without the picture. Accordingly, they shifted from obscurity into clarity and all the provided rendition can be appropriate with little differences from one subject to another due to their word choice and style .

Table (3)

| ST NO.3		*" This was BMW's rivalry with Jaguar "*		
		TL Texts	**Strategy**	**Appropriateness**
SUBJET NO. 1	Verbal	ذلك كان تحدي ال بي ام دبليو مع سيارة جاكوار	Semantic	_
	Verbal+ Visual	سيارة بي ام دبليو هي الاقوى دوما في تحديها لسيارات الجاكوار	Communicative	+
SUBJET NO. 2	Verbal	تلك كانت المنافسة بين ال بي ام والجاكوار	Semantic	_
	Verbal+ Visual	سيارات الجاكوار لايمكنها تحدي سيارات ال بي ام دبليو	Communicative	+
SUBJET NO.3	Verbal	هكذا كان التحدي مابين سيارات ال بي ام دبليو وسيارات الجاكوار	Semantic	_
	Verbal+ Visual	سيارة ال بي ام دبليو تبقى الاولى في منافستها مع سيارات الجاكوار	Communicative	+
SUBJET NO.4	Verbal	هكذا كانت تتنافس ال بي ام دبليو مع الجاكوار	Semantic	_
	Verbal+ Visual	سيارة الجاكوار تذعرها ال بي ام دبليو	Communicative	+

This was BMW's rivalry with Jaguar.

Discussion

You may agree with me or not, but I think different brands of cars have different faces and different facial features exactly like those of human beings. Cars have eyes, noses, and mouths that express the physical features of each. Here in this advertisement, we can notice how the retreating Jaguar is very scared of BMW and how its eyes are full of fear .On the other hand, BMW has a gaze of confidence .It looks daggers at Jaguar showing us that Jaguar is a very weak rival and poses no fear to it. Unfortunately, no one of the selected subjects could provide an appropriate translation just via the textual mode. In fact, it is very difficult to render such decontextualised expression because of the existence of the deictic element "this" that requires a signified object. Consequently ,the subjects failed to tell us what is meant by "this" specially in the absence of the linguistic and situational contexts that can determine the exact meaning of the deictic expression .Giving a translation without exemplifying to what the deictic expression "this" refers can worsen the situation and make it impossible to get the intended meaning behind the advertisement. In fact, the visual mode has a close connection with the deictic expression and it can tell us the exact meaning of it. In nut shell, all the subjects failed to give an appropriate translation when they translated the verbal mode of the advertisement as they all resorted to literal translation while all succeeded to provide appropriate translations as a result of the existence of the visual mood.

Table (4)

ST NO.4	*"The beginning _____The end "*			
		TL Texts	**Strategy**	**Appropriateness**
SUBJET NO. 1	Verbal	البداية_____ألنهاية	Semantic	–
	Verbal+ Visual	سيارات بي ام دبليو عنوان الاصالة	Communicative	+

	Verbal	البداية___ثم ألنهاية	Semantic	_
SUBJET NO. 2	Verbal+ Visual	سيارة بي ام دبليو لها تاريخ عريق	Communicative	+
SUBJET NO.3	Verbal	البداية____ثم تاتي ألنهاية	Semantic	_
	Verbal+ Visual	سيارة ال بي ام دبليو تعرفها كل الاجيال	Communicative	+
SUBJET NO.4	Verbal	البداية____النهاية	Semantic	_
	Verbal+ Visual	سيارة بي ام دبليو سيارة عريقة	Communicative	+
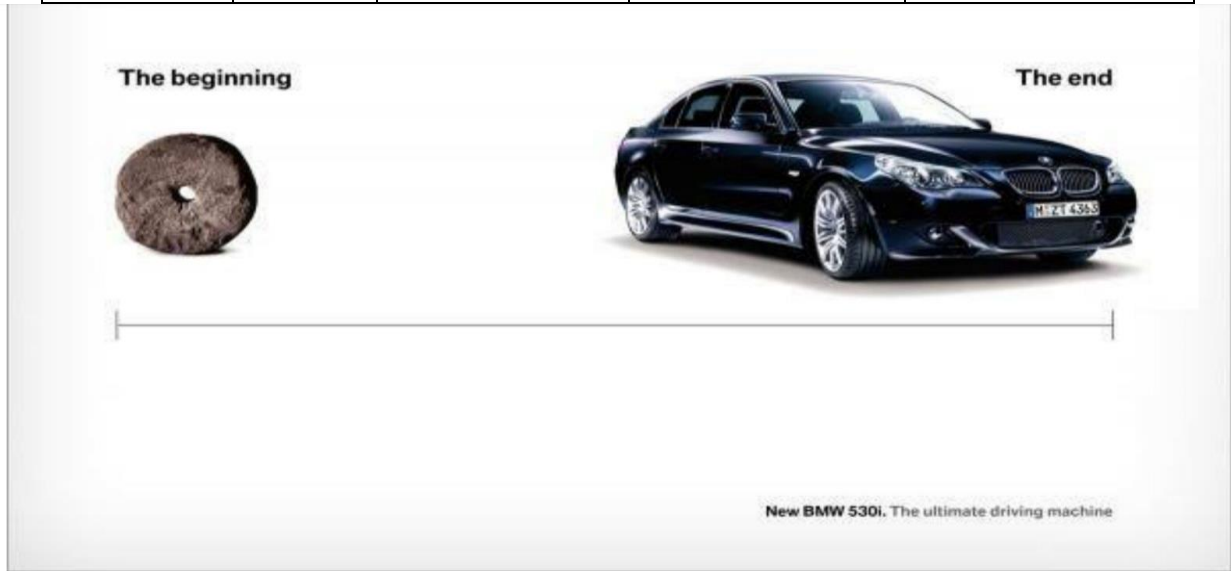
Discussion

In this advertisement, we can see how the company of BMW speaks about its beginning and originality .It is the car of all generations that supposedly has started since the time when the wheels were made of rock up to the present day. The course of its history is shown via the line which is drawn underneath the rock-made wheel and the car in its present day shape. The intended message of the advertisement is that BMW cars are original and masterpieces. In fact, the verbal mode when given to the subjects to render it into Arabic posed a real problem for all as they could not know what is meant by the expression "the beginning----the end". They were in bad need for a context to solve such a problem .The verbal text was wrongly translated by them into Arabic because the put the words into Arabic in their literally sense or dictionary equivalents. On the other hand, the subjects were very successful when they got the visual mode associated with the verbal one. The resultant translation then was totally different and they all could provide appropriate renditions of the verbal mode. See the above table for further information about the renderings provided by the subjects.

Table (5)

ST NO.5		*" Even the stallion bows down in front of BMW "*		
		TL Texts	**Strategy**	**Appropriateness**
SUBJET NO. 1	Verbal	حتى الخيول تنحني امام سيارة بي ام دبيليو	Communicative	+
	Verbal+ Visual	حتى الخيول تنحني امام سيارة بي ام دبيليو	Communicative	+
SUBJET NO. 2	Verbal	سيارة بي ام دبليو تنحني لها الخيول	Communicative	+
	Verbal+ Visual	سيارة بي ام دبليو تنحني لها الخيول	Communicative	+
SUBJET NO.3	Verbal	حتى ذكور الخيل تنحي اجلالا" لسيارة بي ام دبليو	Communicative	+
	Verbal+ Visual	حتى ذكور الخيل تنحي اجلالا" لسيارة بي ام دبليو	Communicative	+
SUBJET NO.4	Verbal	حتى اقوى الخيول لايمكنها مضاهاة ال بي ام دبليو	Communicative	+
	Verbal+ Visual	حتى اقوى الخيول لايمكنها مضاهاة ال بي ام دبليو	Communicative	+

Even the stallion bows down in front of BMW

Discussion

In this advertisement ,the company of BMW cars attempts to say through the combination between the verbal and visual components that BMW cars are among the strongest ,fastest and enduring cars. A BMW car and a stallion have always been among the best transporting medium since a very long time .Here the choice of the stallion by the advertiser is very successful because it is used in all cultures and since olden time as a medium of transportation and almost all cultures have the same idea of male horse power and strength. When a stallion bows down in front of BMW, this is an indication of the supremacy of such a brand. At the first stage when the subjects were asked to give their renditions of the verbal expression "even the stallion bows down in front of BMW", all succeeded to provide appropriate renditions even without the help of the visual mode. This was due to the culture-free expression that was used to show the power and supremacy of BMW .i.e., "stallion" .Accordingly the use of the straightforward or literal translation here is enough to convey the intended meaning. In this advertisement the visual mode is of little effect if compared with the previously mentioned examples.

Table (6)

""Envy" Artist unknown"				
ST NO.6				
SUBJET NO. 1		**TL Texts**	**Strategy**	**Appropriateness**
	Verbal	فنان الحسد غير معروف	Semantic	–
	Verbal+ Visual	فنان الحسد غير معروف	Semantic	–

SUBJET NO. 2	Verbal	الحسد فنان غير معروف	Semantic	–
	Verbal+ Visual	الحسد فنان غير معروف	Semantic	–
SUBJET NO.3	Verbal	الحسد صاحبه فنان غير معروف	Semantic	–
	Verbal+ Visual	سيارة بي ام دبليوعنوان الفخامة	Communicative	+
SUBJET NO.4	Verbal	فنان الحسد المجهول	Semantic	–
	Verbal+ Visual	الكل يحسدونك لانك تمتلك سيارة بي ام دبليو	Communicative	+

"ENVY"
Artist unknown

BMW is the envy of everyone, no doubt some people want to hurt it.

Discussion

This advertisement is used by BMW company to tell its customers that BMW cars are luxurious and in the same time no one can easily gets it scratched . When you possess a BMW car you will raise envy in the people around you so they by one way or another will harm your car .One of the ways that people

show their jealousy of what you possess is through making some scratches on your car usually via using their cars' keys . Usually such people are unknown that is why the advertisement company used the expression "envy is an a art of an unknown artist" .The second reason behind using such advertisement is that to show how well-painted a BMW car is via giving us a very slight scratch on its door. Consequently, the intended message behind the advertisement is that BMW is a strong and luxurious car. In fact, giving literal translation of the verbal text gives no meaning in Arabic culture at all. Subjects no.1 and no.2 were unlucky in their attempt to translate the content of the advertisement with and without the help of the visual mode because they used literal translation . On the other hand, subjects no.3 and no.4 failed to give the exact meaning of the advertisement when they had only the textual mode of it, but they successfully provided appropriate renditions when they had the visual mode accompanied with the verbal one. You can check the above table for further information about the renderings provided by the subjects.

Table (7)

ST NO.7		*More power, less consumption*		
		TL Texts	**Strategy**	**Appropriateness**
SUBJET NO. 1	Verbal	طاقة اكثر مع استهلاك اقل	Communicative	+
	Verbal+ Visual	طاقة اكثر مع استهلاك اقل	Communicative	+
SUBJET NO. 2	Verbal	طاقة اكثر واستهلاك اقل	Communicative	+
	Verbal+ Visual	طاقة اكثر واستهلاك اقل	Communicative	+
SUBJET NO.3	Verbal	قوة اكثر ,استهلاك اقل	Communicative	+
	Verbal+ Visual	قوة اكثر ,استهلاك اقل	Communicative	+
SUBJET NO.4	Verbal	طاقة اكبر واستهلاك قليل	Communicative	+
	Verbal+ Visual	طاقة اكبر واستهلاك قليل	Communicative	+

Discussion

One of the good features of any brand of cars is to be economical in fuel consumption. BMW manufacturers do their best to design cars that both economical and powerful with less consumption. This feature makes any brand of cars very marketable ,in particular, nowadays of energy shortage and monetary hardship. The advertiser expressed the idea in a wonderful manner via putting a very little can of food in front of a black bulldog which is very well-known of the power that it has. The fuel is the little food and the car is depicted as a powerful dog. In fact, the verbal mode in this advertisement can give a full idea about the content of the advertisement even if it is translated literally into TL. Thus, we can say that all the four selected translators succeeded in giving the appropriate meaning of the intended message. We might notice that the visual mood could not affect the final decision made by the translator and the majority of them such to the same rendition provided with the absence of the visual mode.

Table (8)

ST NO.8		*" Brings out the boy in you."*		
		TL Texts	**Strategy**	**Appropriateness**
SUBJET NO. 1	Verbal	تخرج الفتى الذي في داخلك	Semantic	_
	Verbal+ Visual	تجعلك تفعل مايفعله الذكور	Communicative	+

SUBJET NO. 2	Verbal	تجعلك اكثر نضوجا"	Semantic	_
	Verbal+ Visual	سيارة بي ام دبليو سيارة نسائية	Semantic	_
SUBJET NO.3	Verbal	تجعلك اكثر عقلانية	Semantic	_
	Verbal+ Visual	تظهر الجانب الانثوي منك	Semantic	_
SUBJET NO.4	Verbal	تجعلك تتخلى عن الجانب الصبياني في شخصيتك	Semantic	_
	Verbal+ Visual	النساء يعشقن ال بي ام دبليو	Semantic	_

BMW is a manly vehicle and the brand has made it clear from the start.

Discussion

The above advertisement is a Russian version of BMW print advertisement that shows a girl urinating on the trunk of a tree. In this advertisement BMW company tries to say that its products gives the manly power to the drivers of its brand even if the driver be a female. In fact the expression used in this advertisement is a tricky one . The verbal mode here is not enough to understand the message conveyed by the advertiser .At the same time, a literal translation doesn't work here and it would lead to a funny

rendition. The translators have to give a functional equivalence of the advertisement to transfer the intended meaning. All the subjects of the study were unable to provide appropriate renditions when depending on the verbal mode without considering other clues. However, when the text was given with its visual illustration , only subject no. 1 could provide an appropriate translation while the others failed.

IX.Findings

The study has come up with the following findings:

1.Visual mode has a very important role in rendering the intended meaning of the majority of BMW advertisements into Arabic by the selected subjects.

2.There are some cases in which we can depend only on the verbal mode in order to translate BMW advertisements into Arabic without the help of the visual one.

3.The most prevailing translation technique among the selected subjects was the literal one with a handsome percentage of communicative one specially in the presence of the visual mode.

4.The percentage of failure among the selected subjects was very high specially in the absence of the visual mode 75% while the success was 25%.

5.the percentage of the success among the selected subjects was very high in the presence of the visual mode 87.5% while the failure was 12.5%
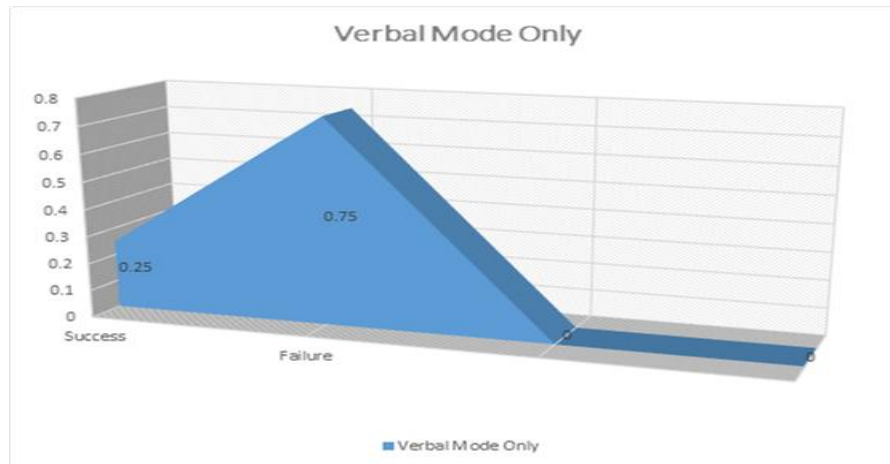
(Barchart no.1. success and failure percentage in the subjects' renditions in the presence of the verbal mode only)
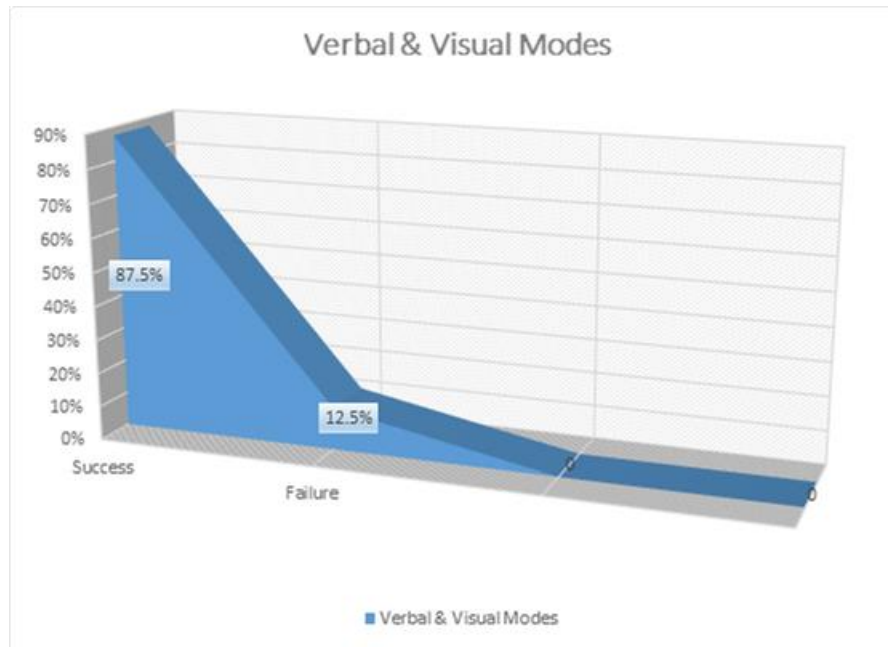
(Barchart no.2. success and failure percentage in subjects' renditions in the presence of the verbal & visual modes)

X.Conclusions

The present study has come up with the following conclusions:

Multimodal analysis offers a wealth of possibilities for the study of intercultural communication. Meanings expressed in different modes are characteristic of communities and cultures that produce them and it is within these social and cultural contexts that multimodal meanings can be analyzed. Communities form the manner in which semiotic modes are frequently perceived . Proper choice of data, collection process and the way of analysis provide an generous chance for researcher working in translation field and cross-cultural communication to investigate the difficulties of translating multimodal texts. Visual mode has an important role in identifying the precise message of the multimodal text. Also ,it is very important to consider the cultural differences between SL and TL in what concerns the signification of the visual mode or element in the MMT that may signify something totally different from that it does in other cultures. Equivalence on the visual level is a matter of prominent importance that should be noticed by any translator as s/he translates between two different or remote cultures. Finally, the study concludes that the visual mode can heavily contribute in changing the decision made by the translators and it is considered as a second context of situation since it can provide a complete setting that enables the translator to do his job in a more appropriate and accurate manner.

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