

Translating Tourism

A Cultural Journey Across Conceptual Spaces

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ADDENDUM

p 11, section 0.2: Comment: The use of the terms "approach", "strategy", "procedure" and "method" in this thesis is consonant with their use within the framework of Descriptive Translation Studies.

p 17, para 2, line 4: "culture rules are" for "culture rules is"

p 17, para 2, line 5: "represent" for "represents"

p 103, para 2, last line: "shopping and attending festivals" for "shopping attending festivals"

p 123, para 2, line 7: "in 'Australia' (consonance)" for "in 'Australia' (assonance)"

p 138, example PT5.2.8: Delete "(emphasis mine)"

p 140, para 1, line 11: "referring to F&B outlets" for "referring to F&B and F&B outlets"

p 140, para 1, line 13: "non-acceptable F&B outlets" for "non-acceptable F&B and F&B outlets"

p 154, para 1, line 3: Delete "of" and read "Despite the translator's decision"

p. 305: Add after para 2:

"This study has focused on finding answers to the six research questions posed at the beginning of the thesis. The first question relating to the main cultural characteristics of English and Malay TPM audiences is addressed in Chapter 4, which focuses on analysing and contrasting the culture of the ST audience and the culture of the TT audience. This chapter serves as the basis for the cross-cultural textual analysis conducted in the remaining chapters of the thesis. The second question relating to the main strategies employed in the English TPM and in original non-translated Malay TPMs to persuade their respective audiences is addressed through the source text analysis and the parallel text analysis carried out in Part II of the thesis. The third question relating to the translation approach adopted by the translator of the Australian corpus and the effect of such an approach on the target audience of the translation is addressed by the target text analysis and the focus group analysis carried out in Part II of the thesis. The fourth question regarding the aspects that must be taken into consideration in producing functionally adequate translations of TPMs, particularly from English into Malay, is addressed by comparing and contrasting the findings derived from the target text, parallel text and focus group analyses carried out in Part II. Part III also addresses this question from the industry point of view. The fifth question relating to the most effective translation methods and strategies that can be used to produce functionally adequate translations of TPMs, particularly from English into Malay, is specifically addressed by the section on Cultural-Conceptual Translation (CCT) included in each of the chapters in Part II of the thesis. The question is also addressed by Chapter 10 which examines the application of the CCT model in the commercial-world of cross-cultural tourism promotion. Part III of the thesis is specifically dedicated to address the last question on how translated TPMs can be used more effectively by tourism marketers at a practical level in the tourism industry."

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List of Abbreviations

BT	Back Translation
CCT	Cultural-Conceptual Translation
DMO	Destination Marketing Organisation
GCC	Gulf Cooperation Council
HCC	High Context Culture
LCC	Low Context Culture
NTO	National Tourism Organisation
PD	Power Distance
PT	Parallel Text
SL	Source Language
ST	Source Text
STO	State Tourism Organisation
TL	Target Language
TPM	Tourism Promotional Material
TT	Target Text
TVC	Television Commercial
UA	Uncertainty Avoidance
VGBO	Victorian Government Business Office

Declaration

This thesis, except with the Graduate Research Committee's Approval, contains no material which has been accepted for the award of any other degree or diploma in any university or other institution. To the best of my knowledge, the thesis contains no material previously published or written by any other person, except where due references is made in the text of the thesis.

Mohamed Zain Sulaiman

20 August 2013

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Abstract

This study aims to suggest ways of improving the effectiveness of translated tourism promotional materials (TPMs). It investigates the root causes behind the failure of translated texts to reach the target audience and the challenges involved in producing effective TPM translations. Research on the translation of TPMs has concentrated mainly on individual case studies and has generally not taken account of the overall context, that is, the entire process of promoting tourism across cultures. This study attempts to fill this gap by focusing on the relationship between the cultural context of tourism promotion in the commercial world and the language of tourism promotion as employed in TPMs. This is accomplished by investigating published Malay translations of Australian TPMs to assess whether the function of the Malay translations is appropriate for its cultural context. The application of the functionalist approach to translation and the investigation into the cultural context of the translated TPMs highlight key cultural inconsistencies. I address this cross-cultural challenge by proposing a translation model - the cultural-conceptual translation model (CCT) - which identifies effective strategies for the translation of TPMs. It is a given that the creation of an effective translated TPM is also contingent on a successful negotiation between the translator and the commissioner who assigns the task to the individual translator. Therefore, the translator-commissioner relationship forms an integral part of this study. In other words, this study combines both theoretical and practical aspects. The theoretical aspect is represented by the CCT model, while the practical aspect is represented by the application of the CCT model in a translation project conducted in a simulated commercial-world setting, with the commissioner-translator interaction being a key feature. The combination of both theory and practice works towards the mapping of possible best practices in TPM translation.

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Introduction

Following the rapid growth of travel worldwide, tourism today is recognised as an important economic and social phenomenon in many parts of the world and a key driver for socio-economic progress. Many economies are investing heavily in the tourism industry. A substantial portion of the investments is spent on promotional campaigns for the purpose of attracting as many potential tourists as possible by reinforcing the image of a given country as a top-of-the-mind desirable holiday destination. The intangibility of tourism products has made language the most powerful driving force in influencing potential tourists and converting them into actual tourists. One of the most common types of tourism marketing tools, in which language represents an instrument of persuasion, is tourism promotional materials (TPM). These materials are created using the 'language of tourism promotion' (Dann, 1996) to create appealing images and emotional excitement in an attempt to persuade readers to become tourists. Not all of these promotional efforts are effective and one reason may be that the effectiveness of this language depends on its proper use within the framework of culture. Language is not created in a vacuum, nor does it exist in one. It is created within a cultural context and makes intense use of the shared cultural-conceptual knowledge of speakers. Therefore, the language of tourism promotion will only be effective if it corresponds successfully to the cultural context of the audience.

The intricate interplay of language and culture within the context of tourism promotion has been rightly acknowledged by Dann (1996, p. 2). He asserts that in order to be able to convince potential tourists to become actual tourists, their needs and motivations, which are deeply rooted in culture, must be addressed:

The language of tourism attempts to persuade, lure, woo and seduce millions of human beings, and in so doing, convert them from potential into actual clients. By addressing them in terms of their culturally predicated needs and motivations it hopes to push them out of the armchair and onto the plane – to turn them into tourists.

(Dann, 1996, p. 2)

Thus, in order to fulfil its main objective of persuasion, the language of tourism promotion must be exploited and manipulated in TPMs to suit the cultural context in which the TPMs are operating. The language of tourism promotion is a means to an end and not an end in itself. The means is 'persuasion' and the end is 'action'.

While the issue of culture is something that is taken for granted in a monolingual, monocultural context, the intricacy of this aspect becomes immediately evident once the monolingual, monocultural boundaries are transcended, that is, when TPMs are translated to persuade a new audience in a different language and cultural context. Driven by different socio-cultural factors, different societies have distinct experiences, needs, preferences and expectations, and therefore conceptualise tourism and the tourist experience differently. This conceptual difference is a key factor influencing the effectiveness of translated TPMs and must therefore be dealt with adequately. The ability to identify conceptual differences is a starting point in producing effective TPM translations. However, this ability does not come easily. It requires one to understand the reality of the covert culture and to accept it on a visceral level, and this, as pointed out by Hall, can only be achieved effectively by living the culture rather than reading or reasoning about it (1976, p. 50). Thus, if we want to produce promotional translations that are effective in different cultural contexts, we need to be well acquainted with the nuances and subtleties of these other contexts. We need to know how these new audiences can be converted to clients through the effective use of language. In other words, the cultural context in which translated TPMs are functioning is an essential factor for the success of their intended purpose. In this sense, language and culture are two fundamental components in translating TPMs effectively.

Beside language and culture, the third component which is equally important, particularly in the commercial-world of translation and tourism promotion, is the 'client factor' (Havumetsä, 2012). The translation 'commissioner' or 'client' is the party who commissions the translation assignment. The commissioners of TPM translations could be the initiators of the TPM themselves, whether from the private sector such as tourism operators or from the public sector such as tourism authorities. The commissioner might also be the advertising agency which is hired by the initiator of the TPM to provide it with the TPM in the source language and target language. Since many advertising agencies do not have bilingual copywriters or in-house translators, they become commissioners when they outsource the translation assignment. The importance of the client factor is evident when we consider that in practice it is the client who commissions the job, and the final say with regards to the purpose of the translation and the methods with which it is to be realised lies with the commissioner. This third factor will also play an important role in determining the final effectiveness of the translated TPM.

Although TPMs have become one of the most translated materials in the world, their translations have frequently been criticised and the fact that they are not given the professional attention now taken for granted in the production of their original has been

acknowledged within the field of Translation Studies. It is frequently claimed that the translations of these promotional materials do not fulfil their main purpose for their target audiences. In this thesis, I will argue that language, culture and the relationship of the commissioner and translator, all play an important part in the effectiveness or otherwise of TPMs. Many translations are faithful to the source text and semantically accurate, but are not pragmatically effective as they fail to recreate the necessary meanings and intended effects for the target audience in a different culture.

This research attempts to address the criticism by exploring the issue at both theoretical and practical levels. At the theoretical level, a translation model, which I have called the ‘cultural-conceptual translation model (CCT)’, was developed. The model adopts a functional approach which looks at translation as ‘an act of communication’, and understands meaning in terms of ‘function in context’. It holds that in order to communicate meaning, language has to function appropriately in its cultural context. The approach defines translation as ‘a purposeful intercultural activity’ and argues that ‘the linguistic form of the target text is determined by the purpose it is meant to fulfil’ (Schaffner, 2009, p. 115). The model was used to examine a published TPM translation and to identify the challenges involved, and propose effective translation strategies. These strategies were then tested on end-users of TPMs. At the practical level, actual translation practices of a TPM commissioner were investigated. A practical translation project was then carried out with the TPM commissioner to validate the model within the context of the commercial world of tourism promotion.

Studying translated TPMs and finding means and ways to enhance their quality are not only crucial for the advancement of the tourism industry but, more importantly, for the promotion of the status of the translation profession. Although this study focuses on the translation of English TPMs into Malay, many of the findings, strategies and methods can benefit other language pairs. The results of the research will also be beneficial for the translation of promotional materials in general, regardless of the subject matter being promoted.

0.1 The Corpus

Three sets of corpora were used in this study. The first, which I shall refer to as the ‘Australian corpus’, was used at a theoretical level for textual analysis purposes. The second, which I shall refer to as the ‘Victorian corpus’, was used at a practical level to carry out a

translation project and test the cultural-conceptual translation model within the context of the commercial world of tourism promotion. The third set used was parallel texts (PT). These were used to explore and contrast culturally-driven conventions and formulate translation strategies.

The Australian Corpus

The Australian corpus represents some of the TPMs produced by Tourism Australia. Tourism Australia is the Australian Federal Government agency responsible of promoting Australia as a tourist destination to the world. In its capacity as the National Tourism Organisation (NTO), Tourism Australia works closely with state government tourism agencies, also known as State Tourism Organisations (STOs) on domestic and international campaigns.¹ The Australian corpus is made up of two subcorpora, namely a source text and its translation or target text. ‘Source text’ (ST) is defined as ‘the text which provides the point of departure for a translation’ (Shuttleworth & Cowie, 1997, pp. 157-158) and is written in a language other than that of the translation. This language is referred to as a ‘source language’ (SL). The term ‘source text’ (ST), as used in this thesis, refers only to texts originally written in the SL, hence excluding texts which are not written originally in the SL but are rather translations of other texts in other languages. This criterion is important to ensure the authenticity of the ST. On the other hand, ‘target text’ (TT) is a term which refers to a text which has been produced by an act of translation and is written in a language other than the SL. This other language is referred to as the ‘target language’ (TL) (Shuttleworth & Cowie, 1997, pp. 163-164). For the purpose of this research, Tourism Australia’s consumer website (australia.com) was selected as the ST while its Malay version (australia.com/my) was selected as the TT.

A tourism promotional website was used partly due to the fact that online TPMs have become the main medium through which info-promotional tourism content is disseminated. Such materials are also easily accessible for research purposes. [Australia.com](http://australia.com) was selected as it was the only website of an NTO of an Anglophone country² which has been translated into Malay and published on the internet at the time of research. While the main reason for choosing the English-Malay language pair is the fact that the researcher is competent in

¹ Australia has six states (New South Wales, Queensland, South Australia, Tasmania, Victoria and Western Australia) and two territories (Australian Capital Territory and Northern Territory). Although referred to as territories, the Australian Capital Territory and the Northern Territory function as states in most aspects.

² In this research, Anglophone countries refer to the countries in which the dominant culture is the Anglo culture. These countries are Australia, Canada, Ireland, New Zealand, United Kingdom, and United States (see also 4.1)

these languages, there are also other significant reasons for the selection. English is considered the major international language of communication and is becoming more clearly the global lingua franca of the modern era (Graddol, 2000, p. 2), hence making it one of the most important language of the tourism industry throughout the world. In terms of translation, Cronin (2003, p. 60) points out that English is becoming a SL rather than a TL. Malay is the language of one of Australia's largest markets in terms of repeat tourists (Tourism Australia, 2010a), and therefore, one of the languages used by Tourism Australia in its promotional efforts. It is also worth noting that, to date, the discussion on TPM translation in Translation Studies has not included the English-Malay language pair. Hence, their inclusion will contribute significantly to the literature.

Tourism Australia's consumer website (www.australia.com) is the primary online platform and the digital centrepiece of the global marketing efforts of Tourism Australia. The main objective of this website is to promote Australia's holiday experiences to the world and inspire people to purchase an Australian holiday. The website features info-promotional content about travelling to Australia and the variety of experiences the destination offers. Since its launch in 2008, australia.com has more than tripled in size. The website currently consists of 360 pages of content and is available in 17 languages (Tourism Australia, 2013) (Figure 0.1).

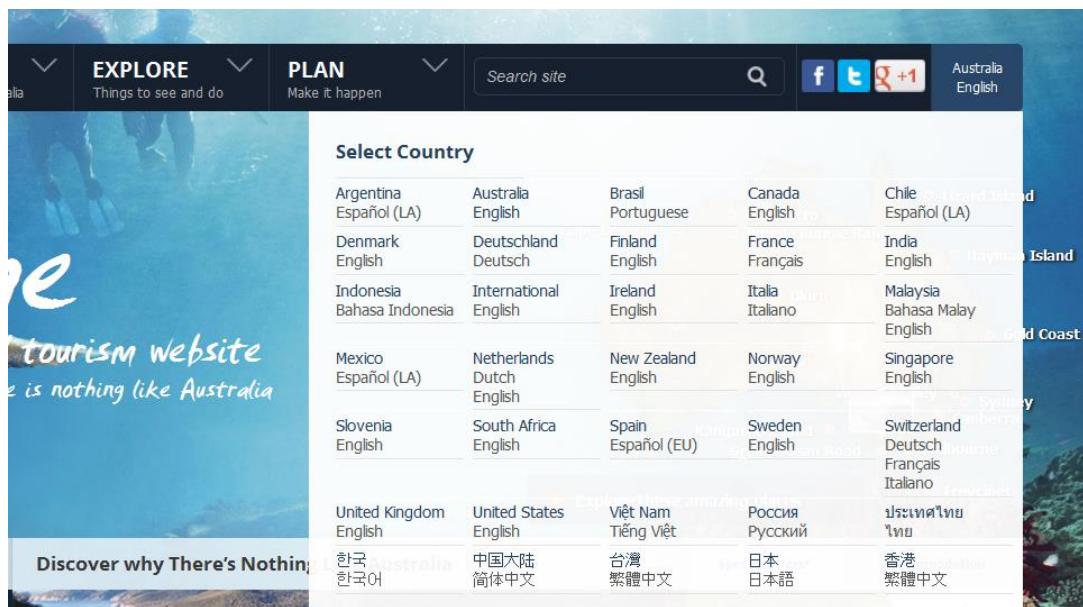


Figure 0.1: The language/country selection buttons at www.australia.com

Site visitation has also increased to 16 million visitors seeking out the site each year (Tourism Australia, 2012b, p. 28). In 2009, australia.com was awarded the prestigious

'People's Voice' Award at the 13th Annual Webby Awards in the tourism category (Tourism Australia, 2009).³

The content of australia.com is regularly refreshed and updated. The design is also refreshed from time to time. Since its launch, the website has undergone a series of facelifts, the last being in early 2012 when the website was fully updated, and re-launched with a new look. Since the research of this study began in 2010, the corpus was obtained prior to the re-launch in 2012. Therefore, the design, images and screenshots referred to in this thesis will be those prior to the re-launch. Nevertheless, most of the text corpus is still available on the website after the re-launch. The main changes carried out on the website were in relation to design, navigation, and additional functionality. For example, new photography has been integrated in the background of the site. Navigation has also been simplified with a 'mega' menu on the homepage allowing users to quickly view what is in each area of the site. A new mini map feature has also been added to the homepage highlighting key Australian experiences. I believe that my findings from the 2010 website are equally applicable to the 2012 website.

The homepage of the website contains a main navigation bar running horizontally across the screen with five clickable categories: About Australia; Things to Do; Destinations; Events; and Plan Your Holiday (Figure 0.2).

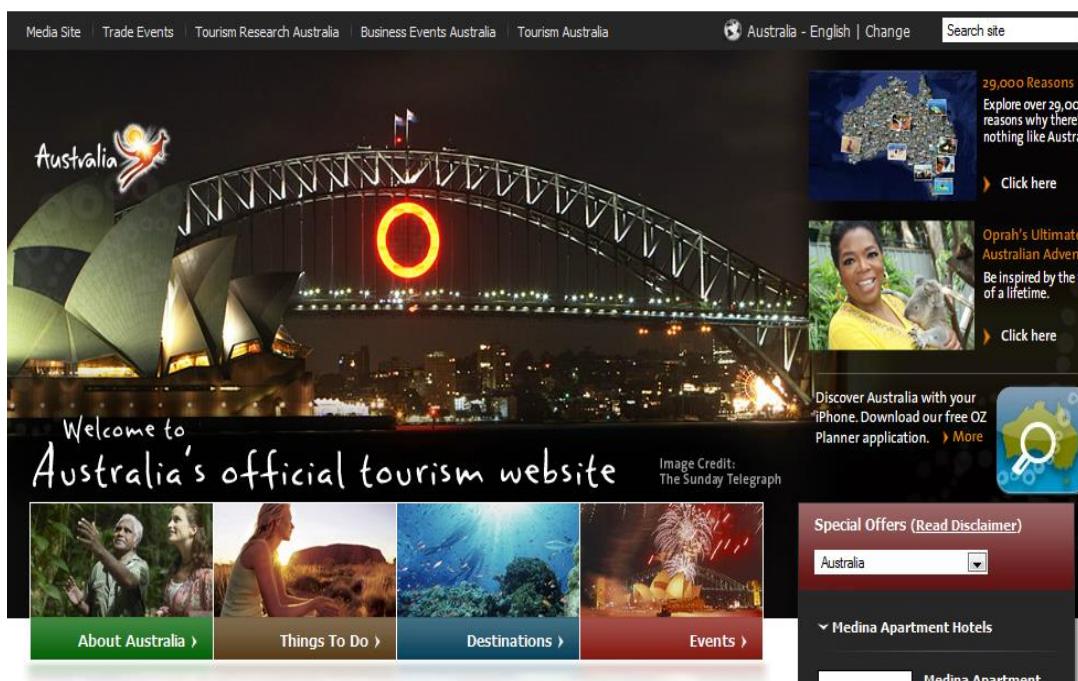


Figure 0.2: The homepage of Tourism Australia's consumer website. Source: www.australia.com

³ The Webby Awards are presented by the International Academy of Digital Arts and Sciences and is considered one of the leading international awards honouring excellence on the Internet.

Each of these categories is linked to several subcategories containing further information. When one of the five main categories is selected, the subcategories appear in a subsidiary menu which changes depending on the selection. Each subsidiary page within the website includes the main navigation bar at the top of the screen followed by a main reading window where content appears (Figure 0.3).



Figure 0.3: A subsidiary webpage within Tourism Australia's consumer website

Source: www.australia.com

One of the most significant categories containing promotional discourse on Australia, and therefore central to this study, is the 'Things to Do' category. This category presents the seven key tourism experiences promoted by Tourism Australia: Aboriginal, Food and Wine, Outback, Coastal, Cities, Nature, and Journeys (Figure 0.4).

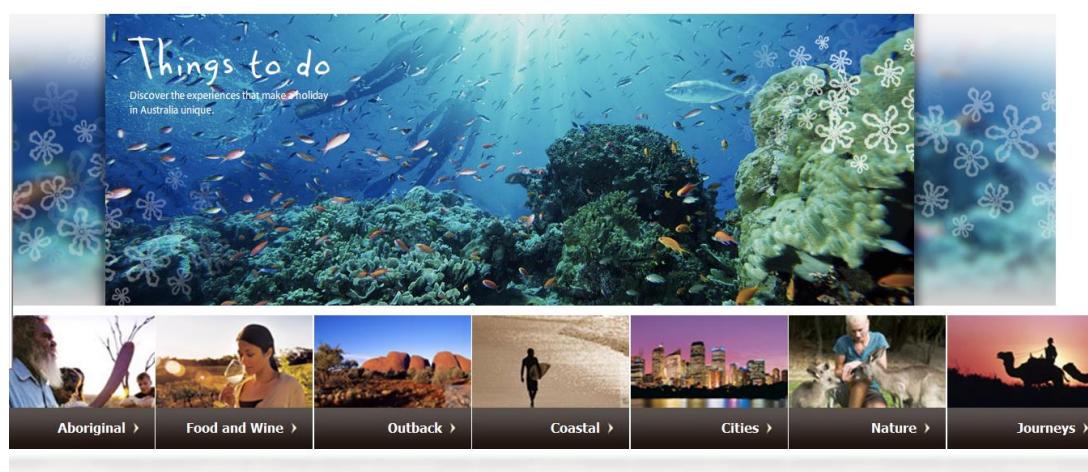


Figure 0.4: The 'Things to Do' category presents the seven key Australian experiences

Source: www.australia.com

The Victorian Corpus

The Victorian corpus consists of a 27-page bilingual e-brochure entitled 'Melbourne, Victoria' (Figure 0.5). The brochure consists of an English text and its Arabic translation.⁴ It was produced by Tourism Victoria and published on its consumer website (www.visitmelbourne.com/Middle-East). Tourism Victoria is the Victorian State Government's tourism authority. It is one of Australia's State Tourism Organisations (STOs) responsible for promoting and supporting the development of tourist destinations within state borders. The main function of Tourism Victoria is to market Victoria as a tourist destination for domestic and international travellers. Like other Australian STOs, Tourism Victoria works in partnership with the local tourism industry to deliver growth. As part of its function, it creates original advertising and promotional materials. Major examples of such materials are its official consumer websites: www.visitvictoria.com and www.visitmelbourne.com. To cater for an international audience of various nationalities and cultural backgrounds, the websites have a number of language and market variants in which translation practices have played a key role in their creation.



Figure 0.5: The front cover of Tourism Victoria's English-Arabic brochure
Source: www.visitmelbourne.com/Middle-East

Tourism Victoria's e-brochure was selected for two main reasons. Firstly, the fact that Tourism Victoria's head office is located in Melbourne – where the research is based –

⁴ This is the first English-Arabic Tourism Guide to Melbourne developed by Tourism Victoria in conjunction with the Victorian Government Business Office in Dubai. The Guide was launched by Victoria's Minister for Tourism and Major Events, Louise Asher, in Dubai on 19 February 2012 (www.tourism.vic.gov.au).

localises the research. Secondly, having seen many translated TPMs of low quality, I was delighted to see a rather good quality Arabic translation and was interested to find out more about the translation and the process that it went through.⁵ The Victorian corpus served as a basis to investigate the translation practices of Tourism Victoria (the commissioner of the Arabic translation). It was also served as the ST for a practical translation exercise aimed at validating the translation strategies derived from the analysis conducted on the Australian corpus.

Parallel Texts

In Translation Studies, the term ‘parallel texts’ (PT) refer to source-language texts and target-language texts of ‘equal informativity which have been produced in a more or less identical communicative situations’ (Neubert, 1985, p. 75).⁶ The relevance of PTs in Translation Studies has been widely recognised (Schaffner, 1998, p. 84). In order to be able to provide general recommendations for the translation of specific text types such as LSP texts (Language for Special Purposes), PTs must be analysed in detail to discover regular, typical text-typological conventions in the target culture (Schaffner, 1998, p. 85). By identifying such conventions, effective translation strategies can be formulated. In this study, the definition of PTs is broader compared to the traditional definition in Translation Studies. PTs in this research include texts which are written for the target culture audience regardless of the language in which they are written. Thus, the PTs were not only sourced from TPMs written in the Malay language (TL) with the Malay culture in mind, but also TPMs written with the Malay culture in mind but in a different language such as English. In some cases also, where it served the purpose of the analysis, PTs of the same field (tourism promotion) but of different mode (e.g., spoken) and/or tenor (e.g., informal) were also used.

Apart from the similarity criterion, two other important criteria for the selection of PTs are authenticity and originality. It is important that the PTs selected are not actually translations of other texts written in other languages but rather authentic original non-translated texts. This is because translated texts, particularly if poorly translated, may not reflect the conventions and culture of the TL. In this research, I tried as much as possible to ensure that the PTs selected were not translations. This is because most advertising and

⁵ I was also able to assess the quality of the Arabic translation, as Arabic is one of the languages into which I professionally translate.

⁶ The use of the term ‘parallel text’ here differs from that in the field of corpus linguistics where the term is often used to refer to a corpus which consists of original, source language-texts in a particular language and their translated versions in another language.

promotional materials in Malay, particularly TPMs, are in fact translations from English texts (Asmah Haji Omar, 1992, pp. 49-50). This does not come as a surprise, as tourism in Malaysia is targeted primarily at international tourists and secondarily at locals. As a result, most TPMs are created first in English for an international audience particularly Anglophone tourists, and subsequently translated into other languages including Malay for local tourists. For example, the consumer websites of Malaysia's national tourism organisation (NTO) (Tourism Malaysia) and Malaysian state tourism organisations (STO) are all created in English and then translated into Malay. Similarly, most tourism promotional websites of the Malaysian private sector are also created in English first then translated into Malay. Initial analysis has also shown that while these English TPMs are created with the culture of the target audience in mind, Malay TPMs are often translated with the English ST rather than the culture of the target audience (Malay) in mind. Taking these constraints into consideration, the consumer websites of Malaysia's NTO and STOs could not be used as PTs. Instead, TPMs from other websites such as those of local city councils and tourist brochures published by the public and private sectors were used. These TPMs were only selected after ensuring that an English version, which could potentially be its ST, did not exist and after ensuring that there were no overt signs that may suggest that they are translations (e.g., awkward textual structures, expressions).

Another important source of PTs used were the promotional articles written by Malay journalists who travelled to Australia under various media hosting programmes aimed at boosting the image of Australia in the Malay market.⁷ These journalists are invited by the Australian NTO and STOs to experience the destination first hand with the expectation that when they go home that they will publish tourism promotional articles in Malay newspapers, magazines and websites. The advantage of this category of PTs is that their relevance is not only at the general level of tourism promotion but also at the specific level of Australian tourism products and experiences. These PTs enabled me to examine how a particular Australian tourism destination or experience is promoted and presented in the ST and how they are promoted and presented from a Malay perspective and for a Malay audience. Two leading Malay tourism magazines namely 'Santa' and 'Libur' were also used as a source for PTs. These monthly magazines are a rich source of Malay tourism promotional articles and advertisements including those promoting Australian holidays. PTs were extracted from their 2011 and 2012 editions.

⁷ This programme is considered one of Tourism Australia's key promotional efforts. Under this programme, journalists from around the world are invited to experience the destination first hand (www.media.australia.com/en-au/mediahosting/default.aspx). The programme's goal to generate positive media image is fulfilled annually by hundreds of tourism promotional articles.

At a cultural level, 'A Muslim Traveller's Guide: Australia' (KasehDia Halal Guides, 2010a) also served as a useful PT. Although this particular TPM is not in the Malay language, it was designed by Malays for Malay tourists (who can speak English, as it is the second language in Malaysia). The guide was published in English to cover a wider audience of similar cultural-religious background (e.g., the Arab world). The guide which is available on the homepage of the Malay version of Tourism Australia's website was published by a Malaysian company (KasehDia Sdn. Bhd.)⁸ with the collaboration of Tourism Australia. The fact that the guide is published with the collaboration of Tourism Australia allowed me to make a parallel comparison between translated TPMs (TTs) and original TPMs (PTs) published by the same people (Tourism Australia), to promote the same destination (Australia) for the same audience (Malays). Although a Malay translation of the Guide (KasehDia Halal Guides, 2010b) was published shortly after the Guide was published, it was not used as a PT since it is a translation, and since the purpose of using the Guide as a PT is to look solely at its culturally designed content rather than its linguistic properties.

0.2 Analytical Framework

Using the corpora outlined above, this study focuses on finding answers to the following questions:

- What are the main cultural characteristics of English and Malay TPM audiences?
- What are the main strategies employed in the English TPM and in original non-translated Malay TPMs to persuade their respective audiences?
- What is the translation approach adopted by the translator of the Australian corpus and what is the effect of such an approach on the target audience of the translation?
- What are the key aspects that must be taken into consideration in producing functionally adequate translations of TPMs, particularly from English into Malay?
- What are the most effective translation methods and strategies that can be used to produce functionally adequate translations of TPMs, particularly from English into Malay?

⁸ The International Halal Food Guide Series by KasehDia Sdn. Bhd. was launched in 2003, and include reviews of Halal restaurants in Kuala Lumpur, Singapore, Australia, Dubai, Canada, New Zealand, and London. It was touted as 'the world's best series of Halal food restaurant guides' by The Asian Wall Street Journal. The Australian issue was awarded the 'Best Guides in the World' winner at the prestigious Gourmand World. What is interesting is that the creator of these series was inspired to come up with such series while she was in Australia in 2001 as a tourist. During her visit, she found it difficult to find halal restaurants and discovered that there was no literature nor guide available on halal restaurants in Australia (Rosniza Mohd Taha, 2011).

- How can translated TPMs be used more effectively by tourism marketers at a practical level in the tourism industry?

To find answers to these questions, the cultural-conceptual translation model (CCT) was developed. Given the multidisciplinary nature of translation in general and the topic of this research in particular, this model adopts an interdisciplinary mode of inquiry which brings insights from various fields of knowledge, namely: Tourism Studies, Cultural Studies, Advertising, and Translation Studies. This wide-ranging approach is useful for analysing both the textual factors as well as the context or extra-textual factors in which TPMs operate. My main method has therefore been to carry out four key tasks: extra-textual analysis, textual analysis, focus group/interview, and my own translation project of a TPM. These four main components form the main ‘spine’ of this research. The extra-textual analysis, textual analysis and focus group discussions were carried out to fulfil the requirements of the CCT model, while the interview and practical translation were carried out to examine the application of the CCT model.

The extra-textual analysis provides contextual insights which are not only crucial for setting up the theoretical framework of the research but are also essential background knowledge for translating TPMs. The analysis was carried out mainly through library research. This extra-textual analysis served as a platform for conducting a discourse/textual analysis of translated TPMs and parallel texts. The focus group/interview component was carried out to test assumptions, theoretical findings, and to obtain first hand information directly from its sources. The focus group method was conducted with end-users of Malay TPMs, while the interview was conducted with TPM commissioners. The practical translation is carried out to show how theoretical considerations can be applied and realised in the commercial world of translation and tourism promotion. In the following pages I will discuss in detail the CCT model followed by the four main components of the research.

Cultural-Conceptual Translation Model

The cultural-conceptual translation model (CCT) developed for this research is based on the functional prospective view of translation (Schaffner, 1998, p. 86) which, in turn, is related to a top-down process of practical translation (Nord, 1997, pp. 67-68). This view stresses that having a macro, global vision of the text at hand is of paramount importance. Such an approach is consistent with the holistic Gestalt principle, which holds that the whole ‘is more than the mere sum of its parts, and an analysis of the parts cannot provide an understanding

of the whole' (Snell-Hornby, 1995, p. 28).⁹ The top-down process of this model starts at the macro-pragmatic level by determining the intended function/purpose of the translation (general extra-textual analysis), the socio-cultural background of the audience particularly their cultural conceptualisation (specific extra-textual analysis), and the culturally-driven text-typological conventions (parallel text analysis). Such a prospective view of translation 'puts the TT in the centre and makes it clear that the ST is but one of the factors influencing the make-up of the TT' (Schaffner, 1998, p. 86) as illustrated in Figure 0.6. This view of translation is the opposite of a retrospective orientation of translation which is related to a bottom-up process of translation, that is, beginning from the linguistic elements of the ST.

Although this model is founded on the functional approach to translation, it is distinct from other functional models in the sense that it emphasises the notion that language is grounded in culture and that language is a tool for communicating cultural conceptualisation. In other words, the very existence of language is dependent on the shared cultural-conceptual knowledge of speakers. Meanings have to be shared meanings.

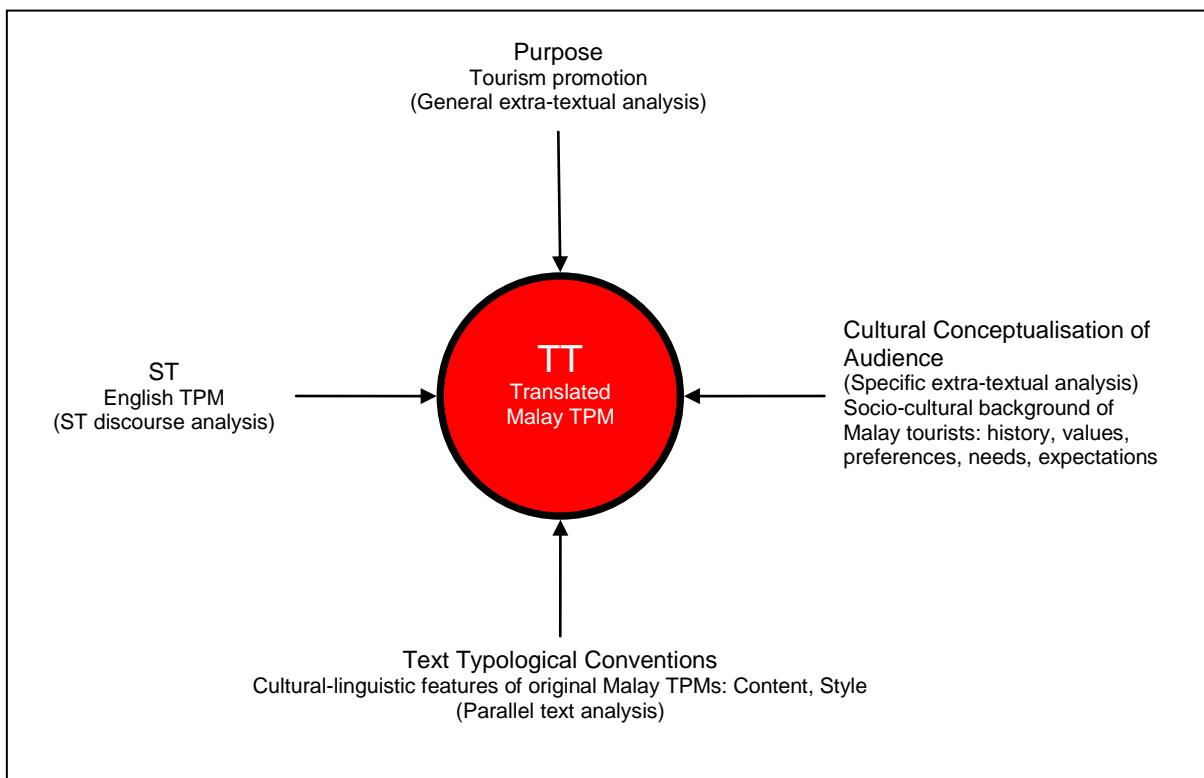


Figure 0.6: The CCT model: a functional prospective view of translation

'Culture' is a complex concept which has witnessed extensive debate and different schools of thought taking pains to define it. Despite a century of efforts to define the concept

⁹ See 3.3 for a full discussion on the functional prospective approach to translation.

of culture adequately, there is no consensus among anthropologists regarding its nature (Apte, 1994, p. 2001). Cultural theorist Raymond Williams has described culture as one of the most complex words in the English language (1976, p. 87). Avruch (2004, pp. 6-7) claims that much of the difficulty of understanding and defining culture stems from the different usages of the term. In the 1950s, anthropologists Kroeber and Kluckhohn (1952) compiled a list of over 160 different definitions for the term 'culture', thus proving how diverse its meaning can be. Nevertheless, one of the oldest definitions of culture which has become foundational for anthropology is the definition proposed by Tylor in his book, *Primitive Culture*, published in 1871. He wrote: 'Culture [...] is that complex whole which includes knowledge, belief, art, morals, custom, and any other capabilities and habits acquired by man as a member of society' (Tylor, 1871, p. 1). The definition emphasises that culture is a 'complex whole' encompassing a wide range of inter-related human phenomena that are not attributed to biological inheritance, but are rather 'acquired' through social learning. Culture is learned from other members of the society we belong to. By growing up in a particular society, we are exposed to a specific cultural system. Cultural learning involves a process of conscious and unconscious learning and interaction with other members of the society. Culture is sometimes taught explicitly and sometimes transmitted through observation. Culture is also often absorbed unconsciously in the course of daily practical living. Culture is, therefore, learned and shared.

The range of human phenomena termed 'culture' can also be divided broadly into two categories: material culture and ideal culture. Material culture includes all the physical objects that the society creates and gives meaning to such as houses, tools, clothing, paintings and texts. Alternatively, ideal culture includes the intangibles such as ideas, knowledge, values, beliefs, worldviews, as well as patterns of behaviour, customs and rituals. Both material culture and ideal culture are interrelated and interdependent. Material culture objects are also ideal in certain respects. For example, a tool is created based on, and reflecting cultural knowledge and experience. Similarly, a text conveys ideas and reflects values. This brings us to another important aspect of culture: culture is symbolic. A symbol is something that stands for something else. A fundamental aspect of culture is its capacity to symbolise, that is, to create and use symbols. As White asserts, 'culture is dependent upon symbolling [sic]' (L. White, 1959/2007, p. 6). This is because culture in essence is meaning as shared in society (Bohm & Peat, 2000, p. 245). Culture gives meanings to things and where there is meaning there must be something concrete or mental that represents that meaning: symbols. As concluded by Pouwer in his Inaugural Address titled *Translation at sight: The Job of a Social Anthropology*, social life is 'a world of symbolic connections' (Pouwer, 1968, p. 6 citing Mauss, 1950). There need be no obvious, natural or necessary

connection between the symbol and what it symbolises. The four-legged creature that meows is no more naturally a 'cat' than it is a 'qittah', 'kucing' or 'gatto' the words for 'cat' in Arabic, Malay and Italian respectively. Of all types of symbols, language is perhaps the most important example of the symbolic nature of culture. Language is used by societies to encode their experiences of the world and of one another. Cilliers highlights this point stating that:

Where there is meaning, there is already language. We cannot separate language from the world it describes.

(Cilliers, 1998, p. 43)

In other words, language represents culture and culture is manifested through language. The symbolic nature of culture reiterates what I have stressed at the outset, that language cannot be separated from its cultural context. Cultural symbols can also be non-linguistic. Owning a car in American culture, for example, represent a symbol of mobility, but in some third world societies it represents a symbol of wealth and social status.

Another important aspect of culture, which is the main concern of this research, is its visible-hidden dimension. This aspect of culture is elucidated by the anthropological 'iceberg theory' popularised through the works of anthropologist Edward T. Hall, particularly *The Silent Language* (E. Hall, 1959, p. 85). The theory suggests that there are visible and invisible levels of culture (Figure 0.7). The visible level is, as the cliché has it, 'just the tip of the iceberg'. The more important level of culture is the invisible level which lies below the surface of the cultural iceberg. The iceberg theory was extended by Hall through his 'Triad of Culture' model. The model comprises three tiers: technical culture, formal culture and informal (or out-of-awareness) culture (E. Hall, 1959, pp. 83-118). Technical culture is the top level of surface culture, the tip of the iceberg. This level is visible and represents obvious aspects of culture that we can take in with our five senses, such as music, painting, language, food, clothing, architecture and observable behaviour. Differences between societies at this level can be perceived clearly without further information: when someone speaks a foreign language, one will know that it is a different language (although he or she might not able to understand it). Experiencing the surface level of a new culture is seldom threatening. In fact, it is often pleasurable. The tourism industry is built on this fact. As we will see in the coming chapters, one of the key motivations of tourism is the 'strangerhood' perspective: the desire to experience a new culture and to search for both novel and strange experiences.

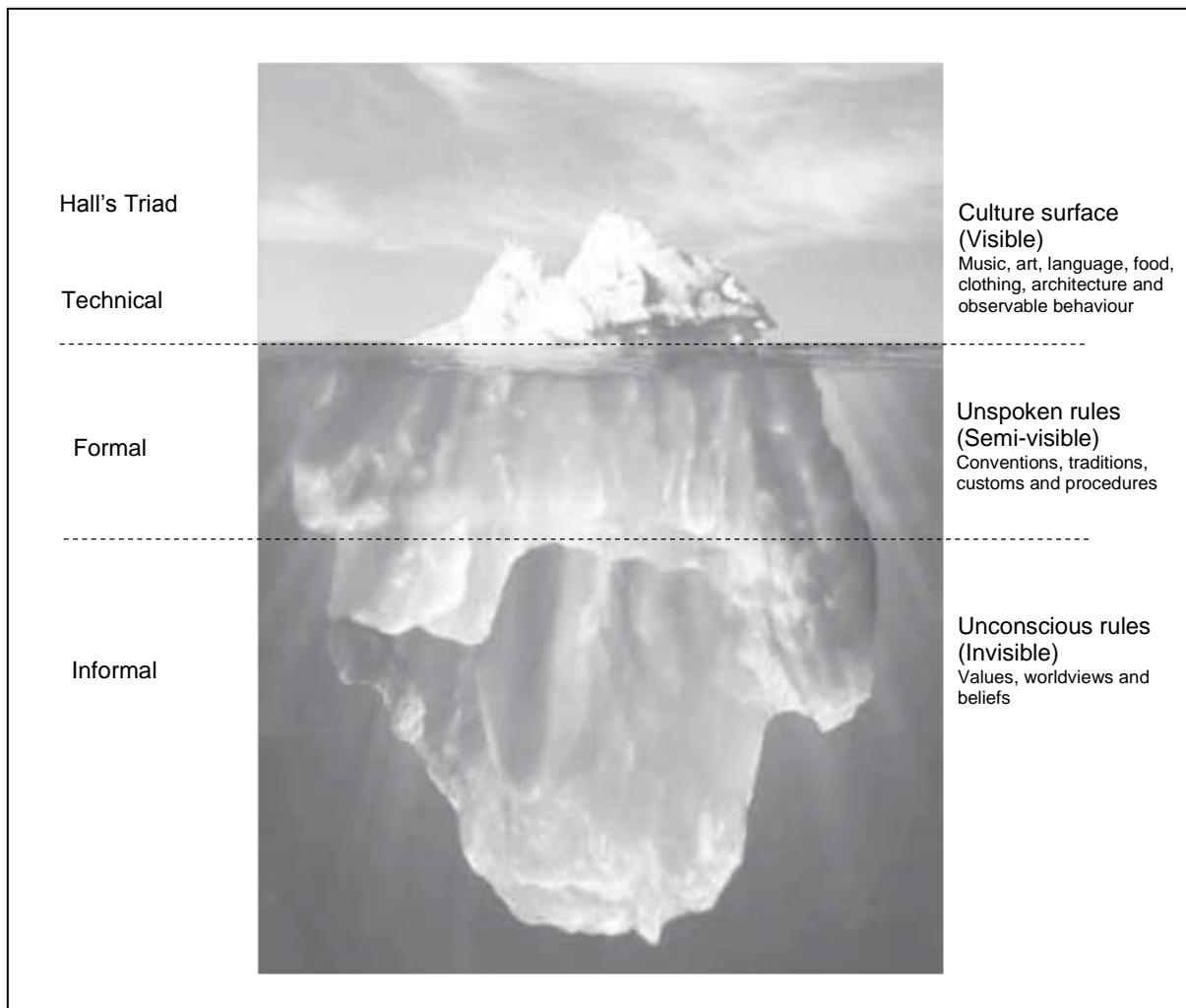


Figure 0.7: The Iceberg Model. Adapted from Macfarlane and Robinson (2004, p. 43).

Formal culture comprises the less obvious aspects of culture. It is semi-visible and lies a level beneath the surface. Culture at this level is not objective but rather an accepted way of doing things and can be taught. This level comprises the ‘unspoken rules’ such as conventions, traditions, customs and procedures. In linguistics, this level is termed ‘genre’. People usually do not perceive this cultural level consciously, but when conventions surrounding the routines of life are flouted, the presence of such a cultural level becomes obvious since the reactions are rather emotional. In other words, we cannot see the rules with our senses. We only discover them either when we step over the line and break someone’s rules or when someone else steps over our line and breaks our rules. Macfarlane and Robinson (2004, p. 44) provide a good example of this, saying that there was once a Nigerian exchange student at the University of Chicago who wanted to buy a \$10 lamp and tried to convince the sales clerk that he should pay \$7 for it. Upon hearing this, his American colleague turned to him and said ‘I don’t think it is going to work here’. The clerk had no idea what was going on and was not very happy with the disruption into which she was being

drawn. Realising that his bargaining behaviour which might have worked at home was not going to work in Walgreen, the Nigerian student apologised and paid the full amount. In the incident above, not only was there some disappointment associated with the breaking of unspoken rules (people don't bargain for small price tag items in the US), but because they are unspoken, only someone who is familiar with the culture can explain what the unspoken rule is. This is what makes this level semi-visible.

The informal level is invisible and lies deep below the surface of awareness. This level represents the unconscious rules which are usually neither explicitly taught nor learned, rather they are unconsciously acquired, hence the term 'out-of-awareness' used to describe them. Informal culture rules are not immediately accessible to the brain for meta-cognitive comment and represent unquestioned core values, worldviews and beliefs such as individualism vs. collectivism; high and low power distance; and high and low context. This level of culture represents the most powerful elements of culture which lie beneath the surface of everyday interaction. It is the primary motivation behind the formal and technical levels of culture. Cultural differences at this level are often the cause of cross-cultural misunderstanding, miscommunication and misinterpretation. Although observable cultural differences may also cause misunderstandings they are easier to detect and deal with. On the other hand, Cultural differences at a deeper level are harder to detect and often go unnoticed. It must also be pointed out that even surface similarities can mask significant differences at deeper levels of culture. Barna asserts that 'assumption of similarity' is a major obstacle to intercultural communication (1994, p. 337). In this thesis I mainly use the term 'culture' to refer to the levels below the surface of the cultural iceberg particularly the deeper levels of values, beliefs and worldviews. I also use the term 'culture' to refer to the communities themselves whose members share a common culture in terms of values, beliefs and worldviews.

A key manifestation of the deeper levels of culture is the notion of 'cultural conceptualisation'. This notion refers to the culturally-generated ways of conceptualising experience (Sharifian, 2003, 2011). How people conceptualise their experiences is deeply rooted in the culture in which they live and the culture group to which they belong. People from different cultures have different conceptualisations of their experiences. Such differences in conceptualising experiences are widely related to people's values, worldview and beliefs. For example, Anglo-Australians might conceptualise the dog as 'man's best friend', while in the Malay culture the dog is generally conceptualised as despicable, weak and evil (Imran Ho-Abdullah, 2011, p. 138). In the context of this research, 'tourism' is also conceptualised differently across languages and cultures. Tourism has different meanings to

different people and these meanings are embedded in their cultural conceptualisation. Thus, at a very macro level, this model proposes that tourism is best promoted to different cultures based on their cultural conceptualisation of being tourists. In other words, this model advocates the idea that translating TPMs across cultures requires the translator to understand how different cultures have different cultural values and how these values influence their worldviews and therefore their conceptualisation of tourism and tourism-related themes. The differing conceptualisations of tourism and tourism-related themes across cultures have significant implications on cross-cultural tourism promotion and therefore the translation of TPMs. This is the basis of my cultural-conceptual translation model (CCT). This model advocates that managing cultural conceptualisations across cultures and languages is a key strategy for producing functionally adequate translations, particularly in the field of advertising and promotional translation. In this relation, awareness of cross-cultural conceptualisation becomes an indispensable tool for translators which would reduce intercultural miscommunication.

Extra-Textual Analysis

In order to adopt a top-down approach, moving from the macro-level to the micro-level, the actual textual analysis is preceded by an examination of the factors of the communicative situation involved (Nord, 1997, pp. 62, 67-68). The communicative situation is the ‘real situation’ in which the text functions as a means of communication. ‘Extra-textual or ‘external’ factors (Nord, 1991, pp. 35-129) can be divided into two main categories: those general to the translation of TPMs regardless of the language pair involved, and those which are specific to the translation of TPMs from English into Malay. The general extra-textual factors relate to the subject matter of the text being translated, that is, tourism; and the type of text in question: tourism promotional materials. Specific extra-textual factors relate to the ST audience, namely Anglophone readers, and the TT audience, namely Malay readers, as is discussed in chapter 4. The audiences were analysed within a socio-cultural framework with an emphasis on cultural values and orientations. The analysis referred to relevant cultural dimensions particularly religious beliefs, individualism vs. collectivism, power distance, uncertainty avoidance, indulgence vs. restraint (Hofstede, Hofstede, & Minkov, 2010), high vs. low context communication (E. Hall, 1976, 1984), orality vs. literacy (Ong, 2002). The audiences were also analysed from the perspective of tourism, e.g., motivating factors, preferences, needs, etc. Despite the fact that the ST audience and the TT audience might belong to a common segment of readers (i.e. potential/actual tourists) across cultural and linguistic borders, they are very different from one another in at least one respect: each of

them is ‘a member of another cultural and linguistic community’ (Nord, 1991, p. 52). Consequently, the specific extra-textual analysis included a comparative analysis of the ST audience and the TT audience which identified the differences that exist between them in terms of their socio-cultural background (Nord, 1991, pp. 53-54; 1997, pp. 62-63). These differences were instrumental in describing the methods and strategies adopted by the translator and in suggesting alternative methods and strategies in the event that the translator’s methods and strategies were deemed to be functionally inadequate.

Textual Analysis

Three types of textual analysis were carried out: source text (ST) analysis, followed by target text (TT) analysis, and parallel text (PT) analysis. These analyses involved four main categories of tourism discourse identified as significant to this study: urban tourism discourse, nature tourism discourse, adventure tourism discourse, and the style of tourism discourse. The urban and nature tourism discourses focus on the space in which tourism takes place. Adventure tourism discourse focuses on the performance of the tourist at the destination, while the style of tourism discourse focuses on how tourism promotional content is communicated to the audience.

A profound translation-oriented ST analysis (Nord, 1991) was carried out on the Australian corpus to identify features that are relevant to the translation process. This type of analysis is also termed ‘discourse analysis for translation’ (Trosborg, 2002) and ‘pre-translational text analysis’ (Erdmann, Horton, Lauer, & Steiner, 1994). An important aspect of such an analysis is that it must be understood as a translation-oriented analysis and not as a text analysis in its own right. Unlike traditional ‘linguistic’ discourse analysis, a top-down approach focuses more on the socio-cultural aspects reflected in the language used than on the linguistic aspects of the language itself. Thus, the textual analysis is based on the extra-textual analysis previously carried out. The textual factors relating to the ST were analysed beginning from the macro cultural pragmatic level to the micro-linguistic level. I investigated how tourist destinations and attractions were represented and how culturally-designed themes and perspectives were used to lure the English reader. Themes and perspectives which were deemed to be pragmatically, cross-culturally and interlingually challenging, based on the extra-textual analysis as well as my ‘insider’ status as a member of the target culture (Malay) community, were identified and analysed. They were analysed mainly in terms of function, that is, how and why they were used to meet cultural needs. The ways and reasons these themes and perspectives were used were analysed by linking them to relevant cultural,

historical and sociological perspectives. Although the main focus of the analysis is the macro pragmatic cultural aspect of the text, the micro-level linguistic aspects, particularly those which are employed to fulfil the persuasive function of the text, were also examined. Furthermore, due to the crucial role of visual elements in the corpus, the analysis also examined the visual-verbal relation as and when necessary.

The TT analysis started by examining the TT of the Australian corpus in terms of its functionality in the target-cultural situation. The TT was examined to see whether it was coherent with the cultural situation in which it was functioning and whether it was suitable to perform its intended function. In this regard, the way the culturally-designed themes and perspectives of the ST were translated into Malay was examined. This assessment was based on my analysis of the extra-textual factors as well as my ‘insider’ status. After assessing and describing the TT (the product of the translation process), I contrasted it with the ST, thereby reconstructing the translation process. This allowed me to identify the translation strategies and methods employed by the translator. I then compared these strategies and methods with the frame of reference provided by the functional approach to translation. Findings derived from the TT analysis are discussed in this thesis by presenting key examples from the corpus (www.australia.com). Each of the examples comprises the ST, TT and a back-translation (BT) of the TT in English. The BT is a literal translation of the TT in English. The purpose of this literal BT is simply to illustrate how the ST was translated into the target language (TL). All three components of each example (ST, TT, BT) are presented parallel to each other to facilitate referencing and to make their contrasts visible. This will help show how the same message is expressed in two different languages for two different cultures.

The third type of textual analysis carried out is parallel text (PT) analysis. The main purpose of the PT analysis in this study is to provide a perspective on the Australian corpus. The PT analysis shows how TPMs are written originally in Malay to persuade Malay readers and how these Malay TPMs correspond to or differ from their English counterparts. More precisely, the PTs demonstrate how different aspects of tourism are conceptualised in the Malay culture and how the Malay conceptualisation of the different aspects of tourism is exploited by Malay TPMs to persuade their audience.

Relevant PTs were identified based on the particular linguistic-cultural feature being analysed. For example, when analysing how a particular tourism theme (e.g., the adventure theme) was used in the ST to entice Anglophone readers and subsequently translated into Malay, corresponding TPMs employing the same theme for Malay readers were also

examined. The genre conventions and textual practices with regard to that theme were identified. However, given the fact that this research is culture-driven, PTs were not used merely to identify and compare the genre conventions and textual practices of TPMs in English and Malay but more importantly to examine the role of such conventions and practices in meeting the cultural motivations, needs, preferences and expectations of the target audience. Put differently, the micro linguistic level of the TPMs were analysed in order to link it to its macro-cultural level. PTs were also used to investigate how a particular tourism destination, attraction or experience is represented and promoted for a Malay culture.

Like the findings derived from the extra-textual analyses, those derived from the culturally-driven PT analysis also served as an important basis for the formulation of effective translation strategies. These translation strategies were practically applied as and when I came to a conclusion that the method employed by the translator does not seem to be functionally adequate. In such a case I proceeded to demonstrate an alternative translation which is based on the CCT model.

Focus Groups

Having analysed the TT based on the extra-textual factors, PTs and my ‘insider’ status, I realised that it would further validate the research if I could test my findings on a sample of end-users (the audience) of Malay TPMs by using the focus group method.¹⁰ This method is considered ‘the primary qualitative method in marketing research’ (Given, 2008, p. 352) and is used to elicit consumers’ perceptions, opinion, beliefs, experiences, attitudes and feelings towards a product, service, concept, idea, or packaging. It is also used in advertising research - a specialised form of marketing research - to improve the efficacy of advertising. In advertising research, focus group interviews are most often conducted to pre-test the ad prior to its launching. The pre-testing, also known as copy testing, will predict how effectively an ad will perform based on the analysis of feedback gathered from the focus groups. In the translation industry also, focus groups are sometimes used by consultancy providers commissioned to test the translations produced by translation agencies or individual

¹⁰ The focus group is a research method that involves engaging a small number of people in an informal group discussion ‘focused’ around a particular topic. The discussion is facilitated by a moderator, often the researcher himself or herself, who facilitates the discussion. The structure and content of the discussion will usually rely more on the conversational dynamics of the group than on a pre-structured set of questions. The main aim of the focus group is, therefore, to allow the informants to express their opinions in their own words, yet at the same time allow the moderator to guide the conversation as and when necessary. For further discussion on the focus group method see Litosseliti (2007), Liamputpong (2011) and Wilkinson (2006).

translators (Cornelio, 2004, p. 14; Darwish, 2006, p. 73). Although focus groups are used as a primary qualitative method in the marketing industry and have become synonymous with market research since the 1950s, they have their roots in academia. The use of this method in academia can be traced back to the 1920s (D. Morgan, 1996, p. 129). In the past few decades, the focus group method regained popularity among academic researchers particularly in the health and social sciences (Liamputong, 2011, p. 2). In the social sciences, the use of focus groups witnessed a remarkable revival in audience reception studies (Lunt, 1996, p. 79). Academic researchers in Translation Studies have also begun to employ this method lately, such as Schjoldager and Zethsen (2003), Koskinen (2008), Sales (2008), White, Matteson and Abels (2008), and Tiselius (2010). The focus of these studies was mainly on the agents involved in the translation process (e.g., the translator/interpreter), with the focus groups being conducted on translators and interpreters. These studies emerged partly due to the growing interest in sociological approaches to translation and the recent focus on agents of translation and agency (Moghaddam, 2012, p. 2).

Meanwhile, the use of focus groups as a means of testing translated text on its audiences (end-users) within the audience reception framework is rather new in Translation Studies.¹¹ In fact, some translation scholars have suggested that there are only a few empirical reception studies on translations (Tuominen, 2012, p. 56). One of the most recent examples is Tuominen's study (2012), which used the focus group method to investigate the experiences, reactions, attitudes and reception of end-users towards subtitled films. Since the use of the focus group method to investigate audience reception is uncommon in Translation Studies, this study attempts to fill this methodological gap and elucidate what place this method could occupy in Translation Studies and what kind of information could be uncovered by adopting this approach.

The central objective of the focus group method in this study is to complement, support and validate the findings and assumptions which I have derived based on the extra-textual analysis and my insider status. This is done, by investigating audience reception, that is, by testing the effectiveness of the TT on end-users of Malay TPMs, and by eliciting rich qualitative data about their cultural conceptualisations with regard to tourism. Such conceptualisations have direct bearing on tourism motivations, needs, preferences and expectations. Thus, instead of relying entirely on the researcher's presuppositions, this method allows considerable space for end-user's own voices and thoughts. Findings derived

¹¹ I use the term 'reception' here to refer to all varieties of reader or audience research which attempt to investigate the reader's or audience's reception of translated texts.

from the focus groups in this study were instrumental in formulating effective translation strategies.

The use of this method in this research adheres strictly to the ethics standards outlined by Monash University and has been approved by Monash University Human Research Ethics Committee (MUHREC).¹² Although the focus group is a fairly unstructured open-ended research method, it requires careful advance planning so as to ensure its success. One of the central factors in planning the focus groups was its composition. For the purpose of this research the main requirement of the composition of the focus groups is that their members qualify as the TT audience, that is, end-users of Malay TPMs. And since the TT is a Malay TPM promoting Australia, a second requirement would be: end-users of Malay TPMs promoting long-haul holiday destination such as Australia. In other words, the selection criteria of the focus groups require participants to be native Malay speakers who are likely to have the propensity to travel abroad and experience an Australian holiday. Such a group of people has been identified by researchers as the emerging middle-class urban Malays (Embong, 2002, p. 113; SATC, 2010, p. 54). My definition of middle-class urban Malays shall follow Embong's definition of the 'new Malay middle class' which he described as 'the group of Malay managers, professionals and administrators employed in both state and private sector organisations' (2002, p. 12). Furthermore, a key characteristic of the identity of middle-class Malays is the familial element which emphasises the role of wife and mother for women, and the role of husband, father and primary breadwinner for men (Mouser, 2009, p. 15). Based on these criteria, the participants selected for the focus groups were Malay native speakers of Malay descent, 30-40 years old, married, educated and from a middle-class background.

Given the fact that the research is based in Melbourne, most of the participants were sought locally and comprised doctoral candidates from various universities throughout Melbourne, tourists, and short-term contract professionals including medical doctors and engineers. Four focus groups were conducted in Melbourne with 30 participants in all. A fifth focus group of seven participants was conducted in Malaysia and moderated via video conferencing. This group served as a control group to check for any divergences due to location. I also tried as much as possible to balance the participation of male and female participants to get a more balanced view in terms of gender. In total, there were five focus groups with 37 participants including 19 males and 18 females. Each focus group session

¹² Approval was granted by MUHREC on 19 July 2011 (Project No. CF11/1963 – 2011001100).

lasted between an hour and an hour and a half. The following is the breakdown of the focus groups.

Focus Group	No. of Participants	Professional Background
1	8 (4 m, 4 f)	Fine arts, linguistics, psychology, education
2	7 (3 m, 4 f)	Human resources, computer science, business management, education
3	8 (3 m, 5 f)	Law, medical, education, religious studies, engineering
4	7 (4 m, 3 f)	Biomedical engineering, medical, management, education
5 (CG)	7 (5 m, 2 f)	Entertainment industry, engineering, design, journalism, administration

Figure 0.8: Composition of focus groups (m: male, f: female, CG: control group)

The topics and questions as well as their order were planned in advance to ensure the smooth running of the focus group sessions. While the focus group method, in general, allows a high degree of freedom to the participants to express and discuss their views and opinions, the moderator's questions and comments were designed to steer the discussion and keep it on topic. These questions and comments were, however, presented in a manner that is not too leading or revealing. The questions were structured so that the discussion would proceed from general questions to specific ones. Such a structure allowed the participants to discuss easier questions on familiar topics before proceeding towards more detailed, translation-related topics. In so doing, each focus group session was generally divided into two parts. The first part focused on general questions and allowed the participants to discuss the characteristics, motivations and appeals of Malay tourists who travel to Australia. The second part focused on eliciting the participants' responses towards some sections of Tourism Australia's Malay website (i.e. the TT of the Australian corpus). Selected sections of the website were shown to them and they were given the opportunity to discuss freely what they perceived as attractive, appropriate, and interesting, and what they perceived as unattractive, inappropriate and unpleasant. An important aspect of this process is that, the participants were not informed that the texts shown to them were actually translated texts. This step was taken to avoid the discussion from being influenced by any preconceived assumptions which they may have with regard to translated materials. The findings derived from the extra-textual analysis, ST analysis, TT analysis and focus groups were then compared against parallel texts (PTs).

Cultural-Conceptual Translation Model in Practice

Using the CCT model, I retranslated examples of ST excerpts from the Australian corpus which were previously translated inadequately by Tourism Australia's translator in order to show how the CCT model can be used to produce functionally adequate translations. The discussion of each example comprises the ST, CCT and a back-translation (BT) of the CCT in English. All three components (ST, CCT, BT) of each example are presented parallel to each other to facilitate referencing and to make their contrasts visible. Selected CCTs were also tested on the focus groups to examine the effectiveness of the CCTs on end-users of Malay TPMs and to contrast the CCTs with the TTs of the Australian corpus in terms of functionality.

As stated at the outset, in the commercial-world of cross-cultural interlingual tourism promotion, the commissioner or client who commissions TPM translation plays a critical role in determining the purpose of the translation and the methods and approaches with which it is to be realised. Hence, this study also examines the view of translation and translators from a commissioner's perspective in an attempt to explore possible best practices in TPM translation for both the translator and the commissioner. I conducted an interview with actual commissioners of TPM translation, namely two of Tourism Victoria's experienced managers who were directly responsible for the commissioning of the Victorian corpus. The aim of the interview was to explore what the commissioners deem to be the ideal scenario for the creation of effective cross-cultural TPMs and to see the extent to which they were able to realise this ideal scenario in the commercial world. I then related the findings derived from the interview to my literature review on TPM translation. Based on the findings derived from the interview, I attempted to close the gap between what might happen in the 'ideal world' and what actually happens in the 'real world' by discussing possible practical solutions.

In order to examine the application of the CCT model in the commercial-world of cross-cultural interlingual tourism promotion, I implemented these recommendations by carrying out an English-into-Malay TPM translation project. The Victorian corpus was used for this project. Initially, an actual project was proposed for the English text of the Victorian corpus to be translated into Malay and subsequently published in hard copies and uploaded in the form of e-brochures to Tourism Victoria's website. However due to administrative and budget allocation issues, both the commissioners and I decided to carry out instead a simulated translation project which resembles an actual translation project in the commercial-world of tourism promotion. The project was carried out with the commissioner-translator

interaction being a key feature of the creation of a comparable bilingual (English-Malay) brochure for the Malaysian market.

While the English text was targeted at English-speaking Malaysians, particularly the non-Malay communities in Malaysia, the Malay text was produced with the Malay audience in mind. It is also important to note that although the English ST might require some changes to be implemented so as to suit the Malaysian market, I only focused on producing the Malay text of the existing brochure. For the purpose of this thesis I have deliberately presented the Malay translation (TT) in a way that would visually resemble its final appearance in the brochure, that is, parallel to the English ST. This will provide a clear picture of the verbal-visual context in which the TT exists. In addition, presenting the TT parallel to the ST will facilitate comparison. I have also included comments explaining selective individual translation choices. Figure 0.9 below illustrates the procedural flow and interrelations between the methods used in this study.

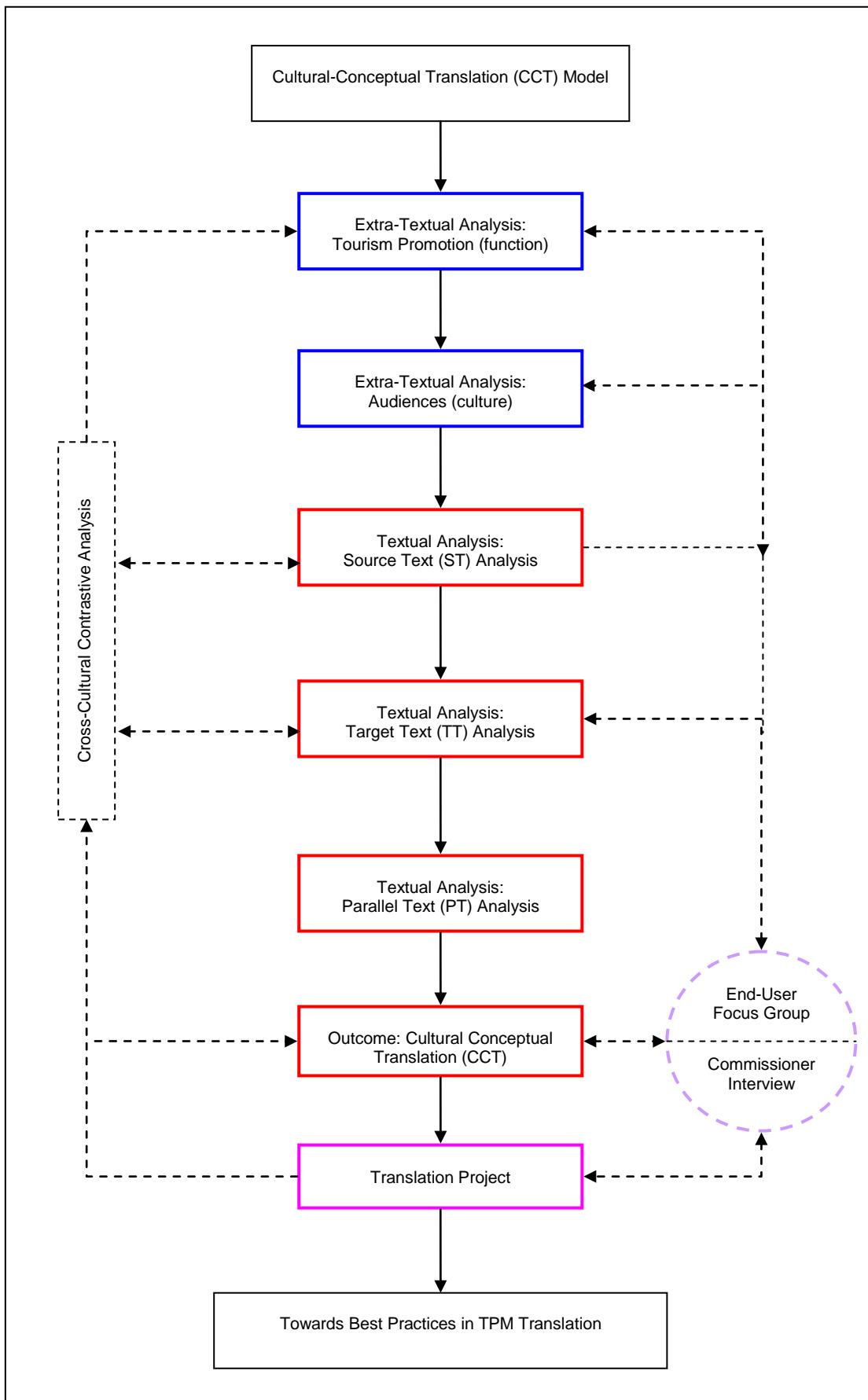


Figure 0.9: the CCT model: Procedural flow and interrelations between methods

0.3 Structure of the Thesis

Adopting the method illustrated in Figure 0.9, this study consists of three parts. The first part sets the context of the research. The second part is a cross-cultural textual analysis of translated TPMs. The third part focuses on the commercial-world of TPM translation.

Part I links the research with the various disciplines of knowledge involved. It assumes that translation is a multidisciplinary activity, and that the translation of language for specific purpose (LSP) texts requires the adoption of an interdisciplinary approach which brings insights from various fields of knowledge. Therefore, it provides a comprehensive review of relevant literature in each field. **Chapter 1** focuses on tourism. Three relevant perspectives of tourism are discussed: types of tourism, motivations of tourism, and the cross-cultural nature of tourism. **Chapter 2** further defines the subject matter of the text being translated, and discusses the specific type of text in question: tourism promotional materials (TPMs). Several relevant topics are discussed namely: the definition and types of TPMs, purpose of TPMs, discourse features of TPMs, and TPMs across cultures. **Chapter 3** links tourism promotion to translation. It begins by stating the current situation of TPM translation and the main reasons for its failure. It then moves on to discuss the functional approach to translation and relates it to a number of key aspects namely text function, copywriting, culture, genre conventions, visual features, representation of destination image, and tourism promotional websites.

Part II begins in **Chapter 4** by analysing and contrasting the culture of the ST audience (Anglophone) and the culture of the TT audience (Malay). The other chapters focus on the textual analysis of specific aspects of the language of tourism promotion. **Chapter 5** analyses the translation of urban tourism discourse. Two aspects of urban tourism discourse are discussed: urban iconicity and urban gastronomy. **Chapter 6** analyses the translation of nature tourism discourse within the paradisal dimensions of beauty, everlasting sunshine, and fun. **Chapter 7** analyses the translation of adventure tourism discourse within the framework of active vs. passive performance. **Chapter 8** analyses the translation of the style of tourism promotional discourse and examines how TPM contents are communicated differently across linguistic and cultural boundaries. Each of the textual analysis chapters includes the following sections: ST analysis, TT analysis, PT analysis, and a proposed translation based on the CCT model.

Part III applies the CCT model in the context of the commercial-world of tourism promotion in an attempt to explore possible best practices for the translation of promotional

materials in general and the translation of TPMs in particular. **Chapter 9** investigates the translation practices of a TPM commissioner namely Tourism Victoria. **Chapter 10** is a TPM practical translation project, with Tourism Victoria being the commissioner.

Part I

Setting the Scene

The Nature of Tourism

1.1 An Overview of Tourism

Tourism can be described as a leisure activity which involves the movement of people to, and their relatively short-term stay in various destinations outside their place of residence and work for purposes not directly connected with paid work, with a clear intention of returning home (Urry, 1990, pp. 2-3). Based on this description, tourists can be defined as people who travel to and stay in places outside their usual environment for a relatively brief period of time for leisure. Many scholars have attempted to make a distinction between travel and tourism and between the traveller and the tourist, with the main distinguishing factor being ‘leisure time experience’ (Berger, 2004, p. 7). Travel is seen as strenuous, while tourism is associated with ease. Furthermore, travellers have also been described by some as those who discover through pain as opposed to tourists who passively experience controlled pseudo events (Dann, 1996, p. 73).

Although the earliest records of travel are traceable as far back as the Babylonian and Egyptian empires, some three millennia BC, most of these journeys did not originate for leisure purposes. They were performed out of obligation: such as for trade, military, government administration and religious purposes. Leisure travel did not develop until a little bit later and can be traced as far back as c. 1500 BC, when Egyptians began to travel to visit the pyramids largely out of curiosity or for leisure. However, these travels did not actually involve much pleasure as travel was considered a stressful activity, hence the origin of the word travel, that is, ‘travail’¹³ which denotes a painful and laborious effort. The more recent origins of tourism are traceable in Europe to the Grand Tour in the seventeenth century when, under the reign of Elizabeth I, young men were encouraged to travel for educational purposes. However it was not until the 20th century that tourism begun to develop rapidly as a mass form of recreation and leisure, following the greater availability of mass transport systems. By 1950, tourism entered a new era known as the era of popular tourism (Holloway, 2006, pp. 20, 21, 26, 48).

¹³ The English word ‘travail’ is originally from old French ‘travail’ which means suffering or painful effort, trouble (Oxford English Dictionary, 1989; online version September 2011)

Today, tourism is one of the largest and most dynamic industries in the global economy. It is now seen as an important economic and social phenomenon. In many parts of the world, tourism has been identified as a key driver for socio-economic progress. The impact of this phenomenon is increasingly being felt at the individual and societal levels. As an international traded service, inbound tourism has become one of the world's major trade categories. As an export category, tourism ranks fourth globally after fuels, chemicals and automotive products (UNWTO, 2011, p. 2). The tourism industry is also one of the biggest job providers today. It provided more than 235 million jobs in 2010 and is expected to provide 296 million jobs by 2019 (International Labour Organization, 2011). Furthermore, the importance of tourism and its impact on life were recognised at the World Conference on Tourism convened in Manila in 1980. The Manila Declaration on World Tourism stated:

Tourism is considered an activity essential to the life of nations because of its direct effects on the social, cultural, educational and economic sectors of national societies and on their international relations.

(UNWTO, 1995, p. 1)

Due to its widening effects on societies and its role as an important source of income, tourism today has gained an ever-increasing importance and acquired a prominent position in many economies of the world. This development has promoted extensive research in recent years on tourism from various fields such as economics, geography, sociology, psychology and anthropology - with particular emphasis on either business or profit - and consequently on promotion, advertising and marketing communications. At the same time, many 'emerging tourism countries', have invested enormously to join the rank of significant tourist-receiving countries, and in so doing, implemented various programmes including the preservation and conservation of historical sites, upgrading of tourism-related infrastructure and improvement in the quality of tourism-related products and services. Effective, customer-focused promotional efforts are also carried out extensively to attract as many potential tourists as possible by reinforcing the image of a given destination as a top-of-the-mind desirable holiday destination.

1.2 Types of Tourism

Due to the tremendous demands for different travel and holiday experiences, the tourism industry today has thrived, producing a huge range of tourism products with different labels for different settings and environments. Boyd (cited in Fennell, 2002, p. 54), for example, has

identified over 90 types of tourism. Despite the existence of such a huge number of tourism types, no research is available to describe these different types of tourism systematically. This is because research focus in the field of tourism has not been on tourism types but rather on tourist types so as to better understand the motivations and needs of tourists and the types of experiences that they seek (Fennell, 2002, p. 54). However, based on the different terms used today in the tourism industry to describe different types of holiday experiences, tourism can be classified loosely, for example, in terms of distance (international, domestic); location (nature, urban); type of activity (adventure, wine/culinary), and style or approach (mass tourism, alternative tourism). For the purpose of this study, I shall briefly define three broad categories of tourism which are reflected in the corpus of this study: urban tourism, nature tourism and adventure tourism.

Urban tourism is a broad concept that includes all recreational activities that take place in urban spaces, i.e. cities, which from the perspective of urban ecologists are spaces characterised by the presence of humans (McIntyre, Nez, & Hope, 2000, p. 8). Urban tourism can be viewed as being essentially organised around several broad areas of tourist interest: cultures and heritage (e.g., art galleries, museums), entertainment and night-life (e.g., theme parks, clubs, restaurants), retailing (e.g., shopping malls, boutiques) and accommodation (e.g., themed hotels) (S. Williams, 2009, p. 216). In tourism, cities are often the first point of contact for international tourists and function as a civilised point of reference from which tourists may depart civilisation into nature.

At the opposite end of a spectrum to ‘urban spaces’ are the ‘natural spaces’ in which nature tourism takes place. Nature tourism can be defined as the type of tourism which features ‘nature’ and takes place in natural settings. Under this broad category, further sub-categories can be identified such as ecotourism which focuses on ‘natural areas that conserve the environment and improves the well-being of local people’ (TIES, 2013); wildlife tourism which focuses on wild animals in natural environments; and geotourism which focuses on geology and landscape. Nature tourism is the most rapidly growing segment of tourism, raising from approximately 2% of all tourism in the late 1980s to approximately 20% today (Newsome, Moore, & Dowling, 2013, p. 2). A growing number of tourists are beginning to cultivate an interest in seeing, experiencing and being inspired by natural areas. Rapid urbanisation has motivated people to travel as tourists in search of natural landscapes.

Unlike urban tourism and nature tourism which focus more on the place in which tourism takes place, adventure tourism is centred on particular types of activities performed by tourists at the destination such as camping, bushwalking, diving and mountain climbing

(Newsome, Moore, & Dowling, 2002, p. 12). Adventure tourism, as acknowledged by researchers and the tourism industry, has a major role to play in destinations where it is able to harness the interconnections between physical activities and tourism. These activities are offered as an element of the touristic experience to be performed by tourists themselves or even as an attraction and spectacle within destinations (Page, Steele, & Connell, 2006, p. 52). Activity, challenge, excitement, performance, experience, skill, and risk, among others, are all important components of this type of tourism (Sunga, Morrisonb, & O'Learyc, 1996, p. 65). Although there is no consensus among researchers on what constitutes adventure tourism (Swarbrooke, Beard, Leckie, & Pomfret, 2003), one of the core features associated with this type of tourism is 'the deliberate seeking of risk and the uncertainty of outcomes' (Ewert, 1989, p. 8). This feature includes the adrenalin rush associated with activities perceived by participating tourists to be physically and/or mentally challenging (Page, et al., 2006, p. 52). Although adventure tourism is often associated with natural settings it can also take place in urban settings such as hot air balloon flying and base jumping.

1.3 Sociological Perspectives on Tourism: Why Do People Become Tourists?

Understanding the motives which drive people to become tourists is central to this study due to the crucial role that these motives play in shaping and creating the language of tourism promotion. Since these motives are best understood on the basis of social processes, an examination of the nature of tourism from the sociological perspective is essential. Sociologists have focused on several tourism perspectives namely strangerhood, authenticity, play, conflict and interaction. However, the most established theoretical perspectives which have become part of the accepted and established body of knowledge within tourism scholarship are strangerhood, authenticity and play (N. Morgan & Pritchard, 1998, p. 12). These three perspectives, unlike the conflict perspective (Said, 1991) and the interaction perspective (N. Morgan & Pritchard, 1998), view tourism from the tourist's perspective, not from that of the visited peoples or destination cultures. An understanding of these three perspectives is pertinent to developing an understanding of tourism motivations and the language of tourism promotion (Dann, 1996, pp. 6-23). Thus, this study will focus mainly on these three perspectives.

The strangerhood perspective was developed by Cohen (1972, p. 165) and emphasises that a prime motivation for tourism is the desire to experience difference and to

search for both novel and strange experiences¹⁴ - the reason this industry is frequently dubbed as the business of 'difference', 'otherness', par excellence (Hollinshead, 1998, p. 1). Cohen believed that people are interested in things, sights, customs and cultures that are different from their own simply because they are different. Their uniqueness is what fascinates the tourist and provokes him or her to discover and explore. He added that since novelty and strangeness constitute essential elements in the touristic experience, they are therefore primary motives for tourism. Strangerhood can manifest in various forms ranging from primitive customs to museums of ancient civilisation, from natural geographical wonders to exotic gastronomy, from different people and lifestyles to different landscapes and climates.

Cohen also recognised a bi-polar characteristic inherent in the strangerhood concept: although the tourist seeks that which is strange, different and unknown, he or she also feels the need to be protected by that which is familiar, similar and recognisable. According to Cohen, tourists differ according to their tolerance levels of differentiation saturation. Therefore, tourist types can be classified along a continuum ranging from the organised mass tourist, who, 'from the safety of the environmental bubble of the hotel or tour bus, was able to gaze out on strangeness from familiar surroundings' to the drifter who 'looked for immersion in the host culture – the experience of total strangerhood' (Dann, 1996, pp. 12-13). In other words, the encounter with strangeness does not necessarily entail direct participation. Participation in novel and strange experiences can be in the form of contemplation or 'gazing' as termed by Urry (1990).

As a result of this dichotomy which takes place simultaneously within the strangerhood experience, the tourism industry provides a protective refuge to tourists so that they do not feel threatened during the strangerhood experience. The most common refuge is found in tourist lodgings (Rokowski, 2006, p. 110). Hotels or other forms of accommodation do their best to make the tourist feel at home, hence the frequent cliché 'a home far away from home' used by hoteliers to describe their hotels. Hotels provide commodities similar to the comfort of home, bilingual staff who can also speak the language of the tourist, international cuisine recognisable by and acceptable to the tourist and of course tourism promotional literature in the language of the tourist.

Along similar lines, tourism promotional materials (TPMs) employ a language of differentiation (Dann, 1996, p. 15) which tries to strike a balance between strangeness and

¹⁴ This motive is termed by Berger (2004, pp. 33-34) as 'the search for the exotic'.

familiarity to attract tourists (Rokowski, 2006, p. 110). The degree of strangeness and familiarity reflected in, and promoted by, these materials will depend on the target audience and their level of tolerance towards novelty and strangeness. In the language of tourism promotion, the notion of novelty and strangeness are linguistically framed under various themes such as ‘adventure’, ‘discovery’, ‘fascinating’ and ‘interesting’, through the use of specific lexical items such as ‘primitive’, ‘simple’, ‘natural’, ‘different’, ‘colourful’, ‘exotic’, ‘different’, ‘unique’, ‘remote’, ‘timeless’, ‘traditional’, ‘original’, ‘real’ and ‘actual’.

The authenticity perspective was first introduced by MacCannell (1973). It emphasises that the main motivation for tourism is the quest for authenticity. MacCannell’s idea of authenticity was inspired by Levi-Strauss’s claim that the structure of modern day life had been destroyed by modernity itself: ‘modern society is just too complex; history has intervened and smashed its structure’ (1976, p. 1). Modernity appeared to Levi-Strauss to be alienating, superficial, unstable and inauthentic. MacCannell argues that, due to the alienation and destruction experienced by the modern world, people are motivated to travel as tourists in search of authenticity. For the people of the modern world, ‘reality and authenticity are thought to be elsewhere in other historical periods and other cultures, in purer, simpler lifestyles’ (MacCannell, 1976, p. 3). Thus, according to MacCannell, tourism is like a sacred journey upon which the tourist as a ‘modern pilgrim’ embarks in order to escape modern day inauthenticity and alienation. This journey takes tourists to a more authentic reality: the authentic backstage regions of times from the past, premodern places in pristine, natural landscapes, and the real lives and local cultures of others.

Since it was introduced in 1973, the theory of authenticity has been extensively studied and there has been a rapid growth in tourism literature focusing on this theme. In fact, MacCannell became one of the most quoted authors in *Annals of Tourism Research* – the leading journal in tourism both then and now. The notion of tourism as a kind of ‘secular pilgrimage’, and tourists as ‘modern pilgrims’ seeking authenticity in places and cultures away from their own, has been incorporated in numerous tourism studies (N. Morgan & Pritchard, 1998, p. 9).

There has been, however, much debate among tourism scholars on whether tourists experience an authentic representation of other cultures or whether they consume ‘inauthentic’, ‘pseudo’ events and products (Dann, 1996, p. 8; N. Morgan & Pritchard, 1998, p. 8). This debate is based on the argument that gazing at the real life and culture of others is rarely, if ever, possible. MacCannell himself admits that the quest for authenticity is doomed to fail and points out that in order to solve the problem, the tourism industry presents tourists

with constructed tourist spaces and a ‘staged authenticity’ (1976, pp. 91-105). The ‘quest for authenticity’ is also criticised as oversimplifying tourist experiences (Wang, 2000, p. 44). It is argued that a generic category of tourists does not exist and that the assumption that all tourists seek authenticity is flawed, as tourists have different travel behaviour, motivations and preferences at different times of life. Furthermore, the ‘authenticity’ view has also been criticised for its reliance on studies published before 1960 and is therefore unreflective of the new forms of tourism which have emerged since the sixties (N. Morgan & Pritchard, 1998, p. 9).

In spite of the debate whether the tourist experience is authentic or not, or whether it is accurate to distinguish tourist experiences in this manner or not, what is more important is the relationship between the notion of authenticity and the language of tourism promotion. MacCannell stressed that the concept of authenticity plays an important role in the language of tourism:

The rhetoric of tourism is full of the manifestations of the importance of the authenticity of the relationship between tourists and what they see: this is a *typical* native house; this is the *very* place the leader fell; this is the *actual* pen used to sign the law; this is the *original* manuscript; this is the *authentic* Tlingit fish club; this is a *real* piece of the *true* Crown of Thorns.

(MacCannell, 1976, p. 14)

The ‘quest for authenticity’ is clearly reflected in the language of tourism promotion. According to Dann (1996, p. 10), the tourism industry employs ‘the language of authentication’ in TPMs to give the impression of authenticity and to make the tourist feels that he or she is part of an authentic experience.

Today, the ‘quest for authenticity’ remains an important motivational component behind tourist activity. As pointed out by Taylor (2001, p. 10), as long as there is perceived inauthenticity such as the ‘plastic world’ of the consumer, the notion of authenticity will remain valuable in tourism promotion. He further asserts that tourists are tempted by authentic holiday experiences and that authenticity creates positive values in the tourist products. Subsequently, the impression of authenticity remains of paramount importance in the promotional discourse of tourism and must not be overlooked (Rokowski, 2006, p. 109) by copywriters and translators of TPMs. The notion of authenticity in this thesis shall be dealt with from the perspective of the language of tourism promotion.

The play perspective was advocated by sociologist John Urry (1990), and emphasises recreation and enjoyment as being key drivers of tourism movements. This perspective argues that people naturally seek to indulge in pleasure and that touristic experiences and attractions are a whole series of games which aim at providing tourists with fun, pleasure and recreation. Urry argues that tourism is all about leisure, the antithesis of regulated and organised work. This perspective maintains that 'there is a clear distinction between the familiar and the faraway and that such differences produce distinct kinds of liminal zones' (Urry, 1990, p. 12) where tourists find themselves in an 'anti structure... out of time and place' (Urry, 1990, p. 11). As liminal zones, tourist spaces offer a 'license for permissive and playful *non-serious* behaviour' and allow for the code of normal social experience to be reversed (Urry, 1990, p. 11).

The liminal, playful and ludic experience of tourism can be manifested in an array of forms ranging from spare time being spent by the tourist doing whatever makes him or her feel free and liberated to the consumption of 'unnecessary' goods and services which provide him or her with pleasure. The pleasures experienced by the tourist are, however, very different from those experienced in normal life. In fact, it is pleasure and difference that separate touristic experience from everyday life (N. Morgan & Pritchard, 1998, p. 10). The liberation of the tourist from his or her everyday routine involves a temporary attitude and behaviour being adopted, such as over-sleeping, late-night partying, overindulgence in food, drink, relaxation and fun (Lanford, 1989 in Rokowski, 2006, p. 112). Although Urry's play perspective emphasises enjoyment, it does not see tourism as an unstructured experience. On the contrary, it sees it as a 'socially organised' experience in which the role of professional experts who construct and develop the play of tourists is crucial. Due to the importance of the play perspective in motivating tourism, the tourism industry relies heavily on the language of recreation (Dann, 1996, p. 21) to sell the idea of play regardless of where the action happens and what it encompasses (Rokowski, 2006, p. 113).

It is interesting to note that all three perspectives are interrelated. For example, authenticity is not only fundamental for MacCannell's tourist, but also an important element in Cohen's strangerhood perspective. This is because, the element deemed to be different by the tourist is usually considered authentic. Likewise, the authentic features which attract the tourist are most probably equally intriguing due to its difference from the environment, culture and background of the tourist (Rokowski, 2006, p. 111). Furthermore, tourism whether motivated by authenticity or strangerhood still operates within the larger domain of pleasure, leisure and recreation directly linked to the play perspective. In other words, the interplay of the three perspectives is fundamental to tourism. For example, tourists in search of

experiences which are different, travel to places which are new to them and deliberately put themselves in situations of being strangers (strangerhood perspective). Being a stranger gives the tourist the pleasure and enjoyment of adopting a temporary attitude different from one's habitual self (play perspective). It also allows him or her to play a game (play perspective): experiencing what he or she believes to be authentic (authenticity perspective), investigating what is strange and finding ways of making sense of the 'authentic' things and experiences around him or her. Depending on the tourist's individual mind set and what motivates him or her to visit a particular tourist attraction, one of these perspectives is likely to be a dominant perspective. There also seem to be a strong link between certain types of tourism and certain perspectives, such as between urban tourism and the play perspective; and between nature tourism and the authenticity perspective.

By the same token, the interplay of these three perspectives is crucial for making the language of tourism promotion functional in terms of persuading potential tourists. TPMs often employ themes related to these perspectives, hence creating a language of differentiation, authentication and recreation which essentially enhances the impression of authenticity; strikes a balance between offering novelty and protecting from the dangers of strangeness; offers a haven of relaxation, excitement and recreation in replace of the hustle and bustle of daily life. These perspectives are likewise significant in translating existing TPMs. Sumberg asserts that 'the successful creation or translation of tourism promotional materials requires the understanding of tourism motivations' (2004, p. 333).

1.4 Tourism as a Cross-Cultural Phenomenon

Since tourism entails moving from one place to another, tourists are often exposed to environments and cultures which are different from their own – the very aspect that motivates many people to travel in the first place. The movement of human beings and their most important properties from one culture to another for purposes of leisure is what constitutes tourism. In other words, tourism is a cross-cultural phenomenon at its very core (Fodde & Denti, 2005, p. 116). Thus, there is no doubt that the notion of culture is one which is of paramount importance to tourism. From the perspective of tourism marketing, the cross-cultural nature of tourism is particularly significant. Culture plays a fundamental role in determining tourist behaviours, motivations, expectations, needs and preferences. Therefore, cultural differences that exist between societies will result in different tourist behaviours, motivations, expectations, needs and preferences. The past decade has witnessed cultural differences being the focus of tourism research (Pizam, 1999; Reisinger, 2009; Reisinger &

Turner, 2003). The increasing interest in this field can be attributed to the fact that the modern tourism environment has experienced an increasing internationalisation in the past couple of decades and is currently growing rapidly worldwide (Pizam, 1999, p. 396). Advancements in technology and increased mobility in the current era of globalisation have created a seemingly borderless world. Touristic travel is becoming more common, affordable and accessible resulting in an unprecedented boom in the tourism industry. Hence, considerable attention has to be given to the issue of cultural differences.

Numerous studies have been conducted on cultural differences in the context of tourism. These studies looked at differences from a number of aspects including pattern of recreation, amount of leisure time, leisure and travel behaviour, vacation travel preferences, leisure choice criteria, destination image, tourist perceptions, tourist motivations, food preferences (Reisinger & Turner, 2003, p. 30). The major finding of these studies is that the preferences, needs, and expectations of tourists vary from one society to another and that the differences are influenced mainly by the culture of a society particularly its value system and not necessarily by other factors such as the economic (Pizam & Fleischer, 2005, p. 9; Reisinger & Turner, 2003, p. 30). Such cultural differences have a great impact on the way tourism is promoted across cultures.¹⁵ As a result, categories of cultural value have been broadly applied in tourism research. Among the categories which have been widely acknowledged as the most significant approach not only to the study of tourism but also cross-cultural marketing and advertising are the dimensions of national culture proposed by Hofstede (De Mooij, 2010, pp. 74-75; 2011, p. 46; Litvin, Crotts, & Hefner, 2004, p. 30; Reisinger & Crotts, 2010, p. 153).¹⁶ Hofstede's (2010, pp. 53-296) model distinguish cultures according to six dimensions of national culture: Individualism vs. Collectivism; Uncertainty Avoidance; Power Distance; Indulgence vs. Restraint, Masculinity vs. Femininity, and Long-Term Orientation.

¹⁵ Cross-cultural tourism promotion is discussed in detail in 2.5.

¹⁶ For a list of recent tourism research which have applied Hofstede's cultural dimensions see S. Litvin, Crotts & Hefner (2004, p. 30) and Reisinger and Crotts (2010, p. 153)

Tourism Promotional Materials

2.1 Defining TPMs

'Promotion is communication' (Jensen, 1997, p. 179). Tourism promotion is then a means of communicating with potential tourists. Tourism promotion can be categorised into four marketing strategies called 'the tourism communication mix' (Francesconi, 2007, p. 42). These strategies are advertising, sales promotion, personal selling and public relations (Calantone, 2000, p. 381). However, of all four strategies, advertising is usually the most obvious as it is conducted on a larger scale compared to the other three strategies of tourism promotion. Advertising can occur through a number of different media including print (e.g., brochures, newspapers, magazines), broadcast (e.g., television commercials), electronic (e.g., websites), signs (e.g., billboards) (Woodside, 2000, pp. 12-13). Tourism advertising is intended to fulfil three distinct, although often closely intertwined roles (Francesconi, 2007, p. 43; N. Morgan & Pritchard, 2000, p. 7): to inform potential tourists about the tourist products or services, as well as their benefits with the aim of creating demand for the products or services; to remind potential tourists of the existence or value of the products and services; and to stimulate and motivate potential tourists to purchase the products or services (Middleton, Fyall, & Morgan, 2009, p. 323). These roles will assist potential tourists in their travel decision making (Wicks & Schuett, 1991, p. 301). In practical terms, this means that potential tourists will compare the advertisement of one destination with the advertisement of its competitor, and are likely to choose the destination which has the best advertisement (Coltman, 1989).

TPMs fall under the advertising category and come in a range of formats such as brochures, leaflets, posters, flyers, postcards and websites. Like other advertising materials, TPMs can be obtained free of charge. Travel guides and other tourist materials which have the function of objectively informing the reader of the strengths and weaknesses of a given destination, and are therefore made available at a price, do not qualify as promotional materials (Torresi, 2010, p. 101). TPMs are also described as 'linkage-advertising materials' (Woodside, 2000, pp. 12-13). 'Linkage-advertising materials' are defined as 'the literature and related materials given to customers who respond to advertisers' offers of these

materials' (Woodside, Trappey III, & MacDonald, 1997, p. 214). Most print and much broadcast advertising includes a linkage offer: 'Call... for a brochure' or 'visit our website'.

2.2 The Purpose of TPMs

One way of understanding the purpose of TPMs is to look at it from the perspective of pragmatics. When we write something to be read by others, we perform at least one speech act consisting of a locution (we write something: the actual words written), an illocution (we do something: such as describing, affirming), and usually also a perlocution (the effect of the text on the readers such as persuading of something, that something, and/or to do something). This perlocutionary effect represents the ultimate purpose of the actual words written (Hickey, 2004, pp. 57-60; Thomas, 1995, pp. 28-51). Thus, the perlocution (purpose) of TPMs is to create a particular effect on the reader. This purpose has traditionally been expressed in terms of the popular 'AIDA formula' (since Strong, 1925, p. 75), according to which, advertising aims at capturing Attention, maintaining Interest, creating Desire, and getting Action.

TPM copywriters compose tourism promotional texts with one purpose in mind: to persuade their readers that a given destination is the ideal holiday destination for them and subsequently convince them to travel to the said destination as tourists (Hickey, 2004, pp. 60-61). In order to persuade readers, TPMs attempt to create a desirable and appealing image of the destination in the mind of the readers. The importance of tourist destination image is universally acknowledged and there is general agreement among tourism researchers today that a positive destination image results in increased visitation and has direct effects on individual's evaluation, perception and consequent behaviour and destination choice (Baloglu & McCleary, 1999, p. 868; Gallarza, Saura, & Garcia, 2002, p. 56; M. C. Hall, 2003, p. 20; N. Morgan & Pritchard, 1998, p. 64). Therefore, one of the greatest challenges facing destination marketers today is that of creating and projecting a memorable positive image of the destination (Jørgensen, 2004, p. 13). Ideally, this image should be recalled by the potential tourists in the decision making process and entice them to visit the destination (N. Morgan & Pritchard, 1998, p. 45). Product image is particularly important in promoting intangible products such as tourism where experience is an end in itself. This is because, unlike tangible products which can be examined or sampled by the potential buyer, experiential products such as tourism cannot be sampled prior to purchasing. Hence, the decision of the potential tourist to buy the product depends on the projected

image of the tourism product and the emotional arousals and mental imagery created by TPMs (Govers & Go, 2005, p. 74).

2.3 The Language of TPMs

TPMs are created through a copywriting process which employs a special type of language known as the language of tourism promotion (Dann, 1996). The language of tourism promotion is used as a means of representing and projecting the image of the destination. Despite the importance of language in tourism in general and in tourism promotion in particular, this issue has not been given much attention by researchers until very recently (Vestito, 2007, p. 2). Researchers within the discipline of sociology such as MacCannel (1976)¹⁷, Buck (1977)¹⁸ and Urry (1990)¹⁹ argue that language is exploited to construct and define the tourist's experience and destination images. They all agree that it is language that informs the tourist about what must be seen and experienced before they embark on the journey and that language itself constructs and sustains tourists' anticipation of 'intense pleasure' through a variety of non-tourist technologies such as brochures, magazines, TV and films (Urry & Larsen, 2011, p. 4). Boyer and Viallon (1994, cited in Vestito 2006, p. 23) point out that it is not so much a place that is inherently touristic but rather it is language that makes it so. In other words, in the tourism process 'phrase precedes gaze' (Dann, 1996, p. 21).

The first comprehensive theoretical work on the language of tourism promotion, was Graham Dann's 'The Language of Tourism' (1996). His crucial work combines the insights of linguistics with those of sociology in examining the language of tourism promotion and is regarded as a key reference for researchers working in fields related to the language of tourism. Dann provides a detailed analysis of the various properties and rhetorical techniques of the language of tourism promotion. One of the major premises of Dann's book is that the language of tourism is one of social control and that the tourism industry exploits language, not only to guide but also to allure and 'control' the tourist and his/her experience of the destination. Hence, in order to effect the balance between the need to control the

¹⁷ MacCannell's work 'The Tourist: A New Theory of the Leisure Class' (1976) is considered one of the earliest works which touched on the relationship between language and tourism from a sociological point of view and can be seen as a prolegomenon to subsequent research into the social, cultural and linguistic features of tourism.

¹⁸ Buck's 'The Ubiquitous Tourist Brochure' (1977) is one of the pioneering researches which analyse the content of tourist brochures. Following MacCannell's work (1976), he concluded that the language of tourist brochures is constructed as tautologies with 'authenticity' being the 'lead message' (Buck, 1977, pp. 200, 206).

¹⁹ Urry (1990) points out that language is used by the professional opinion formers to direct the tourist's gaze, telling him or her how, when and where to gaze.

tourist on the one hand, while creating an impression of unrestricted freedom for him/her on the other, Dann asserts that the tourism industry employs four thematic trios in the language of tourism: 3 Rs (Romanticism, Regression and Rebirth), 3 Hs (Happiness, Hedonism and Heliocentrism), 3 Fs (Fun, Fantasy and Fairy Tales) and 3 Ss (Sea, Sex and Socialisation) (Dann, 1996, pp. 101-134).

In recognition of the fact that promoting tourism effectively to target markets requires adequate and effective linguistic skills, more studies have emerged in the last decade concentrating on the linguistic aspect of TPMs (Maci, 2007, pp. 42-43). Among these works is the work of Gloria Cappelli (2006). Expanding on Dann's research (1996), Cappelli's work titled 'Sun, Sea, Sex and the Unspoilt Countryside: How the English Language Makes Tourists out of Readers', highlights the linguistic features of Tourism English and unveils the underlying mechanisms that are skilfully used by copywriters and marketing specialists to shape and promote destinations, represent cross-cultural differences and persuade potential tourists. Cappelli's work differs from Dann's in the sense that its focus is on linguistic features while Dann's emphasis is on the sociological aspects and deals with the linguistic aspect secondarily. Cappelli's work was followed by Francesconi's 'English for Tourism Promotion: Italy in British Tourism Texts' (2007). Her work which is also inspired by Dann's book, discusses how TPMs employ specific linguistic devices and the anti-tourism discourse²⁰ to represent and promote tourist destinations.

In addition, other recent investigations have also discussed more specific aspects of the language of tourism promotion. These aspects include the language of tourism as specialised discourse (Gotti, 2006; Knowles, 1989; Nigro, 2005, 2006); image and representation (Gatto, 2005; Jørgensen, 2004; Prieto Arranz, 2006a, 2006b; Vestito, 2005, 2007); textual features (Mocini, 2005; Ramm, 2000); multimodal analysis (Denti, 2007; Ip, 2008), forms of address (Edwards, 2005; Rokowski, 2003); ecotourism linguistic patterns (Spinzi, 2004); recurring themes and keywords (Edwards & Curado, 2003); sentence topic (Guíjarro & Ndez, 2001); tourism web language (Maci, 2007); collocation (Manca, 2008); adjectives (Pierini, 2009), register hybridity (Pop, 2008), dialogic dimension (Fodde & Denti, 2008), persuasive strategies (Francesconi, 2008; H. Hassan, Habil, & Nasir, 2008), poetic devices (George, 2010), figurative devices (Djafarova & Andersen, 2008) and Spanish tourism language (Calvi, 2000, 2001, 2006). TPMs have also been discussed as a tool for studying language and culture (Fodde, 2006).²¹ These studies demonstrate that although the

²⁰ Anti-tourism discourse is discussed in 8.1.

²¹ What is indeed quite interesting about these recent studies on the language of tourism promotion is the fact that most of them are produced by Italian and Spanish academia. This can be attributed to the fact that quite a

language of tourism promotion is influenced by a vast range of disciplines and appears not to have a well-defined content and clear boundaries, it certainly exhibits peculiar textual functions, features and strategies which justify its inclusion among the many LSPs (Language for Specific Purposes).

Discourse Properties of TPMs

Some of the main properties of the language of tourism promotion are: euphoria, tense, and magic (Dann, 1996, p. 34). Due to its persuasive and promotional function, the language of tourism promotion tends to be very empathic, highly evaluative and euphoric, usually referring only to the positive and glowing terms of the attractions and experiences it seeks to promote (Cappelli, 2006, p. 63; Dann, 1996, p. 65; Gotti, 2006, p. 27). One of the most frequently used techniques to describe the characteristics of the tourist product and present it in positive terms is the use of specific ‘keywords’ including colourful adjectives (fascinating, amazing, extraordinary, unique, vibrant, etc.). In this regard also, Febas Borra (1978: 70 cited in Dann, 1996, p. 65) points out that the language of tourism promotion does not reflect what is average or normal as it tends to exaggerate, which makes it a form of extreme language. This ‘extremism’ is also reflected in the use of emphasisers and superlative forms (the best resort, the finest service, the greatest event, most popular attraction, totally unspoilt, the most peaceful, etc.) (Gotti, 2006, p. 28; Pierini, 2009, pp. 107-108).

The language of tourism promotion not only represents travel through space, but also a journey through time (E. Cohen, 1986, p. 13). Disenchantment with the present often calls for the search for the better past or sometimes even the future (Dann, 1996, p. 49). This temporal feature is also often used to underline the authenticity perspective of tourism which emphasises that a driving motivation for people of the post-modern era to travel as tourists is the search for authenticity which is thought to be elsewhere in other places and times. Time is also used to underscore the strangerhood perspective of tourism by suggesting, for example, an escape to a different place and environment where rhythms are slower or life is different. In this regard, tense plays a decisive role in creating this time-travelling effect. Tense switching (from past to present to future tense), the use of old temporal dialects, and the use of historic present (contrasting technique) are among the rhetoric techniques used to

number of higher learning institutions in these countries are actively engaged in research on the language of tourism (Peverati, 2009) due to the key role of the tourism industry in these countries. Spain and Italy are among the world’s top five tourism destinations, occupying the third and fifth places respectively in terms of tourist arrivals, and the second and fourth places respectively in terms of tourism receipts (UNWTO, 2010, pp. 5-6).

create this effect. In illustrating this, Cappelli (2006, p. 61) refers to an advertisement from Tourism Ireland promoting one of Ireland's famous landmarks, The Gate Theatre (see Figure 2.1).



Figure 2.1: An Ireland tourism advertisement reflecting the three main features of the language of tourism promotion: euphoria, tense and magic.

The image of the advertisement depicts a couple leaving the Theatre happily walking pass a plaque which reads:

The Gate Theatre. Built in the 18th century to entertain BARRY & CAROLINE when they came over from New York last week.

In this advertisement the temporal dimension is exploited to challenge the mindset of the reader through the clash between referring to an event that took place in the 18th century as contrasted with something that occurred in a much more recent past, that is, just 'last week'. The effect of this time-travel technique leads to the creation of another important dimension of the language of tourism promotion, namely 'magic'.

Dann points out that some of the most popular advertising strategies fit into a 'magical framework' within which 'magic is an organising mythology through which instant transformations can take place without any other explanation than the miraculous power of magic itself' (1996, p. 55). Almost all TPMs contain the offer of some magical transformation, such as the previous 'plaque' advertisement. The fact that the names of two ordinary tourists are engraved on the plaque of a historical theatre is somewhat a magical event which transforms two simple travellers to Ireland into very important people. The unusual reference to such a near past ('last week') in a plaque offers a humorous effect, and the 'bond' created between the past and present leads to the creation of the magic feature which is essentially euphoric (Cappelli, 2006, p. 61). The interplay of the three main features, that is, grammatical tense, magic and emotional euphoria builds up the whole atmosphere of the advertisement and contributes to setting it within the dimension of the play perspective of tourism. The magic dimension can also be created thorough the use of linguistic devices such as the imperative form of key verbs (e.g., explore, discover, forget, escape) to create the 'spell effect', so that promotion is carried out in a sort of incantatory manner (Cappelli, 2006, pp. 62-63)

The strangerhood, authenticity and play perspectives are realised in the language of tourism promotion through the interplay of the above discourse properties which in turn are created through the use of specific verbal (linguistic) and visual (pictorial) techniques. These techniques are the rhetorical devices employed by tourism copywriters to evoke the motivational themes and perspectives of tourism. They are the means by which the language of tourism promotion tries to wrap up people's emotions and sell them back to them (Gold & Gold, 1994, p. 89).

Verbal Rhetorical Techniques

The following paragraphs do not represent an exhaustive account of all the rhetorical techniques used in the language of tourism promotion but rather an account of some of the most frequently used techniques which are reproduced endlessly in English TPMs. These techniques are: keying, ego-targeting, languaging, contrasting, comparing, humour, poetic devices, and testimony. Many of these techniques are relatively common across languages and cultures. However, the degrees to which they are used, or should be used, for maximum impact differ from one language and culture to another.

Keying

One of the most frequently encountered techniques employed by the language of tourism promotion across languages and cultures is keying (Dann, 1996, p. 174; Edwards & Curado, 2003, pp. 26-40; Maci, 2007, p. 55). Creating TPMs, regardless of the language in which they are created or the culture in which they operate, require lexical items to be chosen with utmost care, as they have to reflect the requirements of the potential tourist, even more than the qualities of the destination itself (Cappelli, 2006, p. 63; Dann, 1996, p. 174). In English TPMs for example, keywords and key phrases such as 'discover', 'explore', 'adventure', 'away', 'escape', 'lust', 'pleasure', 'discerning traveller', etc., which fire the imagination of the tourist are used so as to comply with the tourist's expectations about holidaying.

Keywords are instrumental in representing tourism concepts and themes. For example, the notion of escape from the present or the status quo are conveyed to the reader using keywords such as 'escape', 'break', 'freedom', 'gateway', 'retreat', 'lost', and 'redemption'. Different destination values which reflect certain motivational perspectives of tourism are also reflected by keywords. For example: 'untouched', 'unspoilt', 'natural', 'traditional', 'unchanging', and 'timeless' imply preservation and continuity, hence reflecting the authenticity perspective; 'different', 'unique', 'exotic', and 'adventurous' imply novelty hence reflecting the strangerhood perspective; 'amusing', 'luxury', and 'indulgence' imply fun and pleasure, hence reflecting the play perspective. Keying is essentially done in a highly evaluative manner so as to emphasise the positive values of the tourist destination or product.

Ego-Targeting

Ego-targeting (Dann, 1996, p. 185; Francesconi, 2007, p. 103) is used to address the reader directly, as it is believed that if a potential consumer recognises that he or she is being addressed by an advertisement, he or she feels singled out from the crowd, thus making him or her feel special or at least privileged (Cappelli, 2006, p. 64). The singling out of the individual from the crowd creates a connection between the reader and the tourist destination being promoted: it makes the reader feel as if the tourist destination is waiting only for him or her and that he or she is the only person in the world receiving special treatment. This in turn, is believed to increase the likelihood of turning the reader into an actual tourist. The ego-targeting technique is realised through the use of specific linguistic strategies such as direct forms of address, informal tone and the imperative mood.

The pseudo-dialogue (Mocini, 2005, p. 158) between the author and the reader takes the form of an intimate conversation between two parties, that is, the host and the tourist, by using direct forms of address. The ‘conversation’ exploits first-person and second-person pronouns such as ‘you’, ‘we’, ‘your’ and ‘our’. ‘You’ is addressed as if he or she was the only person in the world to live such amazing travel experiences. The previous ‘plaque’ advertisement (Figure 2.1) uses this technique in its body copy ('We'll save you a seat'):

Ireland has an extraordinary amount to offer anyone looking for a great night out.
Restaurants, theatre, the opera and more. We'll save you a seat.

This strategy is also useful in maintaining communication link with the reader throughout the host-tourist ‘conversation’.

In order to maintain a conversational style, the language of tourism promotion adopts a relatively informal tone. This strategy creates a friendship-like relationship (traveller-to-traveller) between the host and the potential tourist, thus reducing any barrier the reader may have erected (Maci, 2007, p. 60). Some of the main devices used to reinforce this tone are colloquial expressions and contractions. The ‘plaque’ advert is again a good example of this ('We'll save you a seat').

A distinct key feature of English TPMs in ego-targeting is the prevalent use of the imperative mood. Imperatives are used to imply action and active participation in tourist activities, leading to the accumulation of knowledge or skill, or to the accomplishment of a challenging task. Readers are challenged through the use of imperatives (drive, ride, climb,

swim, ski, explore, discover, etc.) which invite them to take part in experiences which promise them the fulfilment of their needs and wants: self-achievement, self-fulfilment and self actualisation. The ego-targeting technique is particularly useful in targeting specific niche markets, as pointed out by Prieto Arranz in his analysis of British TPMs:

[E]go-targeting is, so to speak, the linguistic dimension of niche marketing, which involves the segmentation of the overall market population into smaller units, united around a number of variables and characterised by common needs and, therefore, similar consumption pattern.

(Prieto Arranz, 2006a, p. 200)

It is also important to note that underlying the ego-targeting technique is:

the supposition that the ideology of individualism prevails in society - that "by purchasing the product I will become a bit more myself, someone special and realise my unique potential. In other words, the ideology underpinning such appeals is that the common good is achieved through the pursuit of individual happiness.

(Dann, 1996, p. 186)

This statement suggests that the extent to which the ego-targeting technique would work effectively depend on the level of individualism of the target culture. The higher the level of individualism, the more effective the technique will be. The individualism-collectivism scale should serve as a guide in using this technique.²² An advantage of the appropriate use of this technique is also its role in reducing anxiety in the tourist and protecting him/her from the 'dangers' associated with the strangeness of the new place to be discovered (Dann, 1996, p. 16). This is achieved through the use of the familiar 'you', addressing the reader directly and creating a relationship which will result in a decrease of the distance between the potential tourist and the destination (Mocini, 2005, p. 160).

Languaging

Languaging is the impressive use of foreign words of which readers have little knowledge. Its aim is to create a stylistic effect and provide exotic colour and flavour, or to flatter the pseudo-linguistic ability of the reader (Boyer & Viallon, 1994, p. 46). Languaging is used to reflect the unique qualities of the destination which will create interest in the reader. For

²² Individualism vs. collectivism is discussed in detail in 4.3.

example, languaging can be used in the gastronomy domain of tourism to enhance the image of the destination:

Yucatan food is totally different from that of the rest of the country. Instead of chimichangas, tacos and burritos, they eat cochinita pibil, relleno negro de pavo, poc chuc.

(Barber 1992 in Dann, 1996, p. 183)

This technique relies on the notion of foreignness and novelty to create the strangerhood dimension of the destination. It also gives authenticity to the destination. In Translation Studies, this technique is termed ‘borrowing’ (Vinay & Darbelnet, 1995, p. 31). Dann (1996, p. 183) claims that using such words will create feelings of inferiority, hence allowing the author to win the interest of the reader. This technique can also be used to make the text appear to be aimed at a niche of customers, hence creating a feeling of superiority in the reader.²³ Although languaging may be useful in providing exotic colour and flavour, it has been argued that overusing such technique could result in unfavourable effects. If a foreign word is inserted in every four or five words with the intention of flattering the pseudo-linguistic abilities of the reader, then as a strategy, it is surely doomed to failure (Boyer & Viallon, 1994, p. 46)

Contrasting

Creating contrast is another common technique in the language of tourism promotion (Cappelli, 2006, p. 62; Dann, 1996, p. 45; Mocini, 2005, p. 154). TPMs are often structured according to a binary opposition, whether explicitly through the use of lexical opposition or implicitly. The aim of this technique is to communicate the many sides of the destination, hence reinforcing its image. Thus, ‘you’ is contrasted with ‘crowd’, ‘ancient’ with ‘modern’, ‘young’ with ‘old’, ‘frantic’ with ‘tranquil’, ‘stress’ with ‘relaxation’, ‘materialism’ with ‘spirituality’, ‘artificial’ with ‘authentic’, and ‘life back home, routine daily activities’ with ‘novelty and excitement elsewhere’. The following extract is an example of such contrast.

Escape the stresses of life back home with a relaxing holiday at a spa hotel in Sardinia, dedicated to ensuring you return home relaxed and refreshed.

(Just Sardinia, 2011)

²³ cf. the previous section on the ego-targeting technique.

Temporal contrast (opposition of time-related concepts and expressions) such as 'past vs. present' and 'present vs. future' is also a favourite contrasting technique which aims at creating the 'time travelling' effect required to lure tourists.²⁴ Contrasting is also used to reflect the richness and diversity of the destination such as the following extract which contrasts between 'soaring mountains' and 'pristine lakes':

With landscapes ranging from soaring mountains to pristine lakes, Canada is a natural destination for adventure travellers.

(Dunlap & Media, 2011)

The contrasting technique is instrumental in setting the euphoric, temporal and magic features of the language of tourism promotion, and in placing TPMs within the dimension of the authenticity, strangerhood and play perspectives.

Comparing

While languaging is a technique based on the notion of strangeness and novelty (strangerhood perspective), comparing (Dann, 1996, pp. 171-174) is an opposite technique aimed at reducing strangeness and enhancing familiarity. In other words, this is a suitable technique which can be used to strike a balance between offering novelty to tourists and protecting them from the threats posed by strangeness. Besides downplaying the unfamiliarity of the tourist destination, this technique also enhances the image of the destination. This technique can be realised through the use of figures of speech such as simile and metaphor. The following is an example of the simile device used to reduce the strangeness of a relatively unknown destination for an American audience and to assist them in imagining the beauty and splendour of the unknown place

Gunungkidul Region at Yogyakarta has a beautiful tour destination as beautiful as Green Canyon in America.

(www.jogja-visit.com, 2011)

Metaphors including the following cliché metaphors are also very common:

Bangkok, the Venice of the East
Benin, the Venice of Africa
Delhi, the Paris of India

²⁴ See Figure 2.1 for an example.

Lebanon, the Switzerland of the Middle East

By incorporating the strangerhood-familiarity distinction, each of the above examples seek to persuade potential tourists by making them feel as though they have never really left home despite being in a foreign place, and by helping them visualise the attractiveness of the destination by referring to a more familiar attractive destination. This technique is also one of those techniques which provide the language of tourism promotion with 'magical powers' due to its ability to not only transform an unknown place into a familiar destination but also to an attractive and an enticing one.

Humour

Like advertising in general, the language of tourism promotion tends to use humorous, funny and amusing elements of expressions as attention grabbing devices in order to create an element of surprise in the reader. The humorous effect of the 'plaque' advert discussed earlier is an example. Puns are also a popular type of humour frequently used in the language of tourism promotion: 'Norway - Our Way', and 'Bermuda, a short trip to a perfect holiday' (Dann, 1996, p. 180). The important role of humour in tourism settings has been discussed in detail by Pearce (2009). His research revealed that humour might have a three part role to play in tourism promotion: 'to establish comfort level (particularly for those feeling anxious or slightly unsure of what is to come); to boost concentration and to connect tourists and their presenters' (Pearce, 2009, p. 642). This finding implies that humour could play a significant role in persuading potential tourists from societies which feel threatened by the ambiguity reflected by environments which are new and different to them. It would also reduce role ambiguity, that is, their role in the touristic experience to be encountered (Pearce, 2009, p. 639). However, humour should be used cautiously as unsuccessful humour might further alienate the target audience. The use of humour in TPMs can also be related to the fun nature of touristic experiences (Djafarova & Andersen, 2008, p. 294).

Furthermore, in today's world which is often overshadowed by troubled times and growing tension caused by adverse situations such as conflicts and terrorism threats, humour has been proven to be valuable in reducing tourist anxiety about travel. For example, Carden (2005) provides evidence from a survey of tourism promotional and public relations campaigns conducted after September 11, that humorous appeals in tourism promotion have increased as a way of attracting potential tourists and suppressed the use of factual appeals. However, using standard tourism humorous appeals to target audiences at the international level is indeed a complex issue. In the context of Australia, for example, the 'Where the

'bloody hell are you?' international tourism campaign which was intended to be humorous created much controversy resulting in the slogan being banned in the UK (BBC News, 2006). Incidents such as this provide continuing evidence of the cultural constraints involved in the use of humour. This is because humour is culturally determined. It must also be pointed out that different cultures have different preferences with regard to humour in advertising. For example, the Germans and the Swedish do not accept humour in advertising and prefer more serious content, while for others such as the British, humour is an important part of successful advertising (De Mooij, 2010; Sumberg, 2004).

Poetic Devices

Some of the most commonly used forms of poetic devices in TPMs are those which rely on the sounds of words such as alliteration,²⁵ assonance²⁶ and consonance.²⁷ Nord (1991, p. 148) uses the term 'movere'²⁸ (to produce a particular reaction in the reader) in classifying this poetic function. Some examples of these devices are 'famous for fun' (Gold Coast Tourism, 2011), 'wilderness and wildlife' (Tourism Tasmania, 2013), 'Dundee - City of Discovery' (visitscotland.com, 2010), 'the coast with the most' (Tourism Australia, 2011b). According to Aitchison (1987), 'words which have similar beginning, similar endings and similar rhythm are likely to be tightly bonded'. This means that recalling one word of an alliterative expression, for example, will help to recall the other alliterating words, which in turn will help to recall the rest of the sentence. Thus, in tourism promotion, these poetic devices are used as 'a tool of emphasis to arrest the reader's attention and aid their subsequent recall of the product' (George, 2010, p. 9). They increase 'the appeal and memorability' of the destination (Djafarova & Andersen, 2008, p. 295). In other words, they seek to imprint the message in the mind of the reader and create an everlasting image.

Alliteration, assonance and consonance are also often used in combination with other figures of speech such as puns and metaphor to create a stronger effect on the reader (Djafarova & Andersen, 2008, p. 295). Studies have also shown that the use of alliteration in TPMs has increased significantly over the past few decades compared to other figurative devices (Djafarova & Andersen, 2008, p. 291). This trend is attributed to the fact that alliterative messages can be interpreted more easily compared to other figures of speech such as puns and metaphors.

²⁵ Alliteration is the repetition of a leading consonant sound.

²⁶ Assonance is the repetition of vowel sounds.

²⁷ Consonance is the repetition of particular consonants

²⁸ 'Movere' in Latin means 'to move'; 'to change', 'to affect, influence, provoke' (Collins Latin Dictionary & Grammar, 1997)

Testimony

Testimonials from famous personalities (e.g., celebrities), other tourists, peers, friends and family are frequently included in the promotion of destinations to guarantee the quality of a service or destination (Cappelli, 2006, p. 136; Dann, 1996, pp. 176-179; N. Morgan & Pritchard, 2000, pp. 189-190). For example, the Australian actor Paul Hogan, internationally famous for his movie *Crocodile Dundee*, is often used to promote Australia as a holiday destination. The positive associations people have of Paul Hogan are transferred to Australia, which then becomes more desirable in the eyes of potential tourists. This is, of course, provided that the potential tourist has positive images of Paul Hogan; if not, the effect will obviously be negative (Jørgensen, 2004, p. 38). Sometimes testimony take the form of name-dropping (e.g., Sharon Stone's favourite hotel) (Cappelli, 2006, p. 137). Testimony could also be in an indirect/informal form of promotion such as word-of-mouth of peers, friends and family. This particular form of tourism promotion is important as it gives the impression that the testimony is coming from a credible, impartial and trustworthy source. Testimony is useful in minimising the strangeness associated with a destination because tourists will be able to associate the destination with a familiar face (e.g., a celebrity).

Visual Rhetorical Techniques

In addition to verbal rhetorical techniques, visual techniques also play a central role in TPMs. TPMs rarely, if ever, consist only of verbal elements. Many depend heavily on various visual elements including illustrations, photographs, diagrams, logos and maps. These elements fall under Reiss's fourth category of text type, that is, audiomedial texts. This category supplements the three other functions of text (informative, expressive, operative) with visual images (Reiss, 1989, pp. 108-109). It is usually these visual elements that will catch the eye first. Thus, it is not surprising to find that in some TPMs these visual elements are given greater prominence than the text. In the context of printed TPMs for example, some studies have found that 75% of the material is taken up by visual elements (Dann, 1996, p. 190). Maci (2007, p. 43) stresses that in the creation of persuasive language, the tourism industry has always exploited texts characterised by a network of interrelations in which verbal and iconic elements are interwoven so as to meet the requirements of today's tourist.

The role of visuals is even greater in the online versions due to their hypertextual nature as discussed in the next section. Visual elements are used in TPMs to 'illustrate verbal descriptions while conveying additional information and evoking a more emotional

response' (Henderson, 2001, p. 75). Put differently, verbal and visual elements of TPMs work hand in hand to complement and reinforce one another in transmitting the message (cf. Ip, 2008, p. 3). According to Jokela, images are popular in tourism promotion for several reasons. Firstly, holidays cannot be tested before hand, therefore tourism promoters use visual elements in combination with other elements including verbal and audio to 'appeal to the desires of potential tourists and offer them a way to acquaint themselves with the sights and activities of the destination before they actually see and experience them'. Secondly, tourism visual elements 'anticipate the visual nature of tourist experiences that are often based on sightseeing, collecting visual impressions and gaining specific knowledge by seeing the destination with one's own eyes'. Thirdly, visual elements of TPMs 'create and maintain 'imagined communities' which are central in the formation of nation-states' (Jokela, 2011, p. 54).

Studies have focused on the use of visual strategies in TPMs from several aspects, including the connections between visual elements and motivations, desires and experiences of tourists (Henderson, 2001; Markwick, 2001). Markwick (2001) points out that the visual element of TPMs 'relates meaningfully to desired touristic experiences and expectations' in the sense that it 'symbolises particular desires and fantasies that are central to the motivating structures of the touristic process'. Visual elements are, however, subject to change. Since they are responsive to touristic desires and motivations, they may change over time in line with the changing trend in travel interests (Dewar, Wen, & Davis, 2007, p. 42; Markwick, 2001, p. 435).

Studies such as those conducted by Dewar, et al. (2007) have also indicated that due to the cultural differences between societies, tourism imagery must be adjusted so as to correspond to the perceptions, travel interests, and motivations of different societies. For example tourism images that stoke anxiety will not win their business in markets where people are very concerned about risk and safety (Dewar, et al., 2007, p. 42). Preferences with regard to the absence and presence of people, as well as the category and ratio of people (locals vs. tourists) depicted in the images also differ from one target group to another (Dewar, et al., 2007, p. 42). The study conducted by Dewar also revealed that the religious background of tourists plays a significant role in determining the appropriate images to be used.²⁹ In his study for example, Muslim respondents rejected pig images and bar scenes. In terms of perceptions, the study revealed that Chinese respondents, for example, expressed little interest in scenes depicting village and rural environments and considered these

²⁹ The cultural dimension of religious beliefs is discussed in detail in 4.3.

environments as ‘dirty’ and ‘poor’. On the other hand, Canadian respondents, for example, expressed a higher degree of curiosity and interest towards such scenes.

Another important cross-cultural aspect relating to visual techniques is the choice of colour used. Colour in TPMs is used to provide associations with certain themes and appeals (Dann, 1996, p. 190). The use of colours allows TPMs to convey an additional message and/or complement other messages conveyed by other rhetorical strategies. Hence, the choice of colour will further affect the potential tourist’s image of a destination. And since different cultures have different perceptions regarding colours and associate different things with different colours, the ‘colour’ rhetorical technique becomes an important issue in cross-cultural promotion and advertising (Nauert, 2007, pp. 2, 7).

These findings indicate that in order to maximise the impact of TPMs, visual elements should not depend on the ‘gut feeling and expert selection’ but on themes which are of interest to the target audience (Dewar, et al., 2007, p. 42).

2.4 Modalities of TPMs

As stated at the beginning of the chapter, TPMs come in a variety of formats ranging from print to online materials. The print variety represents the traditional format of TPMs. Printed TPMs are also known as collaterals in the field of advertising (Middleton, et al., 2009, p. 317). One of the most important and widely used collaterals to promote travel destinations is the tourist brochure (Molina & Esteban, 2006, p. 1036; Wicks & Schuett, 1991, p. 301). The tourist brochure has always been an important source of tourism information for tourists (Wicks & Schuett, 1991, p. 312). It may contain detailed written information on the tourism product or service, or emphasise visuals (pictures, maps, animation, videos) with limited verbal information such as the, pictorial brochure promoting a particular destination. Today, with the digitisation of information, the internet has taken over much of the role of print media in promoting tourism (Middleton, et al., 2009, p. 353). The role of the tourist brochure as a significant promotional tool for the tourism industry and an important source of information for tourists is now gradually being replaced by the internet, which performs the same promotional role, albeit in a different medium (Middleton, et al., 2009, p. 353) and in a more comprehensive and integrated manner. As the internet becomes the main source of tourism information for a rapidly growing percentage of international tourists, tourism organisation websites have now become the main medium through which info-promotional tourism content is disseminated (Middleton, et al., 2009, p. 239). The tourist’s decision to ‘purchase’

a destination is increasingly based on information made available on the internet (Sakulsureeyadej, 2011, p. 9). The internet today is seen as the ideal channel for promotion of destinations due to its speed (ability to contact potential tourists all over the world instantly), accessibility,³⁰ low cost, interactive nature (combining characteristic of mass communication and interpersonal communication), efficiency (hypertext can be produced easily and updated regularly). Furthermore, statistics have shown that countries that spend most on tourism have the highest number of internet users (WTO, 1999, p. 3). This development has resulted in the promotional print being reduced in favour of online promotional materials.

Consistent with the rapid growth of tourism as a market sector on the Web (Marcussen, 2009), many types of websites which promote tourism can now be found on the internet. These can be generally grouped into two categories:

- (a) Websites of tourism authorities (public sector organisations and government linked private organisations), such as visitors bureaux, state/provincial/regional tourism offices, and national tourist organisations (NTOs). In the tourism industry, these are called Destination Marketing Organisations (DMOs), a term which refers to any organisation at any level responsible for the marketing of a given destination (Middleton, et al., 2009, p. 338). Their websites can be categorised as institution-to-user (I2U) tourism promotional websites (Torresi, 2010, p. 92).
- (b) Websites of business entities (private sector organisations) such as specialist tour operators (who sell travel to the destinations of the DMOs), and service providers (who provide products such as accommodation and recreational facilities). These websites are defined as business-to-consumer (B2C) tourism promotional websites (Torresi, 2010, p. 120).

Whether the TPM is in the form of a printed brochure or online website, the communicative purpose remains the same. The language used in these two modes is also the same. They are also similar in that both are free of charge. The nature of these two modes is, however, different from one another in at least three aspects. First, they are different in terms of delivery and accessibility (Francesconi, 2007, p. 31). Readily printed brochures are normally displayed and distributed at tourism agencies and tourist information

³⁰ About 34% of the world's population are currently internet users (Internet World Stats, 2013).

centres.³¹ One the other hand, tourism promotional websites is paperless and can be easily accessed on the Internet by a click of a button. This feature is one of the main reasons that these websites have become the main medium through which info-promotional tourism content is disseminated. Second, the two modes are different in terms of life-span. Brochures are usually valid for a limited period only, generally spanning from one season to one year. Although brochures do state that the information provided is accurate at the time of printing, they do not guarantee that such information will not change in the near future and often advice readers to check for updated details with the travel agent. Websites on the other hand are frequently revised and display the date of the last revision, hence offering a good solution to the problem of inaccuracies and short life-span (Francesconi, 2007, p. 32). Third, traditional printed TPMs are different from online websites in terms of design and presentation. Since the main corpus for this research is obtained from a tourism promotional website, I will elaborate on the characteristics of the website modality.

Characteristics of Website Modality

With the internet becoming a primary source for tourism promotion, more and more people are ‘visiting’ tourism promotional websites to make decisions regarding their holidays. What is interesting about the tourism website phenomenon is that even before any travel decision is made and a holiday is purchased, these ‘visitors’ have in fact become tourists whether they know it or not, albeit in a virtual sense. Tourism promotional websites are virtual tourist destinations which offer virtual tourist experiences to their ‘visitor’: the virtual tourist. This ‘virtual tourism’ is described by Franklin as follows:

We surf *like* tourists and the web is set up in a tourist way. Take the language of the web for a start. We ‘visit’ web ‘sites’. We wander around the sites as the mood takes us, leisurely or erratically; sites provide us with ‘maps’ and when we arrive anywhere we are given ‘itineraries’, ‘menus’, ‘gateways’, ‘access’. It is a language of movement, ‘back’, ‘forward’, ‘go’, ‘stop’, and so on. There is also something touristic about the way sites are constructed; they aim to attract us, make us linger, entertain us and of course sell us something. The web is our virtual world and it is just as we like it: constantly changing. We are now *like* tourists all the time; we are restless, addicted to motion, itching to set off. We seem to inhabit many places simultaneously.

(Franklin, 2003, p. 8)

³¹ Nevertheless, electronic brochures (e-brochures) are available online and can be accessed from the comfort of one’s home.

Like other promotional websites, tourism promotional websites have, for some time, been considered as ‘online brochures’ or the electronic version of traditional printed genres (Cappelli, 2008). However, studies over the past few years have suggested that websites also demonstrate distinct characteristics which are rich in styles and provide viewers with that special kind of ‘virtual tourism’ experience. The uniqueness of this medium of promotion lies in its hypertextuality (Hershey, 2009, p. 7; Lee, 2009, p. 1), that is, its ability to integrate different features (texts, images, videos, sounds, programmes, etc.) to be experienced by users as a single integrated medium – the website. These features are often connected to one another by means of hyperlinks: clickable icons or words that cause new content to become available to the reader. These hyperlinks, in turn, give rise to the three most defining characteristics of websites: multimodality, nonlinearity and interactivity (Hershey, 2009, pp. 7-11).

Multimodality refers to the ways in which diverse semiotic modes (texts, images, videos, sounds, etc.) are combined in a single context. The different modes may reinforce and complement one another, or be hierarchically ordered (Kress & Van Leeuwen, 2001, p. 20). In the context of tourism promotional websites, meaning is created using a combination of texts, images, videos and colour. This diverse range of possibilities for creating integrated multisensory environments sets tourism promotional websites apart from other static tourism media such as the traditional brochure.

Nonlinearity refers to the fact that the individual pages within a website do not have a fixed reading order. Unlike a book in which pages are generally read one after the other with a beginning and end, websites allow readers to determine the entry and exit pages and to choose their own path of reading. In order to ensure web texts remain intelligible regardless of the order they are read in, a structuring device known as chunking is used (Horton, 2000, p. 45). Chunking is a strategy used to provide information in precise segments or chunks. Information is provided in self-contained chunks in order to maintain the intelligibility of individual pages regardless of the order in which they are read. These chunks provide readers with comprehensive accounts as well as links (if necessary) to related or supporting pages. Thus, readers may skip from chunk to chunk, webpage to webpage; scanning these chunks and web pages visually; clicking on links until they find the information they are looking for. Studies have indicated that most website users scan web pages for eye-catching information rather than reading word for word (Nielsen, 1997). The ‘scanning’ practice highlights an important technique in web promotion known as ‘keying’ (Hershey, 2009, p. 11). As noted earlier, keying is the technique of highlighting keywords and key phrases, causing them to jump out at the reader. Although keywords are used throughout the web page, their

role is particularly important in strategic parts of the page, such as the top of the page, in headings, sub-headings, the first paragraph, and text in active links (Cappelli, 2008). While keywords and key phrases are important eye-catching elements, they are also important elements in determining the website ranking in the result of search engines and consequently the visibility of the information presented (Cappelli, 2008).

Interactivity results from the nonlinearity of websites, which allows users to exercise some form of control over the types of information they receive and the order in which they receive it. Although readers of traditional printed media may also skip certain parts of the material they are reading, they cannot easily single out the precise information they are interested in and jump directly to it. (Hershey, 2009, p. 9)

2.5 TPMs Across Cultures

The promotion of tourism across cultures requires cross-cultural issues to be addressed appropriately and adequately. Cultural differences that exist between hosts and tourists mean that different approaches, styles and content of communication are used in TPMs. This situation is described as 'intercultural' (Steiner & Reisinger, 2004, p. 120). The larger the cultural difference between the participants, the fewer cultural commonalities they will have, making their communication more intercultural, more difficult and less efficient, all leading to communication problems (Sutton, 1967, p. 222). Today, intercultural communication in the tourism industry has become more important than ever before. As more tourists travel to places and cultures removed from their own, the degree of intercultural communication has increased significantly. As a result, tourism research, in recent years, has begun to engage with the study of intercultural communication, in an attempt to document and formulate practices which may facilitate the flow of specific groups of tourists and ease their cultural differences (Phipps, 2009, p. 659).

Research in tourism intercultural communication has, so far, aimed at: (a) finding ways of enabling the tourism industry to deal with the supposed problem of monolingual, monocultural tourists by allowing tourism professionals to develop intercultural communication competence, and (b) addressing the teaching and training in languages and intercultural communication in the tourism industry (Phipps, 2009, p. 659). Although these studies have engaged with the question of managing intercultural communication with respect to those who work in the tourism industry such as tour guides, tour managers and tour leaders (Leclerc & Martin, 2004, pp. 183-185), they hardly make any mention of the

intercultural aspect of TPMs. Similarly, this aspect is not emphasised in the literature on the language of tourism promotion. Most of the studies conducted on the language of tourism promotion are limited to the micro level of the language namely the linguistic or textual aspects. In other words, the macro level of the language of tourism promotion, particularly its cultural aspect, remains largely ignored.

The fact that the literature on the language of tourism promotion does not emphasise the cultural dimension may be attributed to the fact that this area of study is relatively new. It could also be attributed to the fact that in a monolingual context, participants of the communicative event are often presumed to have common cultural values. This assumption might be true if we are talking about people of the same language and cultural background, but unnecessarily true if we are talking about people of the same language but from different cultural background. For example, although Anglo-Australians and Sino-Singaporeans share the common Standard English as their official language of communication, their cultures differ significantly. Despite the fact that the literature on the language of tourism promotion has not paid much attention to the cultural level of the language of tourism promotion, the field of cross-cultural advertising (Dahl, 2004, pp. 2-4) including the translation of advertising texts have discussed this aspect (De Mooij, 2004).³² The field of cross-cultural advertising is particularly relevant because the language of tourism promotion is a subcategory of advertising and is constructed in a fashion similar to that of advertising.

It is also worth noting that in the field of advertising, there have been attempts to standardise advertising across cultures in line with the concept of globalisation. Levitt in his seminal work 'The Globalisation of Markets' (1984) views globalisation as a process that will eventually transform the world into a 'homocultural' market place where consumers could be persuaded by the same advertising appeals and values regardless of their cultural background (Dahl, 2004, p. 1). If this was to become a reality, advertisements could be standardised without any great problem in different cultures and countries. This will also result in significant cost saving as localisation of advertisements will no longer be needed (Dahl, 2004, p. 1). However, the concept of the proto-universal consumer culture (Featherstone, 2000) and the one-size fits all approach (homogenisation of advertising culture) which is 'driven by a deep-rooted conviction that the world's people all aspire to the same, Western lifestyle, is not working' (Wheeler, 2000) or at least not accruing in the present yet (Dahl, 2004, p. 26). This statement is supported by the increasing body of research which casts doubts over Levitt's (1984) claims and suggests that advertising has

³² This will be elaborated in chapter 3.

always been, and is still, strongly influenced by (local) culture. Among the main advertising topics that have been studied extensively by researchers from an intercultural aspect include information content of advertising, advertising style, creative strategies used, themes used, appeals (values) used in advertisements and others (Dahl, 2004, pp. 2-3).

Given the persistent intercultural nature of international advertising, the creation of effective TPMs cannot depend solely on linguistic techniques without taking into consideration the intercultural issues involved. Thus, it has always been the task of the copywriter of TPMs to consider the cultural context as well as the audience profile, needs and expectations so as to insure maximum impact in culturally different settings (Sumberg, 2004, pp. 329-353; Woodward-Smith & Eynullaeva, 2009, pp. 121-136). Furthermore, failure on the part of the copywriter to deal with the cultural differences adequately may have negative consequences. Tourism copywriters, therefore, face the challenge of deciding a number of cross-cultural advertising issues (Dahl, 2004, pp. 2-4) such as:

- (a) the type of information to be included taking into consideration what is valued by the tourist in his/her community;
- (b) the persuasive/advertising style to be adopted including the type of argumentation to be used, taking into consideration how potential tourists are convinced in their societies;
- (c) The creative strategy to be used (e.g., motivation with psychological appeals, brand familiarisation).

It is evident that the question of cultural differences is a priority which must be dealt with adequately so as to achieve the communicative purpose of TPMs: rousing the burning desire of the reader's mind to travel to a tourist destination, visit a tourist attraction or stay at a particular hotel. The importance of the target culture which I have described as the macro level of the language of tourism lies in the fact that it is this level that defines and profiles the target audience and shapes the micro-level (textual aspects). It determines the most effective strategies and techniques to be used, namely those that are consistent with the profile of the target audience. In their analysis of TPMs, Haneefors and Larsson (1993) concluded that the micro devices used such as keywords are 'no so much those which refer to the attributes of the destination, but rather those which corresponds to the requirements of the potential tourist' (Dann, 1996, p. 174).

I have thus far defined TPMs, identified their purpose, examined how the language of tourism promotion functions to achieve their purpose, and discussed the various types of

media in which the language of tourism promotion occurs. And since tourism does not always operate in a monocultural setting but rather involves tourists from different countries with diverse cultural backgrounds, I have also discussed how these cultural differences are of paramount importance to ensure the success of the communicative function (i.e. persuasion) of the language of tourism promotion. However, the intercultural dimension of TPMs so far discussed is still within a monolingual setting, that is, TPMs created originally in the language of the reader. But what happens when two languages are involved, that is, when the promotional materials are not created in the language of the potential tourist, which is indisputably often the case? In such a situation, translation presents itself as one of the most practical means of communication to persuade this category of potential tourists and convert them into actual clients. But with translation, a more complex issue arises: the issue of replacing the original promotional material with another functional material in the tourist's language. Here, the concept of functionality is of paramount importance as what might function linguistically in the host culture might not necessarily function in the same way in the tourist culture. This shall be discussed in detail in the following chapter.

The Translation of Tourism Promotional Materials

3.1 The Current Scenario of TPM Translation

The various aspects of tourism promotion in a monolingual context³³ have always been given due attention by the tourism industry. Major players in the industry invest large sums of money to persuade potential consumers and turn them into actual customers by producing high quality and effective TPMs. Given the increase in cross-cultural awareness among marketing and advertising experts, the creation of original TPM texts nowadays is increasingly taking into consideration the cross-cultural aspects of tourism promotion as advised by the extensive research on cross-cultural advertising. However, the same could not be said about tourism promotion in a multilingual context, that is, when the TPM is a translation. Although, the ideal solution would be to have copywriters produce new promotional materials for each target language audience and/or culture (Cui, 2008, p. 21; Kelly, 1998, p. 35), the reality is that more often than not, translators are hired to translate pre-existing materials for target markets. One of the main reason for this, as we will see in the following pages, is the fact that the translation option is cost-effective (Lee, 2009, p. 4). However, this type of translated material has frequently been the subject of criticism, and the fact that it is not given the professional attention now taken for granted in the production of its original has been acknowledged within the field of Translation Studies (Hickey, 2004, p. 77; Kelly, 1998, pp. 33-36; Pierini, 2007, p. 90; Pinazo, 2007, p. 320; Snell-Hornby, 1999, p. 95; Sumberg, 2004, pp. 329-350). In fact, a survey carried out by Sumberg (2004, p. 344) suggests that there is agreement among key translation scholars at British universities that the translation standard of not only TPMs but promotional brochures in general is deplorable throughout the world. Some of the errors found in translated TPMs are discussed by Jiangbo and Ying who categorise these errors into four types, namely pragmatic, cultural, linguistic, and text-specific errors (2010, p. 38) following Nord (1997, pp. 75-76).³⁴

Similarly, in the field of global marketing and advertising, many experts who have become increasingly aware of the importance of cross-cultural issues hold negative views

³³ ‘Tourism promotion in a monolingual context’ means that no translation activity is involved and that TPMs are produced by copywriters monolingually.

³⁴ The reasons behind these errors and the failure of TPM translations are discussed in 3.2.

about using translators to translate promotional materials, claiming that ‘using translators is one of the pitfalls in preparing advertising campaigns’ (Gregory & Wiechmann, 2002, p. 80). Instead, they suggest that local copywriters in the target market, ‘who are supposed to know more about the target culture and target audiences’ be employed to carry out the project, (Cui, 2008, p. 21). In other words, they are suggesting that promotional materials should be produced in monolingual settings and that bilingual or multilingual settings should be avoided. But the fact is that the only situations where it seems practical for TPMs to be produced in a monolingual setting is in the context of domestic tourism and the context of international tourism where the hosts and tourists share a common language. The fact that tourism is often a cross-cultural, cross-lingual activity is significant.

To understand this let us examine the actual situation on the ground. The following are some facts about TPMs:

- In most cases, the initiators of TPMs (e.g., host country tourism authorities and service providers) are based in the destination being promoted (unlike the initiators of the advertisements and promotional materials of many other products, who are usually marketing agents or distributors in the target market).³⁵
- The original version of TPMs is often created in the national language of the host country and is used to promote tourism domestically and in target markets which share the same language. In some countries (e.g., Malaysia) the original version is in English, and not in the national language, due to the status of English as an international language. This original version is often used as a pilot version which guides the production of its ‘sister’ versions in other languages.

Based on my own professional experience, when the original TPM produced is not in the language of a target market, some of the options available to, and practised by, the tourism industry are as follows:

- (a) have the TPM translated by a translator based in the host country;
- (b) have the TPM translated by a translator based in the target market.;

³⁵ The initiator of TPMs here is defined as the individual or party who needs the TPMs and initiates the copywriting of TPMs. The initiator could be from the private sector such as tour operators or from the public sector such as tourism authorities.

- (c) have the TPM translated by a translator in the host country then revised by a copywriter in the target market, bearing in mind that it is often difficult for translation commissioners to find TPM copywriters specialised in the language of the target market in the host country (with the exception of English which has become an international language and the business language of the world); or
- (d) have the TPM rewritten altogether from scratch by a copywriter in the target market.

Some of the main drawbacks of option (d) can be classified in logistics/communication, financial and knowledge terms. In terms of logistics and communication: distance, time difference, and language barrier (between commissioners and copywriters) represent some of the main factors which explain why commissioners prefer to work with locally-based people. In financial terms, option (d) will definitely involve higher costs compared to the three other options (Lee, 2009, p. 4). The knowledge aspect is quite important, particularly in ensuring the quality of the TPM. This is because, while the copywriter in the target market might have extensive knowledge of the target audience and culture (of which he is a member), it is unlikely that he would have the same amount of crucial background knowledge on the subject matter being promoted as a copywriter or translator who is based at the destination being promoted. This background knowledge is particularly important in the context of tourism promotion as it requires a great amount of background knowledge on the destinations, attractions and experiences being promoted. TPMs in general must be able to give the impression that 'the writers have a thorough and knowledgeable experience of the land and have been stricken by the beauty and the character of its natural attraction and people' (Fodde & Denti, 2005, p. 120). Background knowledge includes areas of history, geography, culture, lifestyle, customs, traditions and extensive details about the specific tourist attractions being promoted. Having first-hand knowledge of the destination being promoted is even more crucial in translating TPMs due to the nature of the required translation approach. This approach often necessitates shifts at the macro level, including shifts from unsuitable concepts and themes used in the ST to more appealing themes and concepts not reflected in the ST but exist in reality and are truthful reflections of the destination. Option (c), is one of the preferred options practiced by international advertising agencies with branches in both the tourist destination and target market. Although they have the option of assigning one of their copywriters in the target market to come up with the TPM in the language of the target market monolingually, many may still prefer to assign a translator who is based in the tourist destination (who will certainly have better background knowledge on the destination being promoted) to translate the pilot version and then have it checked by one of their copywriters in their branch based in the target market (who will

obviously have more up-to-date knowledge on the profile of the target audience). This option is found to be most effective in terms of persuasiveness, quality, accuracy, cost and turnover time. While this option is readily available for international advertising agencies, other commissioners such as local advertising agencies do not have such options and would have to use option (a), as option (c) for them would have drawbacks similar to those of option (d). Thus, it is no surprise that in reality, translators, particularly those based in the host country are more often than not, the people who are consulted to prepare TPMs for foreign markets. Commissioners will assign translators based in the host country, unless one is not available or in some cases if translators are much cheaper abroad. However, the shortcomings of the ‘translator’ option as acknowledged by scholars of Translation Studies and expressed by global marketing and advertising experts, must be addressed adequately as it is believed that addressing this issue will render this option the most feasible, practical and effective option.

It is very clear that effective TPMs are crucial, regardless of the language in which they are written. It is also equally crucial for the translation of such materials to be functionally effective. Effective translation of tourism promotion is critical in the sense that ineffective or misleading translations can lead, in the most extreme case, to another destination being chosen by the potential tourist (Pinazo, 2007, p. 322). Due to the increasing awareness of the importance of translation in tourism promotion, this particular sub-field of translation has received some attention in recent years. A number of works from within Translation Studies have emerged highlighting various issues in the translation of TPMs. Some universities are now offering translation programmes aimed at training future translators in the field of tourism (Kelly, 1998, p. 34; Peverati, 2009).³⁶ Besides its crucial role in the tourism industry, the translation of TPMs have also been found to be a very useful component in translator training programmes (Dybiec, 2008, p. 66; Kelly, 2000). Hickey (2004, p. 62) explains that these materials are of particular interest for a study of translation as they constitute cross-national or cross-societal genre, which are likely to emerge intact in other languages at the semantic level but not at the pragmatic level.

The literature on the translation of TPMs can be loosely divided into two types: works which examine underlying issues related to the translation of TPMs. These issues include the advertising dimension of TPMs, functions of TPMs, target reader expectation, textual conventions, translation quality, translation approaches and strategies and how they relate to

³⁶ This is in addition to university courses on the translation of promotional materials in general, such as those offered by London Metropolitan University.

the wider context of advertising and tourism (Federici, 2007; Jiangbo & Ying, 2010; Kelly, 1998; Pierini, 2007; Sanning, 2010; Snell-Hornby, 1999; Sumberg, 2004; Torresi, 2010, pp. 101-110). The second pool of works is more case-study oriented, and tends to focus its analysis on specific aspects of TPMs such as thematic structures (Martinez, 2000), multi-sensory aspects (Dann & Johanson, 2009), collocation (Tognini Bonelli & Manca, 2004), to name a few. However, in this chapter, I will focus more on the former, which is more relevant to my research, due to its role in laying the foundation for the translation of TPMs. I will also refer to the literature on Translation Studies in general, advertising and cross-cultural studies as and when they are relevant to the discussion.³⁷

3.2 Reasons for Unsuccessful TPM Translations

The reasons behind the failure of TPM translations have been discussed by Sumberg (2004, pp. 343-350). Sumberg suggests that the poor standard of translated TPMs is attributed to the translation approach adopted (2004, p. 343). She claims that the adoption of a linguistic, rather than a functional, approach suggests that translators are unwilling or unable to leave Smith and Klein-Braley's 'safe haven of a straight translation' (1997, p. 175). This view is supported by Hickey (2004, p. 77), who discusses this topic from the perspective of pragmatics, claiming that the problem lies in the fact that translators aim at 'semantic equivalence' instead of 'perlocutionary equivalence'. Put differently, translators tend to focus on the micro (linguistic) level of the language of tourism promotion leaving the macro (cultural) level largely ignored, despite the fact that the creation of TPMs involves a dual-level process. In this dual-level process the macro-level is the determining factor which shapes and guides the construction of the micro-level.³⁸

A survey carried out by Sumberg (2004, p. 344) reveals that the unwillingness or inability of translators to leave the 'safe haven' of 'straight translation' (or 'semantic translation' in Hickey's term) is not the result of the way they were trained, as it was found that translator training does aim to develop an awareness of cultural issues and methods of

³⁷ Translation Studies makes a clear distinction between tourism literature and travel writing with the main distinguishing factor being 'commercial promotion and advertising'. There is a body of literature within Translation Studies which deals with translation and travel (Agorni, 2002; Clifford, 1997; Cronin, 2000; Di Biase, 2006; Polezzi, 2001, 2006a, 2006b; Rizzo, 2003; Smecca, 2003). The focus of this body of literature is on the connection between travel and translation, both of which are viewed as metaphors of mobility and flux linked to the globalised 'post-modern' society. However, this branch of Translation Studies is not the centre of this study which looks at tourism and translation within the framework of commercial promotion and advertising.

³⁸ See also 2.5, on the macro-micro relation in the language of tourism promotion.

handling advertising and promotional texts. Instead, her investigation shows that the problem lies either in:

- (a) the translators themselves, who lack training on the awareness of cultural issues and methods of handling advertising and promotional texts; or
- (b) commissioners of the translation assignments and the conditions under which the translators are expected to work.

It has been concluded by Steyaert and Janssens (1997, p. 133) that translation commissioners undervalue the role of translation and are experienced by translators as being ‘impatient’. Their lack of awareness on the complexity of translating TPMs, often results in them expecting the job to be done in half the time necessarily required to produce translations which will function effectively in target markets. In addition, a survey carried out by Sumberg (2004, p. 345) on commissioners of TPM translations in France reveals that commissioners lacked awareness of cross-cultural and translation issues and were quite unable to determine whether the translated TPMs were functionally effective. On the other hand, while TPM translators might be fully aware of the cultural issues and are equipped with the required adaptation and localising skills, they might be reluctant to ask their client for permission to make the necessary changes. Their reluctance to challenge the primacy of the ST, as described by Sumberg (2004, p. 347), lies in the precarious nature of the translation profession and their fear of jeopardising further work.

Since failure on the part of the translator to adopt a functional approach is claimed to be the main reason behind the poor standard of translated TPMs, I will discuss the functional approach of translation in the following paragraphs.

3.3 A Functional Approach to TPM Translation

The theories developed by the functional school over 30 years ago, mark a crucial paradigm shift from predominantly linguistic approaches and source-oriented translation theories, to a more functionally, socio-culturally and target oriented concept of translation. Functionalist theories, in general, treat translation as ‘an act of communication and understanding meaning in terms of function in context’ (Schaffner, 2009, p. 115). More specifically, these theories define translation as a purposeful intercultural activity and assert that ‘the linguistic form of the target text is determined by the purpose it is meant to fulfil’ (Schaffner, 2009, p.

115). The main theory behind functionalism in modern Translation Studies is the skopos theory developed by Hans Vermeer (1978, 1996). This theory, which is part of a theory of translatorial action, draws inspirations from a number of theories particularly communication theory and action theory. Factors which have always been emphasised in these theories became the focus of skopos theory due to the growing need in the last few decades for the translation of non-literary text types including promotional and advertising texts (Schaffner, 2001, p. 235). The translations of such texts required a number of crucial factors to be taken into account, namely the purpose of the translation (TT purpose), the culture of the intended readers of the translated text; and the client who commissioned the translation.

Skopos theory sees translation as an action which essentially has a purpose (Vermeer, 2000, p. 221). The word 'skopos', derived from Greek, is a technical term referring to the purpose of translation. This purposeful action essentially leads to an outcome: the TT (termed 'translatum' by Vermeer). The TT is the result of the action and acts as the medium through which the said purpose is to be realised. In other words, according to this theory, it is the purpose of the translational action that will guide the translational action itself. The purpose will determine the translation methods and strategies to be used in producing a 'translatum' that will serve that purpose. The second factor, target culture, is equally important. Like a ST which is usually composed originally for a situation in the source culture, a TT is composed for a situation in the target culture for the consumption of readers of the target culture and language. Put differently, just as a ST is bound to the source culture, the TT is 'oriented towards the target culture, and it is this which ultimately defines its adequacy' (Vermeer, 2000, pp. 222-223). The third factor, TT commissioner, is also a determining factor under skopos theory. Vermeer asserts that:

The aim of any translational action, and the mode in which it is to be realised, are negotiated with the client who commissions the action. A precise specification of aim and mode is essential for the translator.

(Vermeer, 2000, p. 221)

Thus, in practice, since it is the client who commissions the job, the final say with regards to the purpose of the translation and the methods with which it is to be realised lies with the commissioner. He or she is paying for the job after all. This, however, does not mean that the translator does not have an active role too in determining the translation methods and strategies to be adopted in achieving the purpose of the translation. The translator is in fact 'the' expert in the translational action. The translator is consulted by the commissioner because he/she is regarded as the expert. In his/her capacity as the expert, he/she must play

the role of a consultant who advises his/her client on the most appropriate methods and strategies so as to achieve the intended purpose of the translational action. Put differently, the means of realising the purpose is to be negotiated with the client. The negotiation should result in a commission which is adequately defined. The commission should comprise as much information as possible on the three following points:

- (a) The goal of the translational action, that is, the aim of the commission (Vermeer, 2000, p. 229). The commission or translation brief should specify what kind of translation is required and for what purpose. Clients do not normally bother to give translators an explicit and detailed brief as they are not aware that a good brief means a better translation (Nord, 1997, p. 30). Thus, in this situation, unless the translator is himself the commissioner (and thus knows exactly what is required), a clear and well defined brief should be obtained. This, in turn will help determine the second point.
- (b) Based on the goal, aim and purpose of the translation, the brief must include information on the way in which the goal, aim and purpose of the translation should be realised. This point is, however, often absent in translation briefs. Translation briefs seldom tell translators how to go about translating the ST and what translation strategies to use. This is where the translator plays his role as 'the expert' so as to achieve a consensus with the commissioner on the means of achieving the intended purpose of the translation (Nord, 1997, p. 30).
- (c) The conditions under which the intended goal should be attained including matters such as deadline and fee (Vermeer, 2000, p. 229).

It is apparent that skopos theory adopts a prospective approach to translation by deriving prescriptions from the intended purpose and target culture audience, as opposed to 'retrospective' theories which focus on prescriptions derived from the ST. The main idea advocated by this school of thought is that the translation process, and hence the translation product, are not determined by the effect of the ST on the source reader, nor the function assigned to the ST by the author, as advocated by equivalence-based translation theories. On the contrary, the determining factor, according to this approach, is the prospective function or purpose of the TT as determined by the commissioner's needs which are largely constrained by the target context (text receiver's needs, expectations, situation, culture, etc.) (Schaffner, 2009, p. 116).

This approach, which emphasises the TT's function in the recipient's culture above all, has far-reaching implications. Under such an approach, the ST is 'no longer the first and foremost criterion for the translator's decisions', as it becomes only 'one of the sources of information used by the translator' (Nord, 1997, p. 25) to produce a functioning text in the target culture. Other information would include the translator's assumptions about the interests, needs, expectations, knowledge and situational constraints of the TT addressees (extra-textual-factors) (Nord, 1997, pp. 34-35). Such assumptions will vary from one culture to another, hence the translator will not offer the same amount and kind of information as the ST author (1997, p. 35). Under this approach, the concepts of fidelity and equivalence are no longer central unless they are part of the specified 'skopos' of a given translation.

In the field of TPM translation where the ultimate purpose is to persuade the reader to take a form of action (e.g., travel to a particular tourist destination) the concept of 'skopos' is central. What becomes more important than fidelity to the ST is the requirement that the TT must function optimally in the target culture. Translating promotional texts such as TPMs requires the translator to take into consideration factors that will influence the performance and reception of the TT. In the commercial world of cross-cultural promotion and advertising, it is very unlikely that the advertiser would risk the success of a campaign by insisting that the translation should remain faithful to a ST, the features of which may not be suitable for different target audiences. In other words, producing effective TPMs is an overriding condition which justifies the translation methods and strategies deemed necessary. These strategies might include, in the most extreme case of liberty, a complete rewriting or adaptation of a concept if the original concept is deemed unfeasible in the target culture. On the other hand, it may also include literal strategies such as cultural borrowing if the purpose is, for example, to acquaint the reader with the source culture or to provide exotic flavour and colour. Hence, Schaffner (2009, p. 117) points out that skopos theory should not be construed as advocating free translation in all, or even a majority of, cases and that no ST has only one correct translation. What is advocated is that the translator has at his disposal any translation strategy which leads to a functional TT. Nevertheless, the liberty accorded to the translator to choose any translation strategy deemed appropriate is not tantamount to responsibility-free translation nor unrestricted translation (Tuna, 2004, p. 71). In fact, the liberty given by the functional approach entails a high degree of responsibility. The high degree of responsibility is implied in the role assumed by the translator, that is, the 'bi-cultural expert' (Vermeer, 1994, pp. 13-14; 1998, p. 63).

Furthermore, the possibility of different translation strategies does not imply problem-free translation. In this regard, Nord (1997, pp. 67-68) suggests a top-down approach to deal

with translation problems. This means that the translation process should start from the macro-level (extra-textual factors: cultural and pragmatic issues) followed by micro-level considerations (intra-textual factors: text-specific and linguistic problems). This approach is consistent with the holistic Gestalt principle, which holds that the whole ‘is more than the mere sum of its parts, and an analysis of the parts cannot provide an understanding of the whole’ (Snell-Hornby, 1995, p. 28). This is also the view of those advocating a cultural approach to translation. According to this approach, the larger systems of socio-cultural background and totality of human experience will give fuller meaning to smaller systems of text. In other words, the importance of individual items is decided by their relevance within the larger context. Such an approach has been found to be useful in the production and analysis of translation in general and advertising and promotional translation in particular. Tuna (2004, p. 71) cautioned against the adoption of the reverse order (Bottom-up) claiming that it may make many translation of advertising and promotional materials an impossible task. Echoing a similar view, Katan (2004, p. 198) stresses that the macro/global level or meta-message is crucial in producing translations which will function adequately in the target culture. He emphasises further that the global level of thinking is what distinguishes a good translator/cultural mediator from one who applies absolute micro-strategic (systemic) language rules.

Besides skopos theory, which represents the main theory behind functionalism in modern Translation Studies, there are also other approaches which come under the general banner of functionalism. The common factor which binds them is their insistence that a translation is designed to achieve a purpose (Pym, 2010, p. 43), and text function is therefore of paramount importance. One of the main differences between these approaches, however, lies primarily in whether it is the ST function that should guide the translation process or whether it is that of the TT. While skopos theory emphasises TT purpose, other theories³⁹ such as Reiss’s theory of text type (1989), state that the way one translates depends on the function of the ST and that the purpose of translation is to repeat the function of the ST. The aim of the translation is thus to produce a TT which performs functions similar to those performed by the ST in order to harness the TT with effects equivalent to those of the ST.⁴⁰ Based on this purpose, the role of the translator is one which emphasises the preservation of the functions of the ST. From the point of view of the translation of promotional and

³⁹ Pym (2010, pp. 43-63) provides an interesting discussion on whether a number of ‘functional’ models actually comes under the umbrella of the functionalist theory of translation in the more specific sense in which this label is now used in Translation Studies.

⁴⁰ This is assuming that the ST has an audience and a hypothetical effect on its audience. There may be instances where the ST may have been designed with no other purpose than to serve as a basis for a translated TT. In this case there is no possibility of equivalent effect.

advertising texts, I find that this approach overlooks the target culture/audience factor which is crucial in translating this particular type of text. This factor is crucial because the target reader profile may vary from culture to culture. In fact, it is often the norm rather than exception that the needs, motivation, expectation and values of the intended TT recipients are different from those of ST recipients. Thus, the intended TT audience would require different effects which, in turn may require the text to function differently. The variation that exists between different segments of consumers (and in our case potential tourists), 'excludes the possibility of equivalent effect except on a very general level of persuasion' (Munday, 2004, p. 207).⁴¹ The translation of TPMs should not be a preservation of ST functions but rather the creation of new functions which correspond to the new requirements of a new target audience. There is however a number of exceptional situations in which Reiss's approach can be applied in the translation of TPMs:

- (a) In the event that there are no cultural differences between the audience of the ST and the audience of the TT. It is very unlikely that this scenario exists except if the audience of the ST and the audience of the TT are the same. In other words, the ST and TT are designed for the same group of readers of the same cultural background. This situation is quite possible when the same cultural group consists of members who are competent in both the source and target languages or in one of the two languages.
- (b) If the ST was designed with no other purpose than to serve as the basis for a translated TT. In this case, since the ST was composed with the target audience in mind, the translation of the ST may involve the preservation of ST functions. However, the notion of equivalence of effects does not exist since there is no ST audience. This situation is, however very unlikely in the context of TPM translation where the ST is often addressed to a particular audience while the TT is addressed to a new second language audience.

Still, in both scenarios, focusing on how the TT will function to fulfil its purpose rather than to simply preserve the functions of the ST is a safer approach since language is inextricably intertwined with and imbedded in culture.

⁴¹ While I find that Reiss's functional approach is less suitable for the translation of TPMs, it may be suitable for other translation categories.

Another version of a functional model is found in Nord's 'translation-oriented text analysis' model (1991). This model, which is based on skopos theory and adopts a mixed approach, does not 'dethrone' the ST entirely, as postulated by Vermeer's approach, nor does it consider the function of the ST the determining factor as in Reiss's approach. On the contrary, Nord's model advocates an understanding of the function of ST features as well (1991, p. 72), while upholding the principle that it is the purpose of the TT that determines the translation methods and strategies. Although Nord recognises the fact that TTs can have functions different from their STs, she includes a detailed text analysis model for the ST, arguing that 'translation requires, not only functionality of the target text but also loyalty towards the source text sender and his intention' (1991, p. 72). I find that Nord's approach of including a detailed analysis of the ST is relevant to this research in which I seek to identify the differences that exist between the source-text-in-situation and the target-text-in-situation. Identifying these differences is instrumental in reconstructing the translation process, describing the strategies adopted by the translator and suggesting alternative strategies to achieve a particular function for a particular audience in a target culture.

However, I would like to distinguish between the term 'purpose' and 'function' which are often used interchangeably within the functional school of translation (Schaffner, 2009, p. 118). In this thesis, the term 'function' shall refer to what a text is intended to communicate to the receiver (Nord, 1997, p. 28) (e.g., informative, persuasive) and will be used in a specific sense which derives mainly from Reiss's text typology (1989, pp. 105-115). In pragmatic terms, text functions can be considered the illocutionary level of the text. The term 'purpose', on the other hand, suggests intention, direction or progress towards a goal and will be used at the overall general level. Thus, 'purpose' here can be seen at the same level of the 'overall function of the text'⁴² or in pragmatic terms, the perlocutionary level of the text. Based on this distinction, it can be said that on a macro-level, both the ST and TT in this research have the same purpose, that is, to turn potential tourists (the readers) into actual tourists. In this sense, the issue of whether it is the purpose of the ST or that of the TT which should guide the translation process does not arise, and the task of the translator would then be to assign the same ST purpose to the TT. However, assigning the same purpose to the TT is not tantamount to reproducing the same functions in the TT as it is more often than not that achieving the same purpose in the target culture requires changes to be made with regard to the text functions so as to meet the needs, expectations and norms of the target language and culture. For example, British TPMs focuses more on the persuasive function while

⁴² In many instances, the term 'function' used in the literature on TPM translation refers to the overall function of a text.

French TPMs tend to focus more on the informative function to achieve the common purpose of persuading readers and turning them into tourists (Sumberg, 2004, p. 338). Consequently, one of the key topics on which the literature on TPM translation has focused is indeed text function. The literature has also discussed the translation of TPMs from other significant aspects namely copywriting, culture, genre conventions, visual features, image representation and tourism promotional website.

3.4 TPM Translation and Text Function

Text function is one of the most discussed topics in the literature on TPM translation. According to the literature, a successful TPM translation requires a good understanding of the text functions involved. Based on Katharina Reiss's (1989, pp. 105-115) text typology, verbal texts can be classified into three types based on their communicative intentions, namely informative, expressive and operative. This typology is based on the communicative functions introduced by Karl Bühler in the 1930s: the informative, expressive and vocative (persuasive) functions. In order to achieve its purpose or overall function (perlocutionary effect), TPMs depends on the interplay of all three textual functions (the illocutionary level). The operative function is a dominant function in TPMs (Sanning, 2010, p. 125; Snell-Hornby, 1999, p. 95). TPMs attempt to induce behavioural responses, by persuading, attracting attention and arousing interest: the readership is called upon to react in the way intended by the text (Newmark, 1988, p. 41). TPMs are therefore considered operative or persuasive texts. TPMs also convey essential information and are therefore informative and content-oriented (Snell-Hornby, 1999, p. 96). The core of the informative function is an external aspect: reality outside language such as the facts of a topic (Newmark, 1988, p. 40). The third function, that is, the expressive, is also evident in TPMs in the sense that they often rely on distinctly expressive elements (e.g., metaphors, puns, allusions) in order to communicate thoughts in a creative manner (Snell-Hornby, 1999, p. 96). The core of this function is described by Newmark as being the mind of the speaker who uses it to express his or her feelings (1988, p. 39). Sanning (2010, p. 125) also describes the expressive function as one which enables the potential tourist to 'sense national pride and a warm welcome' emanating from the host country's TPMs.

The literature on TPM translation has identified the persuasive and informative functions as being most crucial. Valdeón (2009a, pp. 33-34) points out that if TPMs manage to perform these two functions, other functions will remain secondary. Sumberg (2004, p. 342) goes further to point out that the failure of TPM translations is partly due to the fact that

translators fail to distinguish between these two functions and therefore do not adapt their techniques accordingly. The literature also discussed the relationship between these two functions in TPMs and its direct bearing on translation. Sanning (2010, p. 125) describes the operative function as the goal and the informative function as the premise. He maintains that the persuasive function of TPMs is achieved through the provision of sufficient background information (informative function). An accurate, adequate and attractive description of the tourism product will strengthen the potential tourist's resolve to purchase the product. Valdeon (2009b, p. 77) stresses that TPMs combine informative content with 'attitudinal adjectives' (Halliday, 2004, p. 319) which provide the texts with its persuasive texture. In this respect, the function of TPMs are two-fold: to persuade potential tourists and provide them with information (Kelly, 1998, p. 35; Valdeón, 2009a, p. 26). Based on these two important functions, Prieto Arranz (2005, p. 113) and Valdeón (2009a, p. 21) describe TPMs as 'info-promotional' materials. Snell-Hornby (1999, p. 100) describes TPMs as materials that present a more or less balanced blend of information and persuasion through word and image. She goes on to note that the clumsy presentation of either (information or persuasive elements) in the translation of TPMs can be counter-productive. Therefore, in order to avoid such 'clumsiness', she stresses that the translator must never seek individual equivalent for each textual element but to create a persuasive text based on the information given (1999, p. 100).

Along similar lines, Torresi (2010, pp. 26-27, 104-110) discusses the persuasive-informative functions in terms of the information-to-persuasion ratio. She asserts that knowing the average information-to-persuasion ratio of the TPM genre across different cultures and the tourist market is critical for the selection of appropriate translation strategies. The fact that the information-to-persuasion ratio of TPMs differ from one culture to another has been confirmed by practical studies on corpora of TPMs such as the work of Sumberg (2004, p. 338) who, as I have mentioned earlier, found that French TPMs tend to be more informative than persuasive, while British TPMs are lighter in information content and contain catchier texts.

Hence, it is crucial for promotional translators to posses what is termed by Torresi (2010, p. 8) as 'agility': that is, 'the ability to recognise the different functions embedded in the source text and approach them appropriately, without losing sight of the overall function of the text'. To be more precise, the entire process of translation should be guided by the purpose for which the translation is intended. Kelly (1998, p. 36) highlights this point:

We [...] are of the opinion that the function of the target text should constitute the translator's main guide in decision-making and that she should attempt to produce a target text which fulfils this function to the best of her ability.

While the translator should focus on achieving the intended purpose (or function in Kelly's term) of the TT, the means of achieving so must be negotiated based on the differences that exist between the source and target cultures. These cultural differences will determine how the different textual functions should be used in the TT.

3.5 TPM Translation and Copywriting

One of the two key factors to successful TPM translation as described by Sumberg (2004, p. 344) is awareness of methods of handling advertising and promotional texts.⁴³ This means that in order to fully understand the underlying issues related to the translation of TPMs, it is necessary to take a step back and look at the process which created TPMs in the first place: copywriting. The importance of fully understanding this process has been acknowledged in Translation Studies. Munday (2004, p. 201), for example, stresses that the translator, 'in addition to working competently between two languages, should be a good copy-writer'. Woodward-Smith (2009, p. 122) talks about copywriters and translators as having similar roles such as 'deciding what kind of information to include in their messages to ensure maximum impact in culturally different settings'. Seguinot (1994, p. 56) reiterates that translating advertising texts requires an understanding of advertising techniques. In relating copywriting skills to tourism promotion, Snell-Hornby points out that such skills are essential in translating TPMs:

It is the task of the translator *not* to find an individual equivalent for each of the devices, but to create a text, based on the given information, which would rouse the burning desire in the target reader's mind to go to London and stay at the Regent Palace.

(Snell-Hornby, 1999, p. 100, emphasis mine)

In addition to 'agility', Torresi (2010, p. 8) asserts that translators of TPMs must equally acquire, if not master, two other skills which are synonymous with copywriting: persuasiveness and creativity. Persuasiveness refers to the mastery of an emotional style

⁴³ The other factor is awareness of cultural issues which will be discussed in section 3.6.

which lures the audience into the desired course of action. This is achieved through the AIDA strategy discussed in the previous chapter. According to translation scholars such as Sumberg (2004, p. 334) and Pierini (2007, p. 91), just as the AIDA strategy is central in TPM copywriting it should also be an important strategy for TPM translators. The ultimate aim of this strategy is to mould the message in such a way so as to achieve the intended functions and effects of persuading the reader to act. It must also be noted that this will only be possible by accommodating the culturally predicated needs, expectation and preferences of the readers. The other skill, creativity, is one which distinguishes advertising texts from many other texts. Although there are views that advertising texts, and thus in our case TPMs, should not be translated by professional translators but by copywriters and creative people who are proficient in the target language, Torresi (2010, p. 8) refutes such claim, stressing that advertising and promotional translators are not mere translators, but translators with copywriting skills. This combination of translation and creative writing is termed by some as ‘transcreation’ (Lal, 1964, p. 5; 1972, p. 1; de Campos, 1981 in Vieira, 1999, p. 110). An important quality of this category of translation is the ability to be creative. In other words, the ‘transcreator’ has to be able to think out outside the box and look at the greater picture (what appeals to the target audience). More importantly, translators must not allow their thinking to be imprisoned inside the box formed by the source text and source culture.

3.6 TPM Translation and Culture

In addition to the appropriate methods of handling advertising and promotional texts, another area which is of concern to TPM translators is the cultural reality in which these materials originate and how it differs from that of the TT. As highlighted by Kristensen (2002, p. 193) TPMs classify as ‘cultural texts’ that are ‘embedded in and part of the general culture in which it originates’. As a result, some of the greatest challenges to translation are found in ST concepts and realities that have no correspondence in the target language (Jiangbo & Ying, 2010, p. 37; Pinazo, 2007, p. 319). These concepts may be abstract such as a religious belief or social custom, or even concrete such as a type of food. The translation of such concepts in TPMs is discussed by Torresi (2010, p. 104) who refers to them as ‘realia tantum’. These concepts according to Torresi can either be domesticated at the cost of losing the exotic flavour (which may well be the intended effect of the text) or left unchanged with a short explanation. However, to prevent the translation from becoming somewhat pedantic, she suggests the inclusion of boost additions, punctuation revision and rhythm adjustment when necessary, particularly in target languages where tourist promotion traditionally has a lower information-to-persuasion ratio. The second option, which is generally more functional,

is preferred by Sumberg (2004, p. 349) who asserts that cultural-specific items should be ‘glossed’ to clarify them to the target readership. Another practical reason for retaining the culture-specific terms in the translation of TPMs is offered by Kelly (2000, p. 37). She argues that retaining these terms in their original language would facilitate identification as these texts work in conjunction with other visual information such as signposts on roads, signs outside monuments and dishes in menus. Similar strategies are also discussed by Sanning (2010), Jiangbo and Ying (2010) and Pinazo (2007).

Besides the above micro-level cultural aspects which are often emphasised in the literature, macro-level cultural issues such as differing values, beliefs and worldviews can be even more critical. This is because a translation, even if grammatically and stylistically correct, might clash with the beliefs, values and worldviews of the target reader (Katan, 2004, p. 82). Such a phenomenon can be explained by Sapir’s statement that ‘the world in which societies live are distinct worlds, not merely the same world with different labels’ (1929, p. 214). Hence, Katan (2004, p. 16) emphasises that the translator must play the role of a cultural mediator who is able to mediate between the non-converging beliefs, values and worldviews and negotiate understanding between cultures. Despite its importance, this macro-level cultural aspect has received little attention in the literature of TPM translation. Nevertheless, this aspect has been highlighted by scholars such as Katan (2004) in his book ‘Translating Cultures’, as well as De Mooij (2004) in her work on advertising translation. De Mooij argues that translating advertising and promotional materials across cultures requires a comprehensive understanding of the cultural value systems involved (2004, p. 182). This is because these different value systems are the basis to cultural differences. This view is consistent with the findings of scholars in Tourism Studies who have highlighted that variances among tourists from different societies are influenced mainly by their value system as mentioned in chapter I. Thus, it is not a coincidence that categories of cultural value have been broadly applied in research conducted in the field of cross-cultural advertising and cross-cultural tourism promotion.

3.7 TPM Translation and Genre Conventions

Differences in cultural values among different societies result in different patterns and manners of using texts and different approaches of conveying verbal messages. Cultural differences also result in different contents being used for a particular communicative event. As a result, each language and culture has specific conventions and norms for particular communicative events. These conventions and norms constitute the main generic features of

a particular communicative event and are termed genre conventions. One of the problems in the translation of TPMs is perhaps the assumption that TPMs are a universal genre with universal norms and conventions across languages and cultures. This very assumption leads to yet another assumption that all that is required in order to render the ST consumable by the TT reader is to simply decode the ST words into target language words without the need to implement any changes to the content and style of the ST. But the reality is that even to sell a given product or service in different markets and to different customers within the same language, different types of information have to be provided using different linguistic means in an adequate and convincing manner (Osti & Pechlaner, 2001, p. 234). This is because people's experiences, cultures, expectation and needs are not universal, hence the need to use different contents and styles. As a result, the genre conventions of TPMs differ from one language and culture to another in terms of these two aspects (Kelly, 1998, p. 36).

Content-Related Conventions

Conventions regarding content respond to a need to meet readers' expectations regarding the text they are about to read. These expectations emanate from readers' previous textual experiences (intertextuality). Differences in conventions regarding type and amount of content, and thus in reader expectations will vary from one language/culture to another. Kelly (1998, p. 36), for example, highlights that in Spanish TPMs, more emphasis is given to history, architecture and art history, while in English TPMs, more emphasis is given to practical information such as opening times addresses and telephone numbers. Similarly, a study by Kalėdaitė and Achramėjūtė (2006, pp. 77-78) exhibits differences between English and Lithuanian TPMs in terms of 'informativity'. One of these differences is the fact that information in Lithuanian TPMs is extremely scholarly while in English TPMs only essential facts are presented. Furthermore, a study by Smith and Klein-Braley (1997, p. 178), shows that English TPMs would generally focus more on emotional/affective appeal while German TPMs tend to emphasise more on informational/cognitive appeal. This finding is endorsed by Sumberg's English-French comparative analysis of TPMs which shows that European advertising has higher and more serious information content than English. The concept of information-to-persuasion ratio introduced by Torresi (2010, pp. 26-27, 104-110) is relevant here.

Style-Related Conventions

Just as different cultures have different expectations regarding the informativity of the language used, they also have different expectations of the style used. Kelly (1998, p. 36) for

example, comments on differences in TPM style between the English/Spanish language/culture combination, particularly in terms of tenor. Spanish TPMs are found to be more formal, establishing a distant relationship with the reader who is seldom addressed directly. English TPMs on the other hand are found to be less formal, so as to establish direct communication with the reader using first and second person forms, imperatives and so on. Lexical choice is also found to be more formal in Spanish, more colloquial in English. Spanish TPMs also tend to adopt a literary style with extensive use of figurative language unlike its English counterpart. These differences can be explained partly by the differences between high context cultures and low context cultures. The strongest distinction is between direct and indirect communication. For example, high context cultures such as Arab cultures, adopt a more indirect communication form with an elaborate style of verbal communication using long arrays of adjectives, flowery expressions and proverbs. On the other hand, low context cultures tend to use direct communication devices and exacting style (De Mooij, 2004, pp. 192-195).⁴⁴

The implications of differing TPM genre conventions across languages and cultures on the translation of TPMs are discussed by Kelly (1998), Snell-Hornby (1999), Sumberg (2004), Hatim (2004a), Mason (2004), Adab and Valdes (2004), Kalëdaitë and Achramëjûtë (2006), Pinazo (2007), Pierini (2007) and Jiangbo and Ying (2010). Their works show that the culturally determined conventions of TPMs are crucial for successful message reception. They agree that the translator should be guided by, among other things, the conventions of the target language and that these should prevail in the translation, 'as their application constitutes a greater guarantee for the communication process' (Kelly, 1998, p. 37). In addition, metalingual considerations such as paragraphing and punctuation, which are often ignored in TPM translation, must also reflect target language conventions.

3.8 TPM Translation and Visuals

As discussed in the previous chapter, visual elements are an important persuasive component of TPMs. These elements are equally important in the translation of TPMs. Kelly points out that the visual-verbal interdependence in TPMs sometimes facilitates translation and sometimes imposes severe constraints on it (2000, p. 164). The visual or rather multi-semiotic aspect of TPMs is even more critical in the translation of multimedial TPMs such as tourism promotional websites. To date, the literature on TPM translation focuses more on the

⁴⁴ See 4.3 for a detailed explanation on high-context communication vs. low-context communication.

written word alone. Nevertheless, literature on advertising translation has discussed this topic, indirectly highlighting its importance for TPM translators. Munday (2004, pp. 211-213) points out that with the development of new forms of communication which includes a high degree of non-verbal elements, translation must include recent visual-related theories such as ‘visual grammar’. Munday stresses that based on ‘visual grammar’, the translator must take into consideration the visual-verbal relation so as not to send the wrong message in translation (2004, p. 212). Failure on the part of the translator to take visual elements into consideration can be demonstrated by the oft-quoted washing powder ad translated into Arabic using typical ‘before (dirty) and after (clean)’ illustrations. However, the left (before) - right (after) order of images was not adapted to the Arabic right-to-left order, suggesting that the washing started clean and ended up dirty. Although cross-cultural issues related to visual elements of TPMs is largely beyond the job scope of translators, and lies primarily with the creative people of advertising agencies, translators as bicultural experts should play the role of cross-cultural consultants to the creative people involved in the production of TPMs so as to produce TPMs which are not only verbally but also visually effective. These visual elements should reflect and complement the translation.

3.9 TPM Translation and the Representation of Destination Image

The architecture of effective TPMs requires various contextual aspects to be considered delicately so as to determine the most effective strategies and techniques to be used. All these judicious efforts are aimed at achieving one objective: the creation of an appealing image of the destination in the mind of the reader with the purpose of converting him/her into a tourist. The image created by the various strategies and rhetorical techniques, represent the means through which the purpose of TPMs is achieved. Thus, while the translator should focus on achieving the purpose, the means of achieving so is of paramount importance. In the context of translating TPMs for a culture different from that intended by the ST, the means of achieving the purpose, that is, the destination image, must be negotiated based on the differences that exist between the two cultures. The cross-cultural aspects of representation play a key role in the translation of TPMs and must be given adequate attention. Re-representing the image of a tourism product in a different language for a different culture must take into consideration the imagery likely to be projected by the TT; as such imagery must be in line with the expectations, preferences and travel motivations of the new audience (see Ning, 2008; Smecca, 2009).

Although the current literature on TPM translation does not focus much on aspects of representation and imagery, the shift from a purely linguistic-oriented translation approach to a more cultural-oriented approach in Translation Studies during the 80s, as observed by Tymoczko (2007, pp. 111-115), has seen a rise in these aspects becoming the focus of research in Translation Studies in general. She points out that the notion of representation is fundamental in the field of translation, for the simple reason that translation is considered a key form of intercultural representation and one of the most continually practiced forms of representation in human culture. Citing contemporary translations of advertisements as an example, she goes on to highlight that the image projected by the ST can be the determining factor of particular translation decisions and strategies as well as the shape of the entire translated text. These strategies might include additions, deletions, compression, zero translation and other major departure from the ST (Tymoczko, 2007, pp. 111-115).

3.10 Translating Tourism Promotional Websites

With the rise of global economy, cross-cultural communication, and the proliferation of the internet, the translation of websites in general is now the fastest-growing area in the translation sector (O'Hagan & Ashworth, 2002, p. ix). Many tourism marketing organisations and service providers are motivated to translate their websites for the obvious reason of serving tourists who do not speak the language in which the original version of the website is written. Another reason is to enhance the image of the destination, organisation or service provider. A well designed website offering multiple language options may give the impression that the destination, tourism authority or service provider is successful, internationally-oriented and multicultural (Hershey, 2009, p. 13). Companies and organisations may also want to have their websites in multiple language versions for the purpose of search engine optimisation. A website with multiple language versions is more likely to have more incoming links compared to a similar website with only one language version. This in turn will help the website get a higher ranking in search results, and therefore attract more visitors. Multiple language websites essentially have a ‘language switch’ or menu at the top of the homepage listing the language versions available to users. Web designers recommend the use of the source language spelling for each the language option (e.g., ‘English’, ‘Deutsch’, ‘عربى’, etc.)⁴⁵ rather than using flag icons (Hershey, 2009, p. 14). Flags could be problematic in the

⁴⁵ The Australian corpus used in this study, i.e. Tourism Australia’s consumer website www.australia.com, adopts this approach in its language menu. However, for the Malay language version, the English spelling is used ‘Bahasa Malay’ when it should have been ‘Bahasa Melayu’ (‘Bahasa’ means language). See Figure 0.1.

sense that using the Egyptian flag, for example, to designate the Arabic language may alienate visitors from Saudi Arabia and other Arab countries and vice versa.

The translation of tourism promotional websites in particular has received some attention within Translation Studies (Cappelli, 2008; Kalédaitë & Achramëjûtë, 2006; Kong, 2011; Pierini, 2007). One of the most complex issues with regard to the translation of websites is whether website translation is different from website localisation (Cappelli, 2008, p. 10; Costales, 2008, p. 4; Kong, 2011), and if so, is translation part of localisation as pointed out by Esselink (2000, p. 2) or is localisation part of translation. Esselink defines localisation as the overall task with translation being part of it just like any other part of the process such as image adaptation, software and online help engineering and testing, and multilingual project management. Seen in this way, the localisation professional is the one in command while the translator acts as one of the contributors. However, seen from a functional approach to Translation Studies, the process of translation is not a process which merely involves linguistic transfer. It also involves cultural transfer and more importantly, it involves the recreation of functions to serve the purpose for which the translation was commissioned. In the case of promotional websites, translating web texts often involves some form of adaptation with respect to the verbal and visual elements so as to accommodate the requirements of the new group of audience. Furthermore, localisation focuses on the multimedia aspect of the website while translation on the other hand, focuses more on the web text which constitutes a key asset in promotional websites. Also, traditionally, a translation project often involves non-translational actions such as editing, proofreading, terminology research, formatting, page layout, etc. (Pym, 2010, pp. 51-52). Seen from this perspective, translation would be the broader concept which envelopes localisation.

Despite this ongoing debate,⁴⁶ what is more important in the case of the translator of tourism promotional websites is to define his/her role. The translator and his/her client must come to an agreement regarding the tasks that the translator is expected to complete above and beyond 'simply' translating the text (Hershey, 2009, p. 14). This is because, due to the unique characteristics of websites noted in the previous chapter, a number of issues arise over and above the translational aspects discussed in the preceding sections of the current chapter. These issues are mainly technical and technological in nature, such as: Is the translator responsible for inserting the appropriate HTML tags into the TT? Is the translator responsible for changing internal links to point to the correct pages? Is the translator required

⁴⁶ For further discussion on translation vs. localisation see Pym (2010, pp. 120-142).

to handle text formatting issues? Is the translator responsible for modifying graphic design elements?

Translators in general are usually not responsible for issues related to the overall graphic design of the website. These are normally left to web designers and advertising agencies (Nauert, 2007, p. 3). Technical aspects such as those related to HTML tags and internal links are also left to the web designer/webmaster. Clients usually expect translators to deliver the web text in word document, PDF file or Adobe Illustrator file. Only after the translation is reviewed, finalised and approved by the client, is it passed on to the webmaster or web designer to be published on the website. Some clients may however request the translator to publish the translated web text directly using tag editing software. In such a situation, the translator would have to have some basics on HTML and tag editing.

Although in most cases the translator is not required to go beyond translating the web text, it is important for the translator to be aware and conscious of the technical/design issues involved throughout the translation process. This can be achieved by maintaining open lines of communication between the web designer and the translator. A common technical/design issue which the translator should be aware of is the space allocated for the web text. This will prevent situations where translated web texts do not fit in the predesigned text boxes or buttons. Furthermore, just as it is important for TPM translators to be familiar with copywriting techniques, it is important for web translators to be familiar with the guidelines for writing web text. In the event that the ST is already a web text, the translator should not find much problem in ensuring that the TT is consistent with the guidelines. Another important point for website translators is that they should not take their clues only from the verbal texts but also from the visual texts: the graphics and colour scheme used on the website. This is to ensure that the translation and visual elements do not contradict one another (Hershey, 2009, pp. 14-15).

Part II

Cross-Cultural Textual Analysis

Tourism Australia

Anglophone vs. Malay: Contrasting the Cultures

Given that TPMs are created to persuade an audience to become tourists and they are translated to persuade a new audience in a different language and cultural context, without their audience, they have little significance. Thus, if we want to produce translations that function effectively in their context, we need to learn more about cross-cultural contexts and how TPMs can function most effectively in these contexts. This chapter will identify the cultural context of the ST of the Australian corpus, that is, the English version of Tourism Australia's website (www.australia.com). This is followed by identifying the intended audience of the TT of the Australian corpus, that is, the Malay version of the website (www.australia.com/my). Identifying the intended audience of the TT will allow us to determine the cultural system in which this audience is located. This is followed by a discussion of several key cultural differences between the source-language culture and the target-language culture. While the focus of the analysis is on the cultural context of the TT audience, analysing the cultural context of the ST will be instrumental in identifying and comparing significant cultural differences which should be taken into consideration in translating the ST for the TT audience.

4.1 The Cultural Context of the Source Text

The English version of Tourism Australia's website (www.australia.com) is the ST based on which other language versions of the website are produced. The language in which the web copy is written reflects the 'Australian culture' and worldview (Wierzbicka, 1986, pp. 349-373). The definition of 'Australian culture' is however a topic that has been extensively debated. Some might even disapprove of any discussion of 'Australian culture' in the name of anti-essentialism and multiculturalism (Wierzbicka, 2001, p. 210). This is due to the fact that Australia is not a homogeneous culture since its population is made up of various ethnic backgrounds with diverse worldviews, values and orientations. Nevertheless, there is no doubt that the culture reflected in Australian English in general and in the website in particular is an 'Anglo-Australian' one (Wierzbicka, 2001, p. 210). Furthermore, Australian cultural representations in mass media, including advertising and promotional materials are founded on Anglo-Australian culture (Moreton-Robinson, 2004, p. 79). The Anglo-Australian

culture refers to the culture of the people of Anglo-Celtic background⁴⁷ who constitute what may be called the ‘people of the Australian cultural mainstream’ (Jamrozik, Boland, & Urquhart, 1995, pp. 12-13).⁴⁸ As a former British colony, Australia is shaped by British cultural, religious, political and economic values (Moreton-Robinson, 2004, pp. 78-79). Subsequently, the Anglo-Australian culture shares features consistent with other Anglo societies⁴⁹ and is a ‘powerful producer of national identity, shaping ideologies of individualism, egalitarianism, mateship and citizenship’ (Moreton-Robinson, 2004, p. 79). For the purpose of this study, the ST audience will be defined as English speaking people from Anglo cultures. I will refer to this particular audience in this study as ‘Anglophones’, and to their culture as the ‘Anglophone culture’. The term ‘Anglo-Australians’ falls under the ‘Anglophone category and will also be used to specifically denote mainstream Australia. In this way, it can be assumed that the ST is intended first and foremost for Anglophone audiences.

4.2 The Target Text Audience

As indicated by the language selection button of www.australia.com, the TT is targeted at Malay speakers in Malaysia. Although according to the Constitution of Malaysia, the Malay language or Bahasa Melayu⁵⁰ is the national language of Malaysia, it is not considered the lingua franca of all Malaysians. The Malaysian society is a multiracial, multilingual society made up mainly of three population groups: Malay, Chinese and Indian,⁵¹ each with their own language and culture. Their primary affiliation is with their own ethnicity (Nagata, 1974, p. 333). This is reflected in the three major political parties in Malaysia which are ‘race’-based: United Malays National Organisation (UMNO), Malaysian Chinese Association (MCA) and Malaysian Indian Congress (MIC). This means that although the Malay language is the national language of the country, it is not considered the first language of all its citizens. The

⁴⁷ The largest source of migration to Australia in the last 200 years has been from the United Kingdom and Ireland, creating a distinct Anglo-Celtic Australian culture (Judicial Commission of New South Wales, 2006, p. 3201).

⁴⁸ Mainstream culture is also referred to as the ‘dominant culture’. Since a national culture is ‘never a homogeneous thing of one piece’ (Victor, 2001, p. 5), the term ‘mainstream culture’ or ‘dominant culture’ refers to the culture of the group in power, i.e. the group which has the overall power over all co-cultures found within the national culture (Samovar, Porter, & McDaniel, 2010, pp. 12-13).

⁴⁹ By Anglo societies, I mean societies in which the dominant culture is the Anglo culture: Australia, Canada, Ireland, New Zealand, United Kingdom, and United States.

⁵⁰ The term Bahasa Melayu (Malay language) was changed to Bahasa Malaysia (lit. Malaysian language) in 1969 after Malaysia’s independence in order to create a sense of nationalism for all Malaysians, irrespective of population group. The term was, however, reverted to Bahasa Melayu in 1986. In 2007, the Malaysian government once again decided to change to the term ‘Bahasa Malaysia’.

⁵¹ Other smaller groups include indigenous communities in West and East Malaysia.

users of the Malay language are mainly the Malay population. Most non-Malay Malaysians prefer to use either their mother tongue or English. This phenomenon is attributed to the relatively poor command of the Malay language and the persistent identification of the Malay language with Malay ethnicity (Asmah Haji Omar, 1987, p. 75). Hence, it should be assumed that the Malay version of Tourism Australia's website, and as a matter of fact, any TPM in Malay, is targeted primarily at Malay Malaysians.

Malays are internally quite diverse in terms of their descent which ranges from Middle Eastern to Indonesian descents and Muslims whose roots can be traced back to the Indian sub-continent. They also vary from one state to another in terms of regional dialects and certain aspects of culture, particularly material culture such as traditional dress, architecture, handicraft and artistic expressions (Gomes, 1999). Nevertheless, unlike their Chinese and Indian counterparts,⁵² Malays remain largely homogeneous in terms of language, religion, and cultural values (Azirah Hashim, 2009, p. 37). Despite the various regional dialects, all Malays speak the standard ('educated') Malay language used in schools, offices, publications and the mass-media (Asmah Haji Omar, 1987, p. 92). Furthermore, they are all Muslims and practice the Malay way of life (Azirah Hashim, 2009, p. 37). This study will, however, focus on a particular category of the Malay group which is more likely to have the propensity to travel abroad and experience an Australian holiday: the emerging middle-class urban Malays (Empong, 2002, p. 113; SATC, 2010, p. 54). Research shows that holidays and travel, especially to other countries, are leisure activities which clearly differentiate members of the Malay middle-class from Malay workers (Empong, 2002, p. 117; Sloane-White, 2007, p. 19). Today's middle-class urban Malays is defined by Empong (2002, p. 12) as 'the group of Malay managers, professionals and administrators employed in both state and private sector organisations'. Hence, for the purpose of this study, the TT audience will be defined as middle-class urban Malays from Malaysia. The generic term 'Malay' will be used in reference to Malaysian Malays and will encompass middle-class urban Malays.

4.3 Anglo-Malay Cultural Differences

This section will discuss six cultural dimensions in which the two cultures differ significantly: religious beliefs, individualism vs. collectivism, power distance, indulgence vs. restraint, high

⁵² The Chinese in Malaysia are homogeneous as a population group but divided according to the Chinese dialect groups they belong to (e.g., Hokkien, Hakka, Cantonese, Mandarin) and religion (e.g., Buddhist, Christians). Likewise, Malaysian Indians are divided according to different subgroups and castes, speak a number of languages (e.g., Tamil, Malayalam) and profess different religions (e.g., Hindu, Christian, Islam).

vs. low context, and literate vs. orate. The fundamental differences between the two cultures will be presented based on these cultural dimensions. Although the characteristics of both cultures will be discussed and contrasted, much of the focus will be on the culture of the TT audience, that is, the Malay culture. The culture of the ST audience will be discussed mainly to demonstrate how it differs from that of the TT audience.

Religious Beliefs

Religious beliefs and practices are an integral part of a culture and one of the most important factors for explaining societal behaviour. Religion can be defined as a set of beliefs, practices and moral claims often governed by specific laws shared within groups. Religion guides people and teaches them what is morally appropriate and what is not. Religiosity or religiousness refers to the extent to which people adhere to beliefs and practices of an organised religious institution. The importance of religion to this study lies in the fact that religion has been the richest source of values and conflicts throughout history (Grondona, 2000, p. 47). Thus, religion represents an important influence on people's behaviour. People of different religious groups have distinct habits, needs, expectations and preferences in various aspects of life, including consumption, leisure and entertainment (Reisinger, 2009, p. 302). The effects and influence of religious belief on behaviour come from two main sources: the first is the explicit teachings and guidelines on acceptable and unacceptable behaviour and practices; the second source of influence is the fact that religion shapes the culture, attitudes and values of society (Poria, Butler, & Airey, 2003, p. 340). Similarly, not practising any religion or not believing in the existence of God also affects worldviews, values and behaviour.

In the context of tourism, the relationship between tourism and religion has been identified as a valid and important area of research. Scholars in Tourism Studies have pointed out that 'satisfying religious needs in the tourism industry should be taken into consideration in the marketing process' (Weidenfeld & Ron, 2008, p. 360). This is because religion influences the choice of destination, tourist preferences, needs and expectations. Although religious needs might be regarded by some as less important in a dominantly post-modern secular if not atheist market, more people with a religious affiliation and higher degree of religiosity, particularly those from developing countries with strong religious cultures, are becoming tourists (Rinschede, 1992, p. 65; Weidenfeld & Ron, 2008, p. 358). The importance of the religious needs of these tourists in the post-modern secular tourism environment has been highlighted in Tourism Studies (e.g., Battour, Ismail, & Battor, 2010;

Dugan, 1994; Hashim, Murphy, & Muhammad, 2006; Kadir Din, 1989; Weidenfeld, 2006; Weidenfeld & Ron, 2008).

It is a commonplace to describe contemporary Anglophone societies as secular societies (G. Smith, 2008, p. 3; C. Taylor, 2007, p. 1). It has been documented that Anglophone societies are being increasingly secular in religious values and practices (Norris & Inglehart, 2012, p. 241). In the case of Australia, for example, the Australian mainstream society today is described as highly secularised (Maddox, 2000). This secularism is reflected in the country's constitution and cultural predisposition. While Australia's Constitution guarantees that the state cannot make any law to establish any religion, nor can it impose religious observance, census figures have shown that affiliation to Christianity and congregational participation have declined significantly over the past half-century. This decline matches and in some cases exceeds the decline recorded in other Western countries with the exception of the United States (Henry, 2010, p. 4). The decline in the proportion of Australians who affiliate with Christianity correlates with a steady growth in Australians stating that they had 'no religion' on the 2006 Census (Australian Bureau of Statistics, 2006). The Australian mainstream culture is highly secular despite its majority Christian population mainly due to the fact that religion in Australia is often used as an identifying label unrelated to religious practice (Henry, 2010, p. 2), meaning that many of those who identify as Christians are not necessarily practising Christians. In other words, Australia is an increasingly secular society with Christian roots (H. Crouch, 1998, p. 43; McAllister, 1988, p. 249). In fact, Australia's increasing secularism has led some to characterise it as one of the world's most secular societies (Maddox, 2000).

On the other hand, Malay Malaysians are closely associated with the religion of Islam which is not only the faith of the Malays but also a core foundation upon which their self-identity and culture are based (Anwar Din, 2008, p. 19; Frith, 2000, p. 117). All Malays are culturally and legally Muslims. The constitution of Malaysia, defines a 'Malay' person as one who fulfils three main criteria: (1) is a Muslim, (2) habitually speaks the Malay language, (3) follows Malay custom or *adat*. Subsequently, a person who does not embrace the religion of Islam is not considered a Malay person. Islam, the official religion of the state, permeates every facet of life of the Malays, particularly where values and behaviours are concerned (Khairul Anwar Mastor, Jin, & Cooper, 2000, p. 96). Malay values rely heavily on Islamic teachings which are considered immutable and absolute. It is very rare to see Malays oppose the absoluteness of these values (Khairul Anwar Mastor, et al., 2000, p. 96). In his study, Embong (2002, pp. 139-142) identified religiosity as a key feature of the new middle-class Malays. His study suggests that this particular segment of the Malay society had

become more religious over the years. The survey conducted in 1996 and 1997 shows that 95.1 percent stated that they were 'very religious' or 'quite religious' compared to 83.5 percent a decade ago. On the other hand, those who classified themselves as 'not religious' had been reduced to less than 5 percent compared to 16.5 percent ten years ago.

From the above, it is quite apparent that while the Anglophone culture in general is characterised as being increasingly secular, its Malay counterpart is characterised as being the opposite: increasingly religious. This conclusion is further strengthened by a study conducted by Asma and Lim (2001) in investigating the similarities and differences in the cultural dimensions among Anglos, Australians and Malaysians (Malay, Chinese, Indians). In their study, the Malays scored the highest for the religious dimension while the Anglos/Australians scored the lowest. The study further describes Malay managers as people who place a high degree of importance on fulfilling religious obligations and believe that there is no separation of work matters from the teachings of their religion. In the field of consumer marketing, research has shown that religious beliefs 'intervene in the economic decisions' of Malay consumers and that 'marketers should never fail to notice this distinction' (A. R. Kamaruddin & K. Kamaruddin, 2009, p. 46)

Individualism vs. Collectivism

The individualism vs. collectivism dimension (Hofstede, et al., 2010, pp. 89-134) is one of the most influential dimensions which shape the behaviour of people. It refers to the extent to which people emphasise their own needs. In highly individualistic cultures, societies emphasise individual goals, rights, needs, concerns, happiness, and success, and people value freedom, challenge, autonomy, activity, pleasure, self-actualisation, self-development and privacy. People are self or 'I' oriented and emphasise the right to private life and opinion. Social ties are relatively loose. Decisions are made based on what is good for the individual not for the group, precisely because the person is the primary source of motivation. In highly collectivistic cultures, societies emphasise group goals, rights, needs, decisions, consensus and cooperation. Individual initiative is discouraged and people are 'we' oriented. In these cultures, the sense of belonging to larger group of the society is emphasised and people prefer to follow norms adopted by others instead of differentiating themselves from those others. Individuals in these cultures are dependent on each other and people place high value on family and togetherness. In Tourism Studies, research has found that the individualism vs. collectivism dimension plays a significant role in determining tourist preferences, needs and expectations (Holzner 1985 in Kim & Lee, 2000; Ritter, 1987).

The Anglophone culture is highly individualistic (Hofstede, et al., 2010, pp. 95-97). For example, the Anglo-Australian culture reflects a high level of individuality and is one of the most well-known ‘I’, ‘do your own thing’ cultures.⁵³ The culture regards the individual as being the single most important unit in any social setting (Samovar, et al., 2010, p. 199). In the Anglophone culture, priority is given to personal independence, personal autonomy, self-assertion, freedom of choice, and achieving self-fulfilment (Neuliep, 2009, p. 40). Personal goals in this culture take priority over allegiance to groups such as the family (Goleman, 1990).

On the other hand, the Malay culture is a highly collectivistic culture (Asma Abdullah & Lim, 2001; Bochner, 1994, p. 277; Faizah A. Majid, 2008; Kennedy, 2002).⁵⁴ As opposed to the individualistic Anglo-Australian culture, the Malay culture is a ‘we’, collective-oriented culture, in which group goals have precedence over individual goals. This culture emphasises people rather than individuals and more importantly the interdependence between people. The interdependence of the Malay people is structured according to the Malay value system or ‘adat’. ‘Adat’ represents an ideal state in which an individual maintains a collective harmonious social relationship with fellow members of the community (A. R. Kamaruddin & K. Kamaruddin, 2009, p. 39). The harmonious relationship is maintained by upholding the core values of Malay politeness such as ‘hormat’ (respect) and ‘budi’ (courtesy) (Paramasivam, 2008, p. 41). Another important concept in connection with Malay collectivism is ‘malu’ (shame, shy, bashful, embarrassed) (Goddard, 1997, p. 187). Individualist cultures are described as guilt cultures: ‘ridden by an individually developed conscience that functions as a private inner pilot’. On the other hand, the Malay culture is a shame culture: ‘persons belonging to a group from which a member has infringed on the rules of society will feel ashamed, based on a sense of collective obligation’ (Hofstede, et al., 2010, p. 110). While shame is social in nature, guilt is individual. Closely connected to the concept of shame is face saving and avoiding loss of face - a state which incurs ‘malu’ (Branine, 2011, p. 254). All the above characteristics show that the Malay culture is one which is relationship-oriented. The Malay individual ‘thinks foremost of himself in relation to other people and the way in which they are connected’ (A. R. Kamaruddin & K. Kamaruddin,

⁵³ Australia scored the second highest score of any country behind United States in Hofstede, Hofstede and Minkov's (2010, pp. 95-97) Individualism index (IDV). Although their study on cultural dimensions looks at cultural differences according to nationality rather than ethnic group, the cultural values of these nations are characterised based on the majority of the dominant culture (Samovar, et al., 2010, p. 198). Subsequently, cultural values attributed to Australia in the study describe the dominant culture of the Australian mainstream, i.e. the culture of Anglo-Australians. Similarly, values attributed to Malaysia in their study reflect first and foremost the majority of Malaysians, i.e. the Malays (Khairul Anwar Mastor, et al., 2000, p. 99).

⁵⁴ Malaysia scored 26 in Hofstede and Hofstede's Individualism Index (IDV), ranking 52 from among 74 countries and regions (2005, pp. 78-79).

2009, p. 39). The Malay people look at life from the perspective of their relationships which are spun around their primary network, consisting of the nuclear family, the extended family and the locality. They behave as members of a family (Asma Abdullah & Lim, 2001). The Malay community as a whole is regarded as one big family and children are taught from a very young age to refer to other members of the community as ‘abang’ (big brother), ‘kakak’ (big sister), ‘adik’ (small brother/sister), ‘pakcik’ (uncle) or ‘makcik’ (aunt).

At the level of the ‘family unit’ by affinity and consanguinity, Malays are considered very family-oriented and place high value on family and togetherness. The ‘family unit’ in the Malay culture is, broader than that in the Anglophone culture. The concept of family in the Anglophone culture is the nuclear family, while in the Malay culture it is the extended family which includes grandparents, uncles, aunts, nephews, nieces and cousins. In the Malay society, family is an important factor that brings happiness (Z. Hassan, Dollard, & Winefield, 2010, p. 33; Jaafar, Muhamad, Hanapiah, Afiatin, & Sugandi, 2008, p. 9). Family happiness, prosperity and welfare are seen as an important mission in life. The needs of family members are placed above the needs of individuals. There is also an emphasis on time spent with family as a dominant value as opposed to the notion of freedom, self-fulfilment and personal time valued in individualist cultures (Würtz, 2005). This collectivistic characteristic in particular has been highlighted in Tourism Studies which argues that the motivation of tourists from collectivistic cultures is primarily to be with the family, whereas the motivation of those from individualistic cultures is often to seek novelty (Kim & Lee, 2000, p. 164). For Malays, tourism is first and foremost a family activity (Embong, 2002, p. 119) which emphasises, among other things, a holiday spent with family rather than an individual activity which aims at self-fulfilment and time spent by oneself. Collectivism is a core value to which many other values of the Malay culture are intrinsically linked. The Malay culture uses collectivistic group values as a guide for individual behaviour. Subsequently, adherence to other cultural values is largely dependent on and shaped by the collectivistic criterion.

Power Distance

The Power Distance (PD) dimension refers to the extent to which the less powerful members of a society are understood to accept and expect that power is distributed unequally (Hofstede, et al., 2010, pp. 53-87). In high PD cultures, societies teach their members, both consciously and unconsciously, that people are not equal and that everyone has their rightful place in society. Power, authority, supervision, status, rank, obedience, conformity and cooperation are important features of these societies. There is social hierarchy, inequality

and centralisation of power. Demonstration of social position is more apparent and important in high PD cultures compared to low PD cultures. In low PD cultures, societies hold that displays of inequality should be minimised. People value independence and social equality. Subordinates consider superiors to be the same kind of people as they are, and superiors perceive their subordinates in the same way. Thus, in any social communication, it is very likely that members of high PD cultures will try to place participants of the communicative event within a hierarchical structure, whereas it is unlikely that members of low PD cultures who see people as equal to do so.

The PD dimension has also been examined in the context of tourism. For example, the PD dimension was used in studies which examined the impact of culture on the differences between customers' perceptions of service quality in a hotel context (Mattila, 1999; Tsang & Ap, 2007). The studies found that tourists from high PD cultures gave significantly lower ratings for service quality compared to tourists from low PD cultures. The finding was attributed to the fact that tourists from high PD cultures are likely to view themselves much more powerful than their service providers compared to tourists from low PD cultures where such contrasts may not exist or may be less extreme.

The Anglophone culture is a low power distance culture (Hofstede, et al., 2010, pp. 57-59)⁵⁵ in which the society believes in the importance of minimising social or class inequality, questioning or challenging authority figures, and reducing hierarchical organisational structures (Lustig & Koester, 2010, p. 114). In contrast, The Malay culture is characterised as a high power distance culture.⁵⁶ The vast difference that exists in the power distance cultural dimension between the Malay and Anglophone cultures have been confirmed by numerous cross-cultural studies (e.g., Asma Abdullah & Lim, 2001). The Malay culture places considerable importance on clear recognition of status difference. Titles, honorifics and protocol are used in the Malay culture to indicate a fine gradation in social status and levels of authority (Kennedy, 2002, p. 17). The power distance dimension of the Malay culture is an extension of its relationship-oriented values. The relationship among Malays is not only collectivistic in nature but also hierarchical with social status and prestige being an important aspect of the culture.

⁵⁵ Australia for example ranked 62 from among 74 countries and regions on Hofstede and Hofstede's Power Distance Index (PDI) with a score of 36 compared to the world's average of 55 (2005, pp. 43-44).

⁵⁶ Malaysia is ranked highest on Hofstede and Hofstede's Power Distance Index (PDI) from among the 74 countries and regions in their sample with an index of 104 (2005, pp. 43-44).

Uncertainty Avoidance

The uncertainty avoidance (UA) dimension refers to the extent to which a society feels threatened by uncertain and ambiguous situations and tries to avoid them (Hofstede, et al., 2010, pp. 187-234). In high UA cultures, people feel anxious in situations which they perceive as unclear, uncertain and unpredictable. They feel that such situations and any form of ambiguity are threats that must be overcome. They hold the belief that ‘what is different is dangerous’ (Hofstede, et al., 2010, p. 187). Therefore, they try to avoid ambiguity and uncertainty by avoiding conflict, disapproving competition, providing greater stability with little risk, and rejecting new ideas they are not familiar with and consider risky and dangerous. People are characterised by a high level of anxiety, loyalty, consensus and group decisions which help to reduce risk. In low UA cultures, people tolerate ambiguity and uncertainty, take more risks, accept deviant behaviour, and do not find new ideas threatening. In contrast to high UA cultures, low UA cultures create ‘an attitude in support of *what is different, is intriguing* and the people appear easy-going and in control’ (Erskine & Mellor, 2007, p. 49). People from the Anglophone culture in general have been found to have low uncertainty avoidance, and are therefore, comfortable with and accepting of the unknown, fairly relaxed, not adverse to taking risks, and tolerant towards uncertainty (Hofstede, et al., 2010, pp. 192-195). Consequently, there is a larger degree of acceptance for new ideas, novelty and a willingness to try something new or different. In contrast, people from the Malay culture have high uncertainty avoidance (Blunt, 1989, pp. 236-237; Hussain, 2006, p. 11; Richards, 1991, p. 13). They do not tolerate risk, avoid the unknown and are comfortable when the future is relatively predictable and certain. Consequently, there is a lesser degree of acceptance for new ideas, novelty and a reluctance to try something new or different.

Implications of such a difference in the degree of uncertainty avoidance from the perspective of tourism have been highlighted in Tourism Studies. Tourism scholars have found that tourists from high UA cultures exhibit characteristics which are distinctly different from those from low UA cultures. For example, tourists from high UA cultures are highly risk-adverse and are more likely to engage in risk/uncertainty reducing behaviour by seeking pre-trip information; travel on pre-paid tour; travel in larger groups; stay for shorter periods; and visit fewer destinations than tourists from low UA cultures who are more intrepid (Money & Crotts, 2003). It has also been revealed that tourists from high UA cultures were more likely to have acquired information from friends, relatives, state and city travel officers and tour operators than tourists from low UA cultures who were more likely to have used travel guides and information obtained from marketing dominated sources such as advertisements. It has also been found that the less risk adverse tourists from low UA cultures were more than

twice as likely to be travelling alone, and when travelling with others were in parties just half the size of those of the more risk adverse from high UA cultures (Litvin, et al., 2004).

Researchers have also noticed a connection between individualism and low UA, and between collectivism and high UA in the context of tourism. The empirical study conducted by Pizam and Fleischer (2005, pp. 5-23) revealed that tourists from individualistic and/or low UA cultures prefer more dynamic and active tourist activities. On the other hand, tourists from collectivist and/or high UA cultures prefer less active tourist activities. According to Pizam and Fleischer, cultures that are high in individualism prefer individually oriented tourist activities that are physically and mentally challenging, enable them to exercise their freedom, make decisions by themselves and express their individual personality. Such activities as cycling, wilderness hiking, jungle tracking, scuba diving and white water rafting are attractive activities for tourists from highly individualistic cultures. These activities are characterised as highly dynamic, active and adventurous. On the other hand, tourists from cultures that are low in individualism and high in collectivism prefer activities that are socially-oriented and performed in groups or within a social-setting. Therefore, these tourists are more interested in low energy and static activities such as sightseeing, shopping and attending festivals.

Pizam and Fleischer also suggest that high UA cultures, prefer tourist activities that are well-planned and organised, non-risky, and with known and anticipated outcomes. Activities such as those preferred by collectivistic tourists (e.g., sightseeing, shopping, attending festivals) are typical activities that also fit the profile of high UA tourists. These activities are characterised as activities which require little or no skills and the spending of little physical energy. On the other hand, low UA cultures prefer tourist activities that are loosely planned and organised, are relatively risky and their outcomes cannot be precisely anticipated. Activities such as those preferred by individualistic tourists (e.g., cycling, swimming, wilderness hiking, jungle tracking, scuba diving and white water rafting) are typical activities that also fit the profile of low UA tourists. These activities are characterised as activities which require significant sporting skills and the spending of a large amount of physical energy.

The findings of Pizam and Fleischer support the observation of other studies regarding the degree to which tourists prefer active or passive tourist activities (Middleton, et al., 2009, p. 83; Pizam & Jeong, 1996, p. 283). These studies have suggested that while it is the norm for tourists from Anglo societies (high in individualism) to experience 'active holidays', tourists from Asian societies (high in collectivism) tend to prefer less 'active

'holidays'. A similar contrast is also noted by Groetzbach (1988) between Western European societies and Muslim societies including Arabs. He points out that:

Everywhere the Oriental style of tourism was markedly less active, more leisurely and more socially gregarious than the European style... This is explained by the following cultural characteristics: narrow ties among an extended family wherein the elder members make the decision to go; the need for protection of the women which makes the family groups look for privacy in recreation and leisure; the segregation of both sexes in sport and play due to strict social norms which prevent many forms of activities found in Europe and America [...]

(cited in Ritter, 1989, p. 7)

Barham (1989, pp. 37-38) also noted the lack of activity preferred by Arab tourists in general. He points out that in Arab societies 'the main motive for excursions is recreation which usually means absolute relaxation called *raha*. Any physical activity is against the aim of this motive.'

Indulgence vs. Restraint

This is a new cultural dimension which has been added recently to Hofstede's dimensions of national culture and has not received much attention in academic literature (Hofstede, et al., 2010, p. 281). Its inclusion to this study is pertinent due to its themes which are relevant to tourism: pleasure and enjoyment. This dimension refers to the extent to which societies allow free gratification of human drives related to enjoying life and having fun. Cultures high on indulgence such as the Anglophone culture allow hedonistic behaviour and encourage pleasure, enjoyment, spending, consumption, sexual gratification, and general merriment. On the other hand, cultures high on restraint, such as the Malay society and other East Asian and South East Asian societies have strict social norms and encourage the control of such hedonistic gratifications. A. Kamaruddin and K. Kamaruddin assert that in the Malay culture, the principle of 'adat'

requires a person to behave not according to his self-centred reasons but what is prescribed by ritual; constantly monitoring his own behaviour to ensure that it is socially acceptable on any occasion.

(2009, p. 39).

This dimension somewhat resembles some of the distinctions between individualistic and collectivistic societies. In individualistic societies, norms are expressed with a wide range of alternative channels and deviant behaviour is easily tolerated; whereas collectivistic societies maintain strong values of group organisation, formality and solidarity. It should also be noted that although the hedonistic aspect of tourism has not been explored much in term of this new dimension, it has been discussed in terms of other related perspectives such as the religious perspective which is closely linked to this dimension.

High Context vs. Low Context

The concept of context is useful to understand the difference in communication across cultures. The ‘contexting’ concept introduced by Edward Hall (1976) holds that different cultures have different priorities with regard to the degree of directness of communication and the amount of information (text) which needs to be made explicit for communication to take place. In a high context communication, most of the information is part of the context⁵⁷ and very little is made explicit as part of the message. On the other hand, most information in a low context communication is made explicit. Effective verbal communication is expected to be direct and unambiguous. Consequently, high context cultures (HCC) are characterised by implicit and indirect verbal expression while low context cultures (LCC) are characterised by explicit and direct verbal expression (De Mooij, 2004, p. 182). Katan (2012, p. 90) points out that HCCs stress the ‘KILC style’ (keep it long and complete) which favours formality. In contrast, LCCs stress the ‘KISS style’ (keep it short and simple) which focuses on the conversational style of writing. He further contrasts the features of LCCs and HCCs as follows (2004, p. 250):

Low context operating mode	High context operating mode
More loosely knit	More tightly woven
Shallow rooted	Deep rooted
<i>Emphasis placed on:</i>	<i>Emphasis placed on:</i>
Text	Context
Facts	Relationship/feelings
Directness	Indirectness
Consistency	Flexibility (in meaning)

⁵⁷ Context is defined by Katan (2004, p. 245) as ‘stored information’. In terms of communication, E. Hall (1984, p. 61) defines it as ‘the amount of information the other person can be expected to possess on a given subject’.

Substance	(Social/personal) appearance
Rules	Circumstances
Monochronic	Polychronic

Figure 4.1: Low-context culture vs. high-context culture

The Anglophone culture belongs to a low context culture (Reisinger & Turner, 1997, p. 142) which employs low context communication: information is communicated in a straight, logic and direct manner. The verbal message contains most of the information and very little is embedded in the context or participants. In this culture there is a need for many explicit rules, instructions and procedures that explain how to behave (E. Hall, 1976; Reisinger & Turner, 1997, p. 142). The Malay culture on the other hand is a high context culture and uses high context communication, that is, most of the information is embedded in the context or internalised in the person (E. Hall, 1976). As a result, Malays are more indirect and implicit in communication (Lailawati M. Salleh, 2005). The high context of Malay communication can be linked to the collectivistic feature of the Malay culture. It has been suggested that in collectivistic cultures, ‘information flows more easily between members of the group, and there is less need for explicit communication than in individualistic cultures’ (De Mooij, 2005, p. 56)

Orality vs. Literacy

This dimension refers to the degree of oral residue that different cultures allow in written discourse. Oral residue refers to a communicative condition in which certain traits of orality continue to linger long after a culture and its language have shed full-fledged orality and replaced it by an elegant written medium. This phenomenon is termed as ‘residual orality’ (Ong, 2002, p. 157). Within this context, the Malay culture allows a greater degree of oral residue in its written discourse than the Anglophone culture. Written Malay composition continues to demonstrate features of ‘orate’ (as opposed to ‘literate’) linguistic behaviour. This is due to the fact that Malay culture has a very strong tradition of oral literature (Lim, 2003, p. 71). Despite the existence of Old Malay writing since at least 680 A.D.⁵⁸ and the wide propagation of mass literacy by Western colonisation, Malay society remains strongly orally oriented. Sweeney asserts that:

⁵⁸ Writings in Old Malay can be traced back to the empire of Srivijaya in 680 A.D. When Islam arrived to South East Asia in the fourteenth century, the Arabic script was adapted to write the Malay language. The Terengganu Stone which is dated to 1303 is one of the earliest known Malay writing written in Arabic script (Fergusson, 2008, p. 1218).

In spite of the establishment of mass education and the introduction of the modern panoply of print and electronic media, it should not be thought that the Malay world has simply undergone a transformation into the Western idea of modern literate societies. The new media of communication were not merely superimposed upon the old: Western print technology did not suddenly replace the old radically oral manuscript culture, which then died without trace leaving the new print-based culture to function according to some universal pattern. Rather, the new technology was, to no small extent, assimilated by the old, and indeed, appeared initially to strengthen it.

(1987, pp. 69-70)

According to Sweeney, the fact that modern Western literacy did not simply replace Malay oral tradition is evident in the written composition of modern print-based Malay society. This implies that some oral thought patterns and processes are still retained by the Malay culture. The persistence of oralisation in written Malay texts can be attributed to its collectivistic feature. Close-knit collectivistic cultures place great importance on oral words and are formed by the word and around it.

In contrast, the Anglophone culture is a highly literate culture and attaches high value to literate communication. Modern English demonstrate ‘literate’ linguistic behaviour as the influence of oral tradition on English writing ceased to be dominant. The methods of teaching writing in the Anglophone culture have taken a course different from its oral past. Emphasis has been on teaching the functional aspects of writing as determined by factors such as genre, text type, purpose, audience, etc. As a result, English writing developed its own conventions different from those in oral communications (Mohamed & Omer, 2000, p. 48). There is a strong connection between literacy and low context communication and between orality and high context communication. Low context cultures acquire the necessary information from the message content instead of context, and therefore place greater value on writing rather than oral words. On the other hand, high context cultures depend more on the message context and not message content to retrieve the necessary information, and therefore relies more on non-verbal signs and prefer ambiguity, politeness and indirectness.

In addition to the above key cultural dimensions, there are also other factors which influence tourist cultural preferences, needs, motivations and expectations such as climate and weather.⁵⁹ Tourism studies have described weather and climate as an intrinsic

⁵⁹ There are some studies that suggest climate has an important role in influencing and shaping cultures (Diamond, 1997; Gupta & Hanges, 2004; Hausmann, 2001; Hofstede, 1984; Hofstede, et al., 2010; Huntington, 1915; Landes, 1998; Montesquieu, 1748/1989). These studies show that physical climate influences social and

component of the touristic experience and a significant motivator in the selection of holiday destinations (Scott, Gössling, & De Freitas, 2007, p. 19). The climate of tourist destinations is part of the image created about these places, mainly as a factor of attraction. It influences the way the image of a destination is formed in the mind of a tourist (Andrade, M.Alcoforado, & Oliveira, 2007, p. 74). Studies have also shown that tourists are sensitive to climate (Bigano, Hamilton, & Tol, 2006, p. 389) and that cultural or ethnic differences exist in tourist climate preferences (Scott, et al., 2007, pp. 22-23). In other words, tourists from different cultures and geographical environments are likely to have different preferences with regard to climate.

This contrastive cultural analysis shows that the Malay culture differs significantly from the Anglophone culture particularly in terms of the cultural dimensions discussed above. While the Malaysian Malay culture place great emphasis on religiosity, collectivism, high power distance, high uncertainty avoidance, restraint, high context communication, and residual orality, its Anglophone counterpart tends to emphasise more on secularism, individualism, low power distance, low uncertainty avoidance, indulgence, low context communication and literacy. Studies have shown that such differences have significant implications on cross-cultural tourism promotion in general and the translation of TPMs in particular. Hence, it is assumed that the Anglo-Malay differences would have similar implications. The cultural differences discussed in this chapter will be elaborated in greater detail in addressing specific topics related to these cultural dimensions throughout the textual analysis in the following chapters. In addition to the main cultural dimensions identified, other differences which may not be directly linked to these dimensions or which can be attributed to other factors will also be highlighted in the following chapters.

economic behaviours. Diamond (1997) in particular claims that physical climate moulds history. He suggests that all of the important differences between societies are due to the nature of each society's local geographical environment. In his view, culture itself, which he terms 'the proximate factor', is determined by the physical climate which he terms 'the ultimate factor'. Along similar lines, a study by Gupta and Hinges (2004) revealed that there are significant links between physical climate attributes and cultural dimensions. They noted that societies of similar geographical proximity demonstrate some level of similarities, and that each cultural region is associated with a dominant climatic cluster. Some studies have also shown direct relationship between physical climate and cultural values such as the 'power distance' value (Carl, Gupta, & Javidan, 2004, pp. 549-551; Hofstede, et al., 2010, pp. 85-86) and the 'uncertainty avoidance' value (De Luque & Javidan, 2004, p. 636).

Translating Urban Tourism Discourse A Cross-Cultural Journey into Cityscapes

Cityscapes are undoubtedly one of Australia's main tourism attractions. Mention Australia and one of the things that is most likely to come to the mind of tourists is the Sydney Opera House which symbolises Australian cityscapes and represents civilisation, cosmopolitanism and sophistication. Australian cityscapes are represented as dynamic and diverse with many tourist attractions, activities, events and cultures. This analysis shall focus on the 'Cities' subsection of the Australian corpus (Figure 5.1) which promotes twelve urban experiences described as 'unforgettable' in 12 different Australian cities.



Figure 5.1: 'Cities' is one of the seven Australian Experiences promoted on Tourism Australia's consumer website. Source: www.australia.com

In the introduction to the 'Cities' subsection, the following text appears:

Each of our cities is unique, but each offers a relaxed outdoor lifestyle, melting pot of cultures and a whirlwind of theatre, restaurants, nightlife and events. What's more the skyscrapers and shopping strips are just a short drive from mountains, ocean, river and bush.

The above excerpt presents the main themes of Australian cityscapes as: arts, gastronomy, shopping, entertainment and events. It also points out that Australian cityscapes function as

a civilised point of reference from which tourists depart civilisation into nature (Waitt, 1997, p. 57). These themes are used to inform tourists about the various urban attractions which Australian cities have to offer. While some Australian urban attractions are ‘less famous’ than others and therefore require to be introduced to tourists who have relatively little or no prior knowledge and perception about these cities, others have acquired a more prominent status. In the case of the latter, TPMs no longer play the role of an ‘introducer’ whose function is to create awareness, as the tourist already has prior knowledge and certain perception about the cities. In this case, TPMs play the role of a ‘reminder’ which reiterates the positive values of these cities to the potential tourist. These types of urban attractions are known as urban tourism icons. In my analysis of the Australian corpus, the issue of translating urban iconicity emerged as one of the most significant aspects. Another significant aspect is the translation of urban gastronomy.

5.1 Translating Urban Iconicity

In the earlier chapters of this thesis, I have pointed out that destination image plays an important role in tourism promotion. One of the most effective advertising approaches in affecting a destination image, as suggested in the tourism literature, is the use of the ‘iconic advertising approach’ (Litvin & Mouri, 2009) which exploits the iconicity of tourist icons. The strength of this approach lies in its key function of depicting ‘easily recognisable, well-known, and attractive images that reinforce, enhance, or simply recall consumers’ previously held perceptions about the destination’ (Litvin & Mouri, 2009, p. 154). Tourist icons assume a vital role in today’s fast-growing tourism industry. Tourism economies around the world have always capitalised on tourist icons to attract the attention of potential tourists (Becken, 2005, p. 21). These icons are ‘natural or built assets that are typically accepted by visitors as important tourist attractions or experiences’ (Western Australian Tourism Commission, 2002). They are landmarks that are instantly recognisable and are ‘famous because they are famous’ (Urry & Larsen, 2011, p. 12). They are used to position a destination in the target market and to evoke specific feelings such as awe and admiration (Becken, 2005, p. 22).

Urban tourist icons include both city icons and cities as icons. City icons can be singular such as purpose-built landmarks (e.g., the Eiffel Tower), or repeated such as street furniture and public facilities (e.g., London’s fast disappearing red telephone booths and red double-decker buses), whereas cities as icons include a metropolis like Paris or Singapore. For many tourists, memory of the country or city resides in these icons, without which the country or city is no longer special. Imagine France without Paris or Paris without the Eiffel

Tower. These urban icons which have become known throughout the world represent and embody a range of ideas and meanings. Paris, for example, represents Europe, France, high fashion, classicism, intellectualism, elegance, glamour, beauty and romance. The Eiffel Tower represents Paris, Frenchness, modernity, etc.

The creation of tourist icons is diffused through a long-term process, involving different modes of dissemination ranging from word-of-mouth to mass-media advertising. The repetition and sedimentation of word-of-mouth travel stories and verbal/visual conventions in TPMs are what forges the iconicity of these icons (Wilson, 2006, p. 39). In other words, the ‘icon’ status is induced by the various media and modes of tourism language to which the audiences are exposed repeatedly. Tourism marketers, in particular, showcase these icons in TPMs, such as tourist brochures, to attract the attention of potential customers. Tourists who instantly recognise these ‘icons’ are more likely to purchase the product or experience (Jenkins, 2003, pp. 315-316).

However, the fact that the iconicity of tourist icons depends on how famous and recognisable they are means that these ‘icons’ are only icons if and when they are deemed to be so by tourists. This means that tourist icons are not iconic in themselves but in the mind of the beholder. Myriad interests and audiences shape tourist attractions into icons (Ethington & Schwartz, 2006, p. 18). This means that what might be construed as iconic by one audience might not be construed as such by another audience and that even if different audiences and consumers recognise a tourist attraction as an icon, the way they would construe these icons might differ significantly. Such differences in perceiving the iconicity of tourist attractions would depend greatly on the cultural background, world knowledge, the tourism promotional content to which they have been exposed and the way these ‘icons’ have been represented to them through the various media. Put differently, although tourist icons can achieve some measure of universal, cross-cultural meanings, they are not necessarily hegemonic nor do they convey homogeneous meanings. They are ‘unstable carriers of multiple, perspectival, ideological and often contradictory meanings’ (Ethington & Schwartz, 2006, p. 12).

Since the iconicity of tourist icons depends largely on the how these ‘icons’ are represented and perceived in different cultures, translating such icons effectively would be unlikely to involve a straight forward translation process. It would definitely require various cultural aspects to be taken into consideration. Hence, this chapter deals with the notion of urban iconicity in terms of its ‘cultural location and recognition’. I shall now turn to examine how an urban tourist ‘icon’ in the ST of the Australian corpus is represented as an icon, and

whether the TT audience ‘inhibit’ the ‘sites of memory’ of such an ‘icon’. I will see how the icon is conceptualised in the source and target cultures and whether it is re-represented in the TT in a manner that is compatible with the cultural conceptualisation of the TT audience. In other words, this chapter will deal with questions like: ‘What do readers from the source language culture recognise in a given urban tourist icon?'; ‘What does a particular urban tourist icon represent to the ST audience?'; ‘Is this attraction which is labelled as ‘icon’, iconic in the way they are represented for the TT audience' and ‘If not, how should they be re-represented?’ These questions will provide insights for the formulation of appropriate translation strategies, which I argue is essential. These strategies must have the propensity to recreate an appealing image in the mind of the target readers. Such strategies are undeniably essential to ensure the functionality of the TT in the target culture.

5.1.1 Source Text Analysis

Urban icons in both of their senses - city icons and cities as icons - represent one of the many tourist attractions used in the ST of the Australian corpus to promote the icons themselves: the cities which they represent or the country as a whole. Among Australia's main city ‘icons’ promoted are the Sydney Opera House, the Harbour Bridge and the Federal Parliament House in Canberra, while the most ‘iconic’ cities are Sydney, Melbourne and the Gold Coast. In my discourse analysis of urban tourism icons, I have selected the following promotional passage, which represents the Gold Coast as an iconic urban destination (ST5.1.1).

ST5.1.1

3. Get a touch of glamour on the Gold Coast, Queensland

This iconic holiday destination offers 70 kilometres of sun-drenched beaches, World Heritage-listed rainforests, theme parks and non-stop shopping and nightlife. Meet dolphins and polar bears at theme parks, ride rolling surf or do a day trip to an island. Party all night then explore the lush, subtropical hinterland. On Australia's ‘coast with the most’ life is all about having fun.

Source: www.australia.com/things_to_do/beaches.aspx

The iconicity of the Gold Coast in ST5.1.1 is built on a number of given themes: sunshine (70 kilometres of sun-drenched beaches), nature (beaches; a day-trip to an island; World-Heritage-listed rainforest; and lush, subtropical hinterland), family entertainment (theme parks; meet dolphins and polar bears at theme parks), shopping (non-stop shopping),

hedonism⁶⁰ (a touch of glamour; non-stop nightlife; party all night; life is all about having fun), and adventure (ride rolling surf; a day trip to an island; explore the lush, subtropical hinterland). These themes are employed on the basis that it is presupposed that these are the themes which constitute the make-up of the iconicity of the Gold Coast in the mind of the reader. In other words, it is presupposed that, for the target audience, the Gold Coast as an urban icon represents the six themes identified above. However, it is apparent that of all six themes, the hedonism theme is the one which dominates the discourse. This is reflected in all three major components of the copy: the headline itself ('Get a touch of glamour on the Gold Coast, Queensland'), the body copy ('non-stop [...] nightlife'; 'party all night'), and the end-line ('On Australia's coast with the most life is all about having fun'). The hedonism theme is evoked using keywords such as 'glamour', 'nightlife', 'party', 'non-stop', 'all night', and 'fun'.

Although the number of occurrences of the nature theme (5 occurrences: beach, rainforest, wildlife, islands, hinterland) exceeds that of the hedonism theme (4 occurrences: touch of glamour, non-stop nightlife, party all night, life is all about having fun), the hedonistic feature of the headline sets the tone for the entire copy. The hedonistic tone of the discourse is further consolidated by its end-line which employs a powerful hedonistic slogan. The representation of the Gold Coast as a hedonistic playground is based on its fame as the party and glamour capital of Australia. It has also been portrayed as a 'city of sin' (Pace, 2008), equivalent to Las Vegas which is nicknamed 'Sin City'. Such allegories imply that these destinations can fulfil adult fantasies and desires. For many tourists, the iconicity of the Gold Coast indeed lies in its reputation as a hub for night clubs, pubs, bars and adult entertainment. The representation of the Gold Coast within the framework of hedonism for Anglophone tourists is consistent with certain characteristics of the Anglophone culture: individualism and indulgence. Hedonism is a key feature of individualistic and indulgent cultures.

5.1.2 Target Text Analysis

In the Malay translation of the English copy of the corpus (TT5.1.1), three out of the four elements relating to the hedonism theme were translated literally (a touch of glamour; party all night; life is all about having fun). As for the translation of the fourth hedonistic element

⁶⁰ Hedonism is grounded in the play perspective of tourism (see 1.3, p. 35). It is defined as the unbridled pursuit of pleasure (Dann, 2000, p. 275), and identified by Dann as one of the 3 Hs of tourism (happiness, hedonism, heliocentrism) which indicate the touristic need to experience freedom and liberation (Dann, 1996, pp. 111-117).

'non-stop nightlife', a freer approach was employed. This phrase was translated as 'gaya hidup malam yang menarik' (attractive night lifestyle).

TT5.1.1

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
<p>3. Get a touch of glamour on the Gold Coast, Queensland</p> <p>This iconic holiday destination offers 70 kilometres of sun-drenched beaches, World Heritage-listed rainforests, theme parks and non-stop shopping and nightlife. Meet dolphins and polar bears at theme parks, ride rolling surf or do a day trip to an island. Party all night then explore the lush, subtropical hinterland. On Australia's 'coast with the most' life is all about having fun.</p>	<p>3. Kecapi dunia glamor seketika di Gold Coast, Queensland</p> <p>Destinasi percutian ikonik ini menawarkan 70 kilometer pantai yang disinari mentari, hutan hujan yang tersenarai dalam Warisan Dunia, taman tema dan tempat beli belah tanpa henti dan gaya hidup malam yang menarik. Temui ikan lelumba dan beruang kutub di taman tema, tunggangi ombak besar atau lakukan perjalanan sehari ke sebuah pulau. Berparti sepanjang malam, dan setelah itu terokai pedalaman sub tropika di sini. Di "pantai yang paling meriah" di Australia bergembira adalah segala-galanya dalam kehidupan.</p>	<p>3. Experience the world of glamour for a moment on the Gold Coast, Queensland</p> <p>This iconic holiday destination offers 70 kilometres of beaches illuminated by the sun, World Heritage-listed rainforests, theme parks and places for non-stop shopping and attractive night lifestyle. Meet dolphins and polar bears at theme parks, ride huge waves or do a day trip to an island. Party all night, then explore the, subtropical hinterland here. On Australia's "most fun-filled beaches" life is all about having fun.</p>

Source of ST: www.australia.com/things_to_do/beaches.aspx

Source of TT: www.australia.com/my/things_to_do/beaches.aspx

The idea of over-indulgence in pleasure marked by the expression 'non-stop' was reduced to 'attractive'. 'Nightlife' was not translated to the Malay meaning suggested by Dewan Bahasa's⁶¹ English-Malay dictionary (DBP, 2012) 'hiburan malam hari' (night entertainment). Instead, it was rendered as 'night lifestyle' which does not necessarily represent nightclubs, pubs, bars and adult entertainment. 'Night lifestyle' in the Malaysian Malay context could, for example, represent a night out gossiping or catching a late-night football match at 'mamak' stalls⁶² while enjoying a cup of the popular 'teh tarik mamak' (mamak milk tea), or an outing to the famous Malay night market (pasar malam). Although the 'attractive' night life rendering is one in the right direction in relating to Malay cultural conceptualisation, the overall tone of the discourse remains hedonistic, owing to the other hedonistic elements which were rendered literally. Subsequently, the image of the Gold Coast portrayed remains one which is overshadowed by the notion of hedonism.

The preservation of this hedonistic tone in the TT is indeed questionable as it is not likely to evoke appealing images in the mind of Malay readers. Apart from the hedonistic

⁶¹ Dewan Bahasa dan Pustaka (The Institute of Language and Literature) is the government body responsible for coordinating the use of the Malay language in Malaysia.

⁶² The 'mamak' (Tamil Muslim) stall is a significant part of the Malaysian culture. It is the Malaysian equivalent of the pub to the Australians and tends to be popular among Malaysians as a hangout spot.

theme, the remaining themes - sunshine, nature, family entertainment, retail therapy, and adventure - were all reproduced literally in the TT. While the literal translation of the family, shopping and nature themes do not seem to raise any problems at the macro level, adopting a literal approach in translating the hedonistic, sunshine⁶³ and adventure⁶⁴ themes does raise questions about the functionality of the TT in promoting the destination to Malay tourists.

The effect of the TT in TT5.1.1 was tested on the participants of the focus groups. Their overall response to the text was that it was not appealing. The main reason for this is the hedonistic tone of the discourse. They stressed that all elements relating to the hedonism theme (a touch of glamour; non-stop nightlife; party all night; life is all about having fun) are, in their view, inappropriate. According to them, the notion of 'glamour' in the Malay context is associated with celebrities, high fashion and elegance and that its use in promoting the Gold Coast which they perceive as a 'family destination' is peculiar.

The notion of 'unrestricted enjoyment' and 'unbridled pursuit of pleasure' (party all night; life is all about having fun) is also problematic to them on two levels. First, it contradicts the Malay way of life, which is constrained by and organised according to the 'adat resam' (Malay customs and traditions) and the religious teachings of Islam, which require members of society to observe certain boundaries and limits. In Malay culture and therefore the Malay language, 'berparti sepanjang malam' (party all night) carries negative connotations and would be associated with acts which are deemed indecent culturally and religiously. Excessive indulgence in pleasure and 'reckless' enjoyment are considered inappropriate in the Malay culture. Fun and enjoyment are to be experienced moderately and within cultural and religious boundaries. Second, it contradicts their image, expectation and conceptualisation of the Gold Coast as a family holiday destination. The focus groups' response towards the hedonism theme can be attributed to the cultural dimensions of collectivism and restraint of Malay society. In addition to the hedonistic theme, the focus groups also expressed their dislike of the sunshine theme, asserting that the theme is repellent and that they prefer cool environments.⁶⁵ They also pointed out that they do not associate the beach with sun but with family and beauty.⁶⁶

⁶³ The translation of nature tourism discourse is discussed in chapter 6.

⁶⁴ The translation of adventure tourism discourse is discussed in detail in chapter 7.

⁶⁵ See 6.2 and 6.3 for further discussion and examples on the climate preferences of Malay tourists.

⁶⁶ See 6.2 for more details on what Malays associate the beach with.

The response of the focus groups indicates that Malay tourists, like many other tourists, conceptualise the Gold Coast as an iconic Australian city. Nevertheless, the way they conceptualise its iconicity is different from how other tourists might conceptualise it. While it may evoke the notion of hedonism for many tourists, particularly those from Anglophone societies, it does not evoke a similar notion in the mind of Malay tourists in general. The first, and perhaps only, image of the Gold Coast which comes to the mind of Malay tourists is one which is familial in nature. In the eyes of Malay tourists, the Gold Coast is an international capital for family entertainment with exciting theme parks and various forms of entertainment for the entire family, especially the children. Therefore, the portrayal of the Gold Coast as a hedonistic destination will likely come as a surprise to Malay tourists who have different expectations, perceptions and conceptualisation of the destination.

At the micro level, the participants in the focus groups noted that some linguistic elements of the TT are quite problematic. The Malay translation ‘tempat beli-belah tanpa henti’ (non-stop shopping places) is unidiomatic and confusing. It sounds as if it is the ‘shopping places’ which are described as ‘non-stop’. ‘Temui ikan lelumba’ (meet dolphins) on the other hand, is an awkward expression in Malay as one would expect the object of the verb ‘temui’ (meet) to be humans or at least proper nouns. The Malay translation ‘tunggangi ombak’ (ride waves) demonstrates a problem of metaphorical expression. While the metaphorical expression ‘riding the wave’ is widely used and accepted in English, it is not so in Malay. ‘Tunggangi’ does not collocate with ‘ombak’. Therefore, in this situation the metaphor will not function in Malay the way it does in English. Furthermore, due to the literal approach adopted, the TT also display a couple of unfamiliar words, i.e. ‘ikonik’ (iconic) and ‘sub tropika’ (subtropical), which may hinder the smooth reading of the Malay text. While these words may be suitable for more specialised texts they are less suitable for generalist texts such as TPMs.

5.1.3 Parallel Text Analysis

The iconicity of urban tourism icons as perceived by tourists in general, as discussed earlier, is shaped by the various media representational practices to which these tourists are exposed. These include media such as print (e.g., travel books, novels, newspaper accounts, magazine articles, advertisements and brochures); television (e.g., TV series, films and

advertisements);⁶⁷ and the internet (e.g., websites). Hence, the reason why the Gold Coast is strictly associated with family entertainment among Malay tourists has much to do with how the city is being and has been portrayed by the various media of tourism promotion in Malaysia. The following promotional articles taken from a leading Malay newspaper (PT5.1.1) and a Malaysian Entertainment website (PT5.1.2) are representative of how the Gold Coast is portrayed and promoted in Malay language media.

PT5.1.1

Apabila menyentuh tentang pelancongan di sini pastinya kebanyakan pelancong memilih Gold Coast sebagai destinasi utama. Bandar ini terkenal dengan pantainya yang berombak-ombak, taman tema yang dipenuhi roller coaster, Studio Warner Bros selain koala dan kanggaru.

(Hafizahril Hamid, 2011)

[When talking about tourism here (in Australia), there is no doubt that most tourists would choose Gold Coast as their main destination. This city is **famous** for its beaches with endless waves, rollercoaster-filled theme parks, Warner Bros Studio as well as koalas and kangaroos.]

PT 5.1.2

Apabila menyebut tentang Gold Coast, antara perkara pertama terbayang di fikiran kita adalah pantainya yang berombak-ombak, taman tema yang dipenuhi *roller coaster*, Studio Warner Bros serta haiwan *trademark* Australia iaitu koala dan kanggaru.

(Roslen Fadzil, 2008)

[When Gold Coast is mentioned, **one of the first things that comes to our mind** are its beaches with endless waves, theme parks full of roller coasters, Warner Bros Studio and Australia's trademark animals, i.e. the koala bear and the kangaroo.]

The iconicity of the Gold Coast is indicated through the use of the keyword *terkenal* (famous) in PT5.1.1 and the expression ‘one of the first things that comes to our mind’ in PT5.1.2. PT5.1.1 describes the Gold Coast as an Australian city which most Malay tourist would choose over other Australian destinations, due to its iconicity as a family-oriented holiday destination, with attractions which appeal to the Malay family. Such a make-up of the iconicity of the Gold Coast is also highlighted in PT5.1.2. Echoing similar representations of the Gold Coast’s iconicity, a more detailed promotional article (PT5.1.3), describes Queensland as an ideal destination for the Malay family, mainly due to its theme parks.

PT 5.1.3

Adakah anda sedang merancang percutian untuk seisi keluarga? Bantu memikirkan destinasi yang ingin dikunjungi, apa kata kalau anda melancong ke daerah kedua terbesar di Australia iaitu Queensland!

Queensland adalah lokasi menarik yang sangat sesuai dikunjungi bersama seisi keluarga kerana keistimewaan taman temanya. Sesetengah pelancong merujuk daerah itu sebagai ‘Bandar Taman

⁶⁷ It is interesting to note that popular TV serials seem to have a great influence on destination choice particularly among Malay tourists. This is evident by the increase of Malaysian travellers to South Korea after Korean dramas became extremely popular among TV audiences in Malaysia (Visit Britain, 2010a, p. 6)

Tema Permainan Australia' berikut ia mempunyai sekurang-kurangnya empat taman tema permainan berbaloi dikunjungi.

(Berita Harian, 2012)

[Are you planning for a holiday for your family? Are you out of ideas for destinations to be visited? How about visiting the second largest state in Australia, i.e. Queensland!

Queensland is an interesting location that is very suitable to be visited with your family due to its special theme parks. Some tourists refer to this state as 'Australia's Theme Park City' because it has at least four theme parks which are worth visiting.]

In its subsequent paragraphs, the article describes in more detail the make-up of the iconicity of the Gold Coast as a family destination in the mind of the reader: 'pantai keemasan yang hebat' (great golden beaches), 'taman tema permainan yang bertaraf dunia' (world-class theme parks) and lastly 'taman hidupan liar' (wild life parks), where Malay tourists will have the opportunity to see Australia's iconic animals. In all the above PTs which represent the typical Malay view of the Gold Coast as an icon, the familial attractions of the Gold Coast are described without making any reference to the hedonistic side of the city. Thus, it is not surprising that the only side of the Gold Coast known to Malays is its familial side. There is a very good reason for this: the Gold Coast is promoted to Malays by Malays using attractions that are believed to appeal to Malay tourists. As stressed by Reisinger and Turner (1997, p. 144; 2002, p. 310) in their study on cross-cultural difference in tourism,⁶⁸ Australian tourism advertising should be directed at Malay families rather than the individual tourist and that activities for Malay tourists should involve family members and appeal to all of them.

While the above are examples of how the iconicity of the Gold Coast is represented in Malay print and online media, other media, such as the TV, show similar representations. A news report broadcast on Malaysia's official news agency channel Bernama on 11 April 2011, focused on Queensland's multi-million dollar campaign to boost tourism, following the significant flooding which hit many areas of Queensland during late December 2010 and early January 2011. The reporter described Queensland as an exceptional and unique destination due to its theme parks, beaches and wildlife. The reporter's account of Queensland was accompanied by a footage showing the Gold Coast's theme parks, beaches and kangaroos. The report echoes the previous Malay promotional articles (PT5.1.1 – PT5.1.3) which associate the Gold Coast's iconicity with beaches, theme parks, koalas and kangaroos. The news report also featured an excerpt of an interview between the Malay journalist and Australia's Foreign Minister, Kevin Rudd, on the campaign. In the interview Minister Rudd stated that:

⁶⁸ Although Reisinger and Turner focus on Indonesian tourists in Australia, the findings are very much applicable to Malay Malaysians due to cultural similarities.

PT5.1.4

Australia is a very family-friendly holiday destination. We have people who come from right across the world, right across the Muslim world to holiday in Australia. It's safe, it's family-friendly, the beaches are good, the accommodation is good and we hope that the people are friendly. I think they are.

(Taken from www.youtube.com)

Minister Rudd's statement is a good example of the employment of appropriate themes to fulfil the requirements of a multi-faceted discourse, that is, political and promotional, addressed to Malay society. The political discourse⁶⁹ is carefully intertwined with the promotional discourse to serve at least two clear purposes: firstly, a political purpose which aims at enhancing bilateral relations and boosting Australia's image in the international arena; secondly, a promotional purpose which aims at enhancing Australia's tourism industry by convincing potential Malay tourists that Australia in general, and the Gold Coast in particular, is the right holiday destination for them.

The statement summarises some of the key ideas which are crucial for the make-up of the holiday destination of Malay tourists: family-friendliness, safety, fine beaches and, above all, the endorsement of fellow Muslim travellers. One of the most important features which must be present in the holiday destination of Malay tourists is the availability of facilities and attractions that would appeal to, and fulfil, the needs of Malay families (Reisinger & Turner, 2002, p. 310). The Malay tourists' choice of holiday destination is also often influenced by their children (Visit Britain, 2010a, p. 6). Safety and security is also crucial for the family-oriented, risk-adverse Malay tourists (Reisinger & Turner, 2002; Visit Britain, 2010a, p. 6). In addition to these features, the implied endorsement by fellow Muslim tourists of the destination is instrumental.⁷⁰ Being a collective Muslim society, Malays feel some sense of belonging to the wider Muslim fabric across the world. They are emotionally connected to Muslims from other societies who share with them many values and beliefs due to their common religious membership. Thus, on a wider scale, the Muslim community across the world is regarded by Malay society as their in-group.⁷¹ Malay tourists depend heavily on the advice and endorsement of in-group members, such as word-of-mouth, and Rudd's assertion that tourists from across the Muslim world choose Australia as their holiday destination, implies such an endorsement.

⁶⁹ For a discussion on political discourse analysis see Schaffner's work titled *Political Discourse Analysis From the Point of View of Translation Studies* (2004).

⁷⁰ This endorsement is a form of the testimony technique used in the language of tourism promotion. See 2.3 on the testimony technique.

⁷¹ In sociology, an 'in-group' is a social group to which people identify themselves as members. Membership to social groups could be based on culture, race, religion, gender, etc.

While the formal media of tourism promotion, such as newspapers and television, constitute part of the basic foundation to the formation of tourism icons in the mind of Malay tourists, they are not necessarily the major force behind their formation. Research has shown that informal media, such as the word-of-mouth of peers and family, is a key inspirational channel for destination messages to be communicated to Malaysians (Norzalita A. Aziz, Ahmad Azmi M. Ariffin, & Vien, 2009; Ramaprasad, 1998, pp. 139-140; Visit Britain, 2010a, p. 6) and is therefore very influential in reinforcing the groundwork laid down by main stream media for inducing the iconicity of urban tourism icons (if not the other way round). The results of the focus group discussions conducted also reaffirmed this point. Participants of the focus groups defined urban tourism icons as famous landmarks which they have been informed about through word-of-mouth and mass media.

The importance of word-of-mouth to Malay tourists can be explained by referring to two main cultural dimensions: collectivism and power distance. The Malay society is collectivistic and depends to a high degree on a close network of friends and relatives that bind them together. Therefore, word of mouth is one of the most important sources of information for Malay tourists. The Malay culture is also characterised as a high power distance culture, which places considerable importance on clear recognition of status difference. Since travel has become a status symbol among middle-class Malays (Embong, 2002, p. 117), the word-of-mouth of peers, friends and relatives represents a strong source of inspiration, or rather a source of challenge, which prompts Malays to travel in order to preserve their status and remain on par with their peers, friends and relatives who have told them about their travel experiences.

In terms of the Malay word-of-mouth about the Gold Coast, the focus groups reported that the Gold Coast is represented in Malay word-of-mouth as a familial destination with an emphasis on children's entertainment. Thanks to the electronic version of 'word-of-mouth' ('word-of-mouse'), we are also able to get first-hand accounts of Malay word-of-mouth promoting the Gold Coast. These first-hand accounts are easily available on blogs, forums and social networking sites, which according to the focus groups are currently popular sources of word-of-mouth for Malay tourists. Like the formal media, the informal media of word-of-mouse is also found to create a familial image of the Gold Coast. For example, in a Malay blog entry titled 'Australia Bumi Kangaru & Koala' (Australia, the land of Kangaroos and Koalas), the blogger's account of her experience in the Gold Coast, represents the Gold Coast as a theme park city.

PT5.1.5

Dari Sydney, kami ke Brisbane dan melawat sekali Gold Coast (main *rides* la apa lagi!). (Wanie, 2008)

[From Sydney, we headed to Brisbane and also visited Gold Coast (what else should one do? Enjoy the rides!)]

Similarly, in a comment left by a visitor of a blog article on Gold Coast, only the familial side of the Gold Coast is talked about.

PT5.1.6

Goldcoast gi mn? Last time masa i gi sana gi diorg punya movie world, dream world & sea world.. Mmg best diorg punya themepark arrangement. 1hari mmg xcukup utk 1 themepark [...] (Anonymous, 2011)

[Where to go in the Gold Coast? The last time I went there, I went to their Movie World, Dream World and Sea World. Their theme park arrangements are indeed excellent. One day is not even enough for one theme park [...]

The findings derived from the analysis of the above examples of PTs taken from the print and electronic media supports the result of the focus group analysis. In other words, the representational practices adopted by the various media of tourism promotion to which Malays are exposed has repeatedly forged the Gold Coast as an iconic family holiday destination known for its familial qualities and not a hedonistic holiday destination known for its non-stop partying. Thus, there is no doubt that the Gold Coast is conceptualised as an icon by Malay tourists but not in the way it is represented in the ST and reproduced in the TT. Having ascertained this point, the way in which the iconicity of the Gold Coast is represented calls for reconsideration.

5.1.4 Cultural-Conceptual Translation

In order to preserve the functionality of the ST, that is, ‘to persuade, lure, woo and seduce (Dann, 1996, p. 2), it is imperative that the Malay translation addresses its audience in terms of their own culturally predicated expectations, needs and motivations (Dann, 1996, p. 2). This means that how the Malays conceptualise the iconicity of a destination or attraction must be recognised and built on. In order to achieve this, a dual-level strategy combining the macro and micro levels must be adopted. At the macro level, the overall tone of hedonism must be reduced to one which fulfils the expectations, needs and motivations of the target audience. At the micro level, linguistic elements which are not consistent with these expectations, needs and motivations must be dealt with in a manner that will serve the

intended overall function. The cultural-conceptual translation (CCT) illustrated in CCT5.1.1 demonstrates how this strategy may be executed.

CCT5.1.1

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
<p>3. Get a touch of glamour on the Gold Coast, Queensland</p> <p>This iconic holiday destination offers 70 kilometres of sun-drenched beaches, World Heritage-listed rainforests, theme parks and non-stop shopping and nightlife. Meet dolphins and polar bears at theme parks, ride rolling surf or do a day trip to an island. Party all night then explore the lush, subtropical hinterland. On Australia's 'coast with the most' life is all about having fun.</p>	<p>3. Nikmati suasana penuh keceriaan di Gold Coast, Queensland</p> <p>Destinasi percutian yang cukup terkenal ini menawarkan 70 kilometer pantai berpasir putih bersih, hutan yang tersenarai dalam Warisan Dunia, taman tema, pengalaman membeli-belah dan aktiviti keluarga yang menyeronokkan. Anda boleh memerhati aksi-aksi menarik ikan lumba-lumba dan beruang kutub di taman tema atau belajar meluncur di atas ombak. Anda juga boleh mengunjungi salah sebuah pulau atau menerokai kawasan pinggir bandar yang indah menghijau. Alamilah suasana riang bersama keluarga tersayang di kota ria Australia.</p>	<p>3. Enjoy the fun-filled atmosphere of Gold Coast, Queensland</p> <p>This famous holiday destination offers 70 kilometres of clean white sandy beaches, World Heritage-listed forests, theme parks, as well as amusing shopping experiences and family activities. You can watch the interesting actions of dolphins and polar bears at theme parks or learn how to surf the waves. You can also make a trip to an island or explore the lush and beautiful countryside. Experience a joyful atmosphere with your beloved family at Australia's fun city.</p>

ST taken from: www.australia.com

The CCT takes into consideration the iconicity of the destination as conceptualised by the target audience, that is: a family holiday destination. In order to achieve this, the hedonistic dimension of the destination is replaced by its familial dimension. This is reflected in all three parts of the copy: the headline, body copy and end-line. In the headline, the notion of glamour is replaced by the more familial idea of 'ceria'. In Malay, the word 'keceriaan' (fun, joy, happiness) is very much associated with family and children. 'Non-stop night life' in the body of the copy is replaced by 'aktiviti keluarga yang menyeronokkan' (amusing family activities). The end-line 'On Australia's coast *with the most* life is all about having fun' is replaced by 'Alamilah suasana riang bersama keluarga tersayang di kota ria Australia' (Experience a joyful atmosphere with your beloved family in Australia's fun city). It is important to note that the function of the end-line is to sum up and encapsulate in words which hit home the advertising message, and leave the target audience with a clear thought about the icon being promoted (Wateridge & Donaghey, 2011). Thus, it is important that the translation carries out this function. Not only was the intended effect of the end-line lost in the original Malay translation (TT5.1.1), on the contrary it created an unfavourable image of the destination for the target audience. The CCT rectifies this by underlining the expected features of the Gold Coast icon which, to a large extent, already exists in the mind of the target audience.

Furthermore, the ST employs a poetic device, namely consonance and assonance ('coast with the most') in the end-line. The use of these poetic devices here is consistent with the function of the end-line to create an enduring image in the mind of the reader. In the original translation, the phrase 'coast with the most' was misinterpreted, or at least mistranslated, as 'pantai yang paling meriah' (most fun-filled beaches). This is because 'coast with the most' does not refer to the beaches of the Gold Coast in particular. It in fact refers to the whole coastal city of the Gold Coast, which was branded as such in 2000 (Jones, 2001). The use of the word 'coast' to refer to the coastal city of the Gold Coast is a figure of speech known as metonymy.⁷² In other words, in this phrase consonance and assonance are used in combination with metonymy. This mix of trope and scheme creates a stronger effect on the reader (Djafarova & Andersen, 2008, p. 295). However, whether it was a misinterpretation or a mistranslation on the part of the translator, the fact is that the outcome of the translation shifts the reference from the Gold Coast (the intended referent) to the beaches of the Gold Coast (unintended referent), causing difficulties in its comprehension.

In the CCT, the effect of the figurative devices is reproduced by employing figurative devices as well in order to further enhance the iconicity of the Gold Coast as an ideal familial destination. Although it was quite impossible to retain the metonymy of 'coast with the most', the consonance and assonance were successfully preserved to convey an image of familial excitement and enjoyment. The phrase 'coast with the most' was rendered as 'kota ria Australia' (Australia's fun city), with each of the three nouns ending in a repeating 'ah' sound (assonance). The letter 't' in 'kota' is also repeated in 'Australia' (consonance). The metonymy, on the other hand, was replaced by another figurative device, namely wordplay (pun). The phrase 'kota ria' activates two meanings at the same time. The obvious usual meaning is 'kota raya' (big city), while the less obvious, more unusual meaning is 'kota ria' (fun city). The CCT preserves the function of the ST, and thus the presumed iconicity of the destination. This is achieved by shifting the focus from hedonism to familial while maintaining the use of figurative devices to heighten the illocutionary power of the end-line (Lefevere, 1994, p. 52). The second part of the end-line 'life is all about fun' was also rendered using poetic devices: 'Alamilah suasana riang bersama keluarga tersayang', with the repetition of the 'yang' sound which conveys an image of familial love and happiness.⁷³

⁷² Metonymy is a figure of speech in which something is referred to by naming one of its attributes.

⁷³ "Yang" in Malay is the short form of 'sayang' (love) and is used to refer to familial love as opposed to 'cinta' (love) which is used to refer to romantic or sexual attachment.

In addition to the above, several other steps were also taken to render the text more appealing to the Malay reader. The unappealing sun theme (sun-drenched beaches) is replaced by the more appealing ‘clean white sandy beaches’.⁷⁴ The notion of over-indulgence in shopping (non-stop shopping) is toned down to ‘amusing shopping experience’. The intimidating invitation to ‘ride rolling surf’ is softened to ‘you can learn how to surf the waves’.⁷⁵ The adventurous idea of exploring ‘the lush, subtropical hinterland’, which was originally translated as ‘terokai pedalaman sub tropika’ (explore the subtropical hinterland), was modified to ‘menerokai kawasan pinggir bandar yang indah menghijau’ (explore the lush and beautiful countryside). The Malay word ‘pedalaman’ (hinterland) evokes an image for the Malay reader which emphasises inaccessibility and the lack of facilities and infrastructures. While such an image may be appealing to Anglo tourists nowadays who are known to prefer active and dynamic holidays which involve physically challenging and adventurous activities, it is unlikely to appeal to Malay tourists. Thus, translating ‘hinterland’ to ‘kawasan pinggir bandar’ (countryside) sounds more appealing, bearing in mind that the Gold Coast’s hinterland is indeed its countryside, located minutes away from the city with magnificent facilities and tourist attractions including farmland, vineyards, quaint villages, sprawling national parks and rainforest reserves.

Moreover, unfamiliar terms which are too technical for the Malay reader were either omitted or replaced with more familiar terms, which are consistent with the text type (generalist text) and target audience (generalist audience). The term ‘ikonik’ (iconic) was replaced by ‘terkenal’ (famous), ‘hutan hujan’ (rainforest) was simply rendered as ‘hutan’ (forest), the adjective ‘sub tropika’ (subtropical) was replaced by ‘indah’ (beautiful).

The above analysis clearly demonstrates that tourist icons are conceptualised differently by different audiences. The difference in how these icons are conceptualised by different audiences is ultimately dictated by cultural values which underlie the language of tourism promotion. TPMs promote tourist destinations by projecting a desirable destination image to the audience. The language of tourism promotion creates this image by addressing the cultural values of the audience. The repetition and sedimentation of the destination image through various media and modes of tourism language forge the iconicity of these icons in the mind of the reader. The different images of the icons projected to different audiences result in the icons being conceptualised differently. Thus, in order to translate TPMs across cultures effectively, the different conceptualisations of tourist icons by different audiences

⁷⁴ See chapter 6 for a detailed discussion on the sea, sand and sun theme and the Malay tourist.

⁷⁵ See chapter 7 for a detailed discussion on adventurous activities and the Malay tourist.

must be taken into consideration. Creating the intended effect on the TT audience may require these icons to be re-represented and repositioned consistent with the cultural needs, preferences and expectations of the audience.

5.2 Translating Urban Gastronomy

An important aspect of urban tourism is to ensure that the right kind of catering facilities are provided. A successful tourist city is described as a city which has, among other facilities, 'a wide array of restaurants in or near the city centre' (Law, 1993, p. 121). The importance of restaurants and food and beverage (F&B) outlets in tourism arises from the fact that tourists tend to prefer eating out (Shenoy, 2005, p. 1), whether to simply keep the body going by consuming what is termed as 'body food' or as an enjoyable experience and a leisure activity by consuming what is termed as 'soul food'. 'Body food' is often simple, taken quickly and relatively cheap, while 'soul food' is more sophisticated, takes up more time and costs more (Law, 1993, pp. 121-122). The demand for the second type of food within the context of tourism has witnessed the rise of what is termed in the tourism industry as gastronomy, culinary or food tourism⁷⁶ and the emergence of tourist cities labelled as 'cities of gastronomy'.⁷⁷

In the context of the Australian tourism industry, gastronomy tourism is marketed under the 'food and wine' label. This category is listed by Tourism Australia as one of the seven touristic experiences that make Australia distinct from other destinations. The strength of gastronomy tourism in Australia lies in the diversity of its population which has inspired a fusion of food styles and flavours, its robust agricultural sector, and a thriving wine industry (Tourism Australia, 2011a). Like many international tourist cities, Australian cities are a focal point for gastronomic experiences and much effort is done to highlight the ability of urban Australia to provide quality gastronomic experiences for tourists who seek body food, soul food or both while visiting Australia.

⁷⁶ Gastronomy or culinary tourism refers to tourism that is motivated by an interest in food or drink. The motivation for gastronomy tourists is to experience and taste food and drink that can provide a lasting memory (Karim & Chua, 2010, p. 64).

⁷⁷ An example of an official recognition of this label is that conferred by UNESCO. Currently, cities which have been appointed as "Cities of Gastronomy" under UNESCO are: Popayán, Chengdu and Östersund (www.unesco.org).

5.2.1 Source Text Analysis

The importance of food and drink in the promotion of Australian cityscapes is reflected in the number of references made to food and beverages (F&B) throughout the section dedicated to urban tourism titled ‘Cities’ in the ST of the Australian corpus. Furthermore, out of the twelve ‘unforgettable experiences in Australia’s cities’ suggested, seven make direct references to F&B in their body copies (ST5.2.1-ST5.2.8), with one subsection titled ‘Discover Darwin’s waterside dining’ entirely dedicated to promoting the city of Darwin gastronomically (ST5.2.6).

ST5.2.1 – ST5.2.8

- ST5.2.1 Cities
[...] Each of our cities is unique, but each offers a relaxed outdoor lifestyle, melting pot of cultures and a whirlwind of theatre, **restaurants**, nightlife and events [...]
- ST5.2.2 Explore Melbourne’s laneways
[...] Discover **swanky bars**, **tiny trattorias** [...] **Dine** underground in George Parade’s **basement restaurants** or have a **yum-cha lunch** in Chinatown [...]
- ST5.2.3 Float over Canberra in a hot air balloon
[...] Afterwards you can reflect on the experience with a **glass of champagne** and **gourmet buffet breakfast**.
- ST5.2.4 Explore Adelaide Central Market
[...] Load up on **organic fruit and vegetables**, **premium meat and poultry**, **locally fished and farmed seafood**, **gourmet cheeses and bakery products** [...] or enjoy the bustle with **coffee** or **brunch** at a **stylish cafe**. Watch guest chefs give **cooking demonstrations**, sign up for a **cooking class** [...]
- ST5.2.5 Do water sports along Perth’s Swan River
[...] Or head in the other direction, stopping for **wine** tasting in the Swan River vineyards or Devonshire **tea** in historic Guildford.
- ST5.2.6 Discover Darwin’s waterside **dining**
Combine Darwin’s **exotic food** and gorgeous water views at one the city’s many **harbourside restaurants**. Dining options range from **relaxed pub lunches** to **upmarket dinners** in Fannie Bay, home to some of Darwin’s most sought-after real estate. Soak up the hot-pink sunset with a glass of **Australian sparkling** or imagine life in the waterfront mansions as you **savour freshly-shucked oysters**. You’ll find a more **casual food style** round the corner in Cullen Bay. Watch the tinnies, sailboats and barges jostle on the harbour with a **takeaway plate of battered bug tails**. Wander the marina with an **ice-cream** or check out the **Italian, Thai, Greek and French eateries**.
- ST5.2.7 Wander Hobart’s Salamanca Place
[...] the cobblestone square of Salamanca Place is now Hobart’s top tourist spot, with lots of **places to dine and imbibe** [...] **Drink coffee** under the sun umbrellas or **taste a pint of Tasmanian beer** in a **historic pub**.
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- ST5.2.8 Celebrate along the Cairns esplanade
[...] and **check out the upmarket bars**, hotels and **restaurants**. In the back streets you'll find **cafes** for **quick eats** and **big breakfasts** as well as a **global smorgasbord of eateries** [...] Hop between the pool bars, enjoy live music in a **beer garden** or dance to local DJs in a **cocktail lounge** or mega-club.
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Source: www.australia.com/things_to_do/cities.aspx (emphasis mine)

Gastronomic experiences in Australian cityscapes as illustrated in ST5.2.1-5.2.8 are an extension of the 'Food and Wine' category promoted in the Australian corpus. Australian cityscapes are represented as places which offer various types of foods and places to eat, in order to accommodate tourists of different needs and wants. The multiple gastronomic experiences offered range from fine dining at upmarket restaurants to takeaway outlets, from exotic oriental cuisine to Italian culinary, from elegant cafes to backstreet coffee shops, and from swanky bars to historic pubs. An obvious feature of the language used to promote Australian cities gastronomically is the use of what is termed as 'gastrolingo': the register of food and drink (Dann, 1996, pp. 235-238).

The gastronomic aspect of Australian cities is first introduced in the introduction of the ST using the word 'restaurants' as a generic term (ST5.2.1) to stress the role of gastronomy as an important component in the construction of Australian cityscapes. In the following sections of the ST, the generic notion of food and drink expands profoundly through the use of gastrolingo to include and reflect various specific gastronomic themes. These themes can be summarised into six categories: soul food, body food, alcoholic beverages, cultural cuisines, fresh produce, and culinary art. The 'soul food' category includes examples such as 'swanky bars' (ST5.2.2), 'gourmet buffet breakfast' (ST5.2.3), 'stylish cafe' (ST5.2.4), 'exotic food' (ST5.2.6), 'upmarket dinners' (ST5.2.6) and 'upmarket bars, hotels and restaurants' (ST5.2.8). The 'body food' category includes examples such as 'a takeaway plate of battered bug tails' (ST5.2.6) and 'In the back streets you'll find cafes for quick eats' (ST5.2.8). It is interesting to note that the soul food - body food variation is marked in the STs through the use of specific rhetorical devices such as the keyword and contrasting techniques. These techniques play a key role in defining and ascribing the values of these two opposite categories. In order to illustrate the values of these categories, keywords such as 'swanky', 'gourmet', 'stylish', and 'upmarket' are used to imply luxury, high-class, and sophistication for the soul-food category, while keywords such as 'casual', 'takeaway' and 'quick' are used to imply simplicity and affordability for the body-food category. Furthermore, these two categories are often contrasted with one another to imply gastronomy diversity. For example, upmarket dinners are contrasted with casual food style (ST5.2.6), and upmarket bars and restaurants are contrasted with back street cafes (ST5.2.8).

In addition to the soul-food category which emphasises pleasurable experiences, wine which is construed in many societies, particularly the West, as romantic, poetic, symbolic and status laden, is introduced to the culinary scene. Wine is presented either as a way to add value to the soul-food experience (e.g., ‘a glass of champagne and gourmet breakfast’ (ST5.2.3)) or as a pleasurable experience in its own right (e.g., ‘stopping for wine tasting’ (ST5.2.5)). The image and appeal of the gastronomic scene is also enhanced through the notion of gastronomic authenticity (Scarpato & Daniele, 2003, p. 299) by inviting tourists to experience Australia’s very own authentic sparkling wines (ST5.2.6). The same notion is also employed to promote the city of Hobart by inviting tourists to ‘taste a pint of Tasmanian beer in a Tasmanian historic pub’ (ST5.2.7). Such a notion of gastronomic authenticity is equivalent to the quest for authenticity in tourism. The two coincide when the former entices people to travel to places of gastronomy origin in order to ‘discover and experience the real gustatory sensations for themselves’ (Dann, 1996, p. 237). Indirect reference to alcohol is also conveyed in the STs through words which are primarily associated with alcoholic beverages such as ‘bars’ (ST5.2.2, ST5.2.8), ‘pub’ (ST5.2.6, ST5.2.7) and ‘imbibe’ (ST5.2.7).

The next important theme, cultural cuisines, reflects the diverse flavours and tastes that exist within the culinary scene of urban Australia. For example, the ST invites tourists to ‘check out the Italian, Thai, Greek and French eateries’ (ST5.2.6). What is also interesting in the ST is the fact that it invites tourists to experience Australian urban marketplace by shopping for fresh and raw farm produce. This is particularly illustrated in ST5.2.4 where tourists are invited to ‘load up on organic fruit and vegetables, premium meat and poultry, locally fished and farmed seafood, gourmet cheeses and bakery products’, as a way of highlighting Australia’s heritage of agricultural richness and diversity. Another interesting component of the urban gastronomic experience which does not involve eating or drinking is culinary art: the art of preparing and cooking food. Tourists are invited to witness cookery demonstrations and participate in cooking classes (ST5.2.4). It is clear that the gastronomic themes employed attempt to cover a wide range of gastronomic interests in order to portray the image of Australian cities in a gastronomically attractive manner. Based on the features of the gastronomic discourse used in the ST analysed, it is evident that the discourse is addressed to a particular audience which appreciates the destination image created.

5.2.2 Target Text Analysis

While the gastronomic experiences promoted in the ST of the Australian corpus may well appeal to many tourists, particularly those from Anglophone societies, the same cannot be said with regard to the TT audience: Malay tourists. Most of the gastronomic themes are flawed in the eyes of Malay tourists. The main reason for this is the religious dimension which differentiates many of the Malay values from the values of other cultures. Being Muslims, Malays are very particular about their food. In fact, Malays in general, regardless of their level of religiosity are very concerned when it comes to what they consume. For them, the issue of food is centred on the Islamic concept of ‘halalness’. Halal food refers to F&B that can be lawfully consumed when certain conditions are met. Foods that are unlawful to Muslims and are avoided by Malays include pork, pork derived foods and products from carnivorous animals. An important distinguishing feature of the halal label is that animals which can be consumed by Muslims (e.g., cattle, sheep, poultry), with the exception of seafood, must be slaughtered in the manner prescribed by Islam. The consumption of alcoholic beverages and food containing any alcoholic content is also prohibited in Islam and thus avoided by Malays. In addition, pork and alcoholic beverages are considered ‘najis’ or impure. The consumption of alcohol by Malays in particular is viewed by the Malay society as immoral and disgraceful. The importance of the halal status among Malays and many other Muslims is reflected in the fact that even when they are informed that they are being served halal food, they are still concerned whether it is genuinely halal (Battour, et al., 2010, p. 5), particularly if the food outlet is managed by non-Muslims. Although Muslims may consume vegetarian food, seafood and non-meat based food prepared in non-Muslim eateries, many are still concerned about whether the utensils used have been contaminated by non-permissible food such as pork. For Malays, explicit assurance of halalness is necessary if the food outlet is managed by non-Muslims. However, if the food outlet is managed by Muslims and this is also reflected in the commercial name of the establishment, then explicit assurance of halalness is no longer necessary.

In the context of tourism, many studies have confirmed that the availability of halal food or ‘Islamic gastronomy’ (Widyo, 2005, p. 4) is an important factor among Muslims in general and Malays in particular in choosing their tourist destinations (Battour, et al., 2010; Mohsin, 2005, p. 724).⁷⁸ Thus, there is no doubt that one of the many concerns faced by Malay tourists travelling to non-Muslim countries is the availability of halal food and

⁷⁸ This phenomenon has resulted in the rapid growth of ‘Islamic tourism’ or ‘halal hospitality’ (Battour, et al., 2010, p. 1).

restaurants. Nevertheless, in the case of Australia, this should not pose a major problem as halal food is widely available at main tourist destinations across Australia (Rasid Rahman, 2008). The only problem lies in whether enough effort is made to make Malay tourists aware of the availability of halal food at these destinations.

The TTs (TT5.2.1-TT5.2.8) in general do not take into consideration that most of the themes and elements used to promote Australian cities gastronomically to the ST audience do not appeal to the TT audience. The western gastronomic appeal is reproduced in the TT with very limited cultural adaptations taking place.

TT5.2.1 – TT5.2.8

	Source Text (ST)	Target Text (TT)	Back-Translation (BT)
TT5.2.1	<p>Cities</p> <p>[...] Each of our cities is unique, but each offers a relaxed outdoor lifestyle, melting pot of cultures and a whirlwind of theatre, restaurants, nightlife and events.</p>	<p>Bandaraya</p> <p>[...] Setiap bandar kami adalah unik, tetapi setiap satu menawarkan gaya hidup luaran yang santai, adunan budaya dan bermacam ragam teater, restoran, kehidupan malam dan acara.</p>	<p>[...] Each of our cities is unique, but each one offers a relaxed external lifestyle, a blend of cultures and various theatres, restaurants, nightlife and events.</p>
TT5.2.2	<p>Explore Melbourne's laneways</p> <p>[...] Discover swanky bars, tiny trattorias [...] Dine underground in George Parade's basement restaurants or have a yum-cha lunch in Chinatown [...]</p>	<p>Terokai lorong-lorong Melbourne</p> <p>Temui bar mewah, trattoria kecil [...] Makan di bawah tanah di restoran aras bawah tanah George Parade atau makan tengah hari dengan menikmati minuman istimewa di Chinatown [...]⁷⁹</p>	<p>[...] Meet luxurious bars, small trattorias [...] Eat underground in George Parade's underground level restaurants or have lunch while enjoying a special drink in Chinatown [...]</p>
TT5.2.3	<p>Float over Canberra in a hot air balloon</p> <p>[...] Afterwards you can reflect on the experience with a glass of champagne and gourmet buffet breakfast.</p>	<p>Terapung di atas Canberra dalam belon udara panas</p> <p>[...] Selepas itu anda boleh mengenangkan kembali pengalaman dengan segelas champagne dan sarapan pagi buffet gourmet.</p>	<p>[...] Afterwards you can reflect on the experience with a glass of champagne and gourmet buffet breakfast.</p>

⁷⁹ ‘Yum cha’ was translated to ‘special drink’. Although in Cantonese Chinese, ‘yum cha’ literally means ‘drinking tea’, it is a Chinese style morning or afternoon tea which involves drinking Chinese tea and eating dim sum dishes. In Australia, the term refers to a serving of small Chinese dishes of a large variety of mainly steamed items, such as dim sums served from trolleys that go around among the diners

TT5.2.4	<p>Explore Adelaide Central Market</p> <p>[...] Load up on organic fruit and vegetables, premium meat and poultry, locally fished and farmed seafood, gourmet cheeses and bakery products [...] or enjoy the bustle with coffee or brunch at a stylish cafe. Watch guest chefs give cooking demonstrations, sign up for a cooking class [...]</p>	<p>Terokai Adelaide Central Market</p> <p>[...] Dapatkan bekalan buah-buahan dan sayur-sayuran organik, daging dan ayam itik premium, makanan laut yang ditangkap atau diternak secara tempatan, keju gourmet dan produk bakeri [...] atau nikmati kopi atau makan sarapan lewat di kafe yang bergaya. Saksikan chef tetamu mengadakan demonstrasi masakan, mendaftar untuk kelas memasak [...]</p>
TT5.2.5	<p>Do water sports along Perth's Swan River</p> <p>[...] Or head in the other direction, stopping for wine tasting in the Swan River vineyards or Devonshire tea in historic Guildford.</p>	<p>Lakukan sukan air di sepanjang Swan River</p> <p>[...] Di arah yang bertentangan, berhenti untuk merasa wain di ladang angur Swan River atau teh Devonshire di Guildford yang bersejarah.</p>
TT5.2.6	<p>Discover Darwin's waterside dining</p> <p>Combine Darwin's exotic food and gorgeous water views at one [of] the city's many harbourside restaurants. Dining options range from relaxed pub lunches to upmarket dinners in Fannie Bay, home to some of Darwin's most sought-after real estate. Soak up the hot-pink sunset with a glass of Australian sparkling or imagine life in the waterfront mansions as you savour freshly-shucked oysters. You'll find a more casual food style round the corner in Cullen Bay. Watch the tinnies, sailboats and barges jostle on the harbour with a takeaway plate of battered bug tails. Wander the marina with an ice-cream or check out the Italian, Thai, Greek and French eateries.</p>	<p>Terokai pengalaman makan di tepi sungai di Darwin</p> <p>Menggabungkan sajian eksotik Darwin dan pemandangan air yang mempesona di salah sebuah restoran pelabuhan di kota. Pilihan sajian meliputi makanan tengah hari di pub yang santai kepada makan malam mewah di Fannie Bay, lokasi kepada beberapa hartanah yang paling diingini di Darwin. Selami pemandangan merah jambu matahari terbenam dengan segelas minuman 'sparkling' Australia atau bayangkan kehidupan di kediaman pinggiran air apabila anda menikmati tiram yang segar. Anda akan menjumpai lebih banyak makanan ala santai di sekitar Teluk Cullen. Nikmati keenakan udang galah sambil menyaksikan bot, kapal layar dan perahu berdesakan di pelabuhan. Berlegar di marina dengan aiskrim atau meninjau tempat makan Itali, Yunani dan Perancis.</p> <p>[...] In the opposite direction, stop to taste wine in the Swan River vineyards or Devonshire tea in historic Guildford.</p> <p>Discover the experience of eating beside the river in Darwin</p> <p>Combining Darwin's exotic food and fascinating water views at one of the city's harbour restaurants. Food options encompass lunches at relaxed pub to luxurious dinners in Fannie Bay, the location of some of the most sought-after real estate in Darwin. Soak up the pink sunset scenery with a glass of Australian 'sparkling' drink or imagine life in the waterfront houses as you enjoy fresh oysters. You will find more casual food style around Cullen Bay. Enjoy the deliciousness of lobsters while watching the boats, sailing ships and sailboats jostle on the harbour. Wander the marina with an ice-cream or check out the Italian, Greek and French eateries.</p>

<p>TT5.2.7</p> <p>Wander Hobart's Salamanca Place [...] the cobblestone square of Salamanca Place is now Hobart's top tourist spot, with lots of places to dine and imbibe. The Georgian warehouses have been reinvented as galleries, theatres, cafes, bars and restaurants [...] Drink coffee under the sun umbrellas or taste a pint of Tasmanian beer in a historic pub.</p> <p>Celebrate along the Cairns esplanade [...] and check out the upmarket bars, hotels and restaurants. In the back streets you'll find cafes for quick eats and big breakfasts as well as a global smorgasbord of eateries [...] Hop between the pool bars, enjoy live music in a beer garden or dance to local DJs in a cocktail lounge or mega-club.</p>	<p>Berlegar di Salamanca Place di Hobart [...] medan Salamanca Place kini merupakan pusat pelancongan utama di Hobart, yang mempunyai banyak tempat untuk makan dan minum. Gudang ala Georgian ini telah diubahsuai menjadi galeri, teater, kafe, bar dan restoran [...] Minum kopi di bawah payung teduh matahari atau menikmati bir Tasmania di pub bersejarah.</p> <p>Meraikan di sepanjang laluan Cairns [...] dan meneroka bar, hotel dan restoran yang mewah. Di belakang jalan, anda akan menjumpai kafe untuk kudapan ringan dan sarapan pagi serta pelbagai pilihan tempat makan global [...] Beralih di antara pool bar, menikmati muzik secara langsung di taman bir atau menari berirama DJ di bilik rehat koktail atau kelab mega</p>	<p>[...] the square of Salamanca Place is now a main tourist centre in Hobart, which has many places to eat and drink [...] Drink coffee under the sun shade umbrellas or enjoy Tasmanian beer in a historic pub.</p> <p>[...] and exploring luxurious bars, hotels and restaurants. Behind the streets, you will find cafes for snacks and breakfasts as well as multiple choices of global eateries [...] Move between the pool bars, enjoy live music in a beer garden or dance to DJs in a cocktail lounge or mega-club.</p>
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Source: www.australia.com/my/things_to_do/cities.aspx (emphasis mine)

The overall gastronomic discourse of the TTs invites Malay readers to dine at restaurants which are obviously non-halal to them. None of the gastrolingo elements in the TTs imply that the food prepared by the F&B outlets is halal except in the case of the seafood eateries and cafes at which it is generally assumed that Islamically permissible food may be available.⁸⁰ And to aggravate matters, Malay tourists are invited directly to consume alcoholic beverages namely champagne (TT5.2.3), wine (TT5.2.5), Australian sparkling (TT5.2.6), and beer (TT5.2.7). The TTs also invite Malay tourists indirectly to consume these beverages by suggesting places which are primarily associated with alcoholic beverages namely 'pubs' (TT5.2.6, TT5.2.7), 'bars' (TT5.2.2, TT5.2.7, TT5.2.8), 'beer gardens' (TT5.2.8), and 'cocktail lounges' (TT5.2.8). It is obvious that using a ST-oriented approach, in which the western gastronomic appeal is retained and reproduced to attract Malay tourists is counterproductive. It defeats the main purpose of creating an ideal tourist destination in the mind of Malay readers and may, in the most extreme case, result in them opting for other destinations which are able to cater for their needs and expectation. This approach also creates the impression that the text is not addressed directly to them, that the text was not originally meant for them but for a different audience. In this case they consider themselves what

⁸⁰ Cafes are acceptable to Malays as they are known to sell F&B which do not require halal certification such as coffee and non-meat products.

House (2010, p. 245) describes as ‘eavesdroppers’ who ‘eavesdrop’ on a communication taking place between an addressor and another addressee (the Anglophone tourist in our case). This translation approach which is classified by House as ‘overt translation’, is suitable in situations where the purpose of the translation is not to create a translation as it were a ‘second original’ but rather to provide the new addressees (the eavesdroppers) with access to the ST. In our case, this is clearly not the purpose of the translation of Tourism Australia’s website. Adopting this approach will weaken the persuasive function of the TT, since it will give the TT audience the impression that they are not ‘special’ and that they are merely a ‘second class’ audience. It also goes against an important advertising strategy, namely ego-targeting, the function of which is to make readers feel as if they are being singled out by the text. Some of the TTs above were tested on the focus groups. They unanimously stated that none of the gastronomic elements in the TTs were appealing except for those which seem to indicate halalness to them such as seafood and cafes. The mentioning of alcoholic beverages in the TT was not only unappealing to them but repellent. They also stated that Malay tourists are not very interested in gastronomy adventure and fine dining experiences (soul food) and are extremely concerned about food as a necessity (body food). For them, halal food is a high priority and many prefer Malay food. The response of the focus groups supports the discourse analysis which suggests the failure of the gastronomic discourse of the TT in creating an appealing image of the gastronomy scene of urban Australia.

The only cultural adaptation which could be construed as an attempt to adapt to the target culture can be seen in TT5.2.7 where ‘places to dine and imbibe’ is translated as ‘tempat untuk makan dan minum’, hence transforming the more specific ‘imbibe’ (drink alcohol) to a more generic term ‘minum’ (drink). This strategy which is called ‘chunking up’⁸¹ by Katan (2004, pp. 199-201) is used to move up above the frame of the individual and different cultures to more generic, culture inclusive frames. Although this translation strategy is a useful one, it is more likely that the decision to use it was not intentional as it does not effect any cultural adaptation at the discourse level. In fact, in the next few sentences of the same paragraph, the notion of experiencing authentic Tasmanian beer in an authentic Tasmanian bar is reproduced without any cultural adaptation in the TT. The most logical reason which can explain why the strategy was used, is to overcome the problem of non-equivalence (Baker, 1992, p. 26). Since in the Malay language there are no single words that have similar connotations as ‘imbibe’, chunking up one level seems like a good or rather convenient solution.

⁸¹ Also termed generalisation or translation by a more general word (superordinate) (Baker, 1992, p. 26; Katan, 2004, p. 173).

Regardless of the inappropriateness of the gastronomic discourse in this particular corpus, it must be admitted that the importance of the notion of halalness for Malay tourists is acknowledged elsewhere by Tourism Australia. One of Tourism Australia's key aims in its 'Only in OZ Holidays' campaign launched in Malaysia in 2010 was to 'build and reinforce the 'halal' values to potential Malay prospects which Australia has to offer' (Tourism Australia, 2010b). Part of the effort to court Malay tourists from Malaysia, was indeed the launching of the Malay version of Tourism Australia's consumer website (ETN staff writer, 2010). Besides the website, a guide titled 'A Muslim Traveller's Guide: Australia' (KasehDia Halal Guides, 2010a) was also published in English by a Malaysian company (KasehDia Sdn. Bhd.) with the collaboration of Tourism Australia. The Guide, which serves as a reference for Muslim travellers, particularly Malays planning a holiday to Australia, includes, among others, reviews of halal restaurants in Australian cities. The Guide is available on the homepage of the Malay version of Tourism Australia's website. In other words, the Malay website and the Guide are among the key promotional materials used to lure Malay tourists from Malaysia to spend their holiday in Australia. However, these two materials seem to contradict one another. While the Guide emphasises gastronomic themes which appeal to Malay tourists, the Malay translation of the website does almost the opposite.

From the above, it can be concluded that the lack of attention of this very important aspect in the Malay version of the website is not a result of Tourism Australia's lack of understanding of Malay tourist needs and preferences but is rather caused by other factors related to the entire process of translation itself. Rendering the gastronomic appeal functional for a Malay audience would definitely require shifts at the macro level. However, as admitted by Pym (2011, p. 418), such shifts are rarely found in the translation and localisation of websites. He attributes this phenomenon to the fact that these shifts require too much effort of the translator. This is in tune with the 'law of interference' (Toury, 1995, pp. 274-279), which predicts that translators will adapt the small units and leave the big ones unchanged. The fact that 'imbibe' was rendered simply as 'minum' (drinking) in the previous example, hence omitting any explicit or implicit references to alcoholic beverages, reflects this point, assuming that this 'cultural adaptation' was implemented intentionally on the part of the translator. This is because taking 'imbibe' one level higher to 'drinking' does not require much effort nor does it constitute much interference.

Failure to execute the macro-level shift could also be caused by translators who lack the necessary training, or are reluctant to challenge the primacy of the ST or ask the commissioners of the translation assignments for permission to make the necessary changes

(Sumberg, 2004, pp. 344-347). It could also be due to the conditions under which the translators are expected to work. Whatever the causes, the reality is that the Malay translation fails to carry out its function of creating the image of attractive Australian cityscapes for the Malay reader. Furthermore, the translation also fails to demonstrate Australia's ability to cater for the needs of Malay tourists. Perhaps this is one of the reasons behind what South Australia Tourism Commission (SATC) described as a key challenge in attracting Malay tourists in its Industry Forum Operator Handbook:

[The] emerging Malay middle class segment has the propensity to travel but lacks understanding of Australia's capability in catering for their needs.

(SATC, 2010, p. 54)

But the question is: how are Malays supposed to understand Australia's ability to cater their needs, if the promotional materials used to attract them do not reassure them of this?

The discussion above is directly related to the first four categories of gastronomic themes used in the ST: soul food, body food, cultural cuisines, and alcoholic beverages. The fifth category, that is, fresh produce, was also translated without any changes at the macro level (TT5.2.4). This is despite the presence of 'meat and poultry' which, if they are to be promoted to Malay tourists, must be those which are halal and described as such. The last category, namely culinary art, is the only category that does not require any changes at the macro-level as it does not necessarily involve food consumption (i.e. eating or drinking). Hence the reproduction of this gastronomy theme without any changes in the Malay version is quite acceptable (TT5.2.4). It must also be acknowledged that this category is indeed one which would appeal to some Malay tourists.

Apart from the macro-level issues, the micro-level of the TT also demonstrates some linguistic problems. For example, some of the keywords used to assign values to the food categories such as the word 'gourmet' were quite problematic. In the case of the word 'gourmet', although it has been accepted into the Malay vocabulary, it remains relatively unfamiliar and may hinder the smooth reading of the text.

5.2.3 Parallel Text Analysis

The guide titled 'A Muslim Traveller's Guide: Australia' referred to in the previous section is a useful PT. Although it is not in the Malay language, it is designed primarily by Malays with the

Malay tourist in mind, as noted in the introduction. A number of specific urban attractions promoted in the Australian corpus are also promoted in the Guide, albeit with a Malay audience in mind (PT5.2.1).

PT5.2.1

Go hot-air ballooning over the nation's capital

How often do you get to go on a hot-air balloon, particularly in a capital city? You certainly have to do so when visiting Canberra for a spectacular birds' eye view of the city at dawn. Visitors can participate in the inflation and deflation of the balloon; casual wear recommended.

- www.canberraballoons.com.au
- Phone: +61 (0) 2 6285 1540
- Approximate cost: From AUD270 per person
- Recommended for: All ages above 7
- Best time/season to visit: All year round (weather permitting)

HOT AIR BALLOONING IN CANBERRA IS SIMPLY AN EXCITING EXPERIENCE THAT I WON'T FORGET! WITH MY CAMERA, I'VE MANAGED TO CAPTURE CANBERRA'S BEAUTY AND TRANQUILLITY FROM A BIRD'S EYE VIEW."

Nurul Ain, Singapore



Source: A Muslim Traveller's Guide: Australia, available at www.australia.com/my/

In the Australian corpus, the 'hot air balloon flight over Canberra' experience is promoted with one of its attractions being a champagne celebration and an optional gourmet buffet breakfast at the end of the flight experience (ST5.2.3). As a matter of fact, these flights are promoted by their operator as 'Champagne Balloon Flights' (Balloon Aloft, 2009). Thus, the web copy ends with 'Afterwards you can reflect on the experience with a glass of champagne and gourmet buffet breakfast' (ST5.2.3). While this sentence was translated literally without any changes in the TT (TT5.2.3), the Muslim Guide deliberately falls short of making any references to a champagne celebration for obvious reasons (PT5.2.1). What is also interesting about the Guide's version is that it includes factual information such as pricing and recommended ages. This additional information is appreciated by readers from high uncertainty cultures such as the Malay culture. The Guide's version also provides the testimony of a fellow Malay tourist.⁸² This strategy is indeed another useful strategy to attract Malay tourists who come from a collective society which is highly influenced by word-of-

⁸² See Chapter 2.3, on 'testimony' as a verbal technique in the language of tourism promotion.

mouth of friends, relatives and fellow in-group members. Another observation is the mentioning of ‘camera’ in the testimony, which reflects the importance of photography to Malay tourists.

Apart from providing a list of recommended halal eateries in major Australian cities, the Guide also consists of promotional write-ups which describe, among other things, the culinary scene of urban Australia. In these write-ups, eateries are either promoted as places where Malay tourists may eat and drink or as objects of the tourist gaze. Where eateries are promoted as places for the Malay tourist to eat and drink, a qualifier would be used to indicate the halalness of the eateries. This may be done explicitly through the use of words such as halal (PT5.2.2 and PT5.2.3) or implicitly through the use of words which may imply halalness such as the word Malaysian in PT5.2.4.

PT5.2.2 - PT5.2.6

- PT 5.2.2 Perth is the closest Australian city to Malaysia, and is very multi-cultural. It has over 200 different nationalities speaking 270 languages and following 100 religious faiths. As such, **halal dining options are plenty in Perth**.
- PT 5.2.3 NSW's multicultural make-up is reflected in its **wide variety of cuisines, ranging from Thai, Vietnamese and Japanese to Greek, Italian, African and Indian, just to name a few. Halal food is also easy to find, with many restaurants and fast food outlets being halal certified**.
- PT 5.2.4 QV is Melbourne's latest retail development. For fashionistas, QV is home to a dynamic mix of fashion and lifestyle retailers. **There are lots of dining options here, including a Malaysian cafe**. It also houses the CBD's first full-range supermarket.
- PT 5.2.5 Be amazed by the many city attractions – shopping destinations, historic landmarks, **chic restaurants, trendy cafes**, museums and galleries.
- PT 5.2.6 Hidden behind Melbourne's ordered grid of city blocks lay its 180 twisting inner city laneways - a web of lanes, alleys, little streets and arcades, **where open-air cafes, restaurants, galleries and boutiques thrive**. Explore on your own, or for an insider's guide to the laneways, join a walking tour by Hidden Secrets Tours.

Source: A Muslim Traveller's Guide: Australia, available at www.australia.com/my/ (emphasis mine)

On the other hand, where eateries are promoted primarily as objects of the tourist gaze, there is no longer a need to qualify these eateries as halal (PT5.2.5, PT5.2.6).

PT5.2.7

PT 5.2.7 Salamanca Market is an outdoor market with over 300 stalls selling produce and crafts from all over Tasmania. When you are done shopping, you can check out the **many restaurants, cafes**, theatres and galleries around the area.

Source: A Muslim Traveller's Guide: Australia, available at www.australia.com/my/ (emphasis mine)

However, in one of the Guide's section promoting Tasmania's Salamanca Market, Malay tourists are invited to 'check out the many restaurants, cafes' without qualifying them as halal (PT5.2.7). The reason being is that, in Tasmania halal food is hardly available (only three halal eateries are recommended in the Guide's listing). Therefore, adding the word 'halal' to the sentence will not be a true reflection of the gastronomy reality in Tasmania.⁸³ Although reference is made to a positive quantity, that is, 'many' as part of the strategy to create the euphoric effect,⁸⁴ the absence of the 'halal qualifier' indeed has the potential of reversing the euphoric effect. However, the authors of the Guide have taken 'precautionary measures' by adding the following testimony to the section:

PT5.2.8

PT 5.2.8 "It is true that halal food is not as readily available in Tasmania, but it gave me the chance to try out some of the best seafood dishes I have ever eaten: huge crabs, scallops, oysters, fish, the list goes on....!"

Abdul Malik, Cairo

Source: A Muslim Traveller's Guide: Australia, available at www.australia.com/my/

In the above testimony, the negative aspect related to the lack of halal food is contrasted immediately with the positive remark about the availability of 'the best seafood dishes'. In other words, seafood is used to compensate for the lack of other halal meat-based food, hence preserving the euphoric feature of the gastronomic discourse. Furthermore, the gastronomic discourse of the Guide is also characterised by the total absence of any reference to alcoholic beverages and places associated with such beverages including bars and pubs.

The gastronomic features reflected in the Guide are also reflected in Malay PTs such as the promotional articles written by Malay journalists who travelled to Australia under various media hosting programmes aimed at boosting the image of Australia in the Malay

⁸³ This is an example of the importance of sufficient background knowledge on the destinations being promoted in translating TPMs (cf.3.1).

⁸⁴ See 2.3 on euphoria as a key property of the language of tourism promotion.

market.⁸⁵ One of the most recent promotional articles on Australia published in a Malay newspaper, titled ‘Makanan Halal di Gold Coast’ (Halal Food in the Gold Coast) illustrates how important the issue of halalness is to Malay tourists and that it is one of the factors that influence destination choice among Malay tourists. The article concludes with the following lines:

PT 5.2.9

Pastinya, Gold Coast dan Brisbane wajar dimasukkan dalam kalender destinasi percutian anda yang juga sesuai bagi pengunjung beragama Islam berikutan mudah untuk mencari restoran menawarkan makanan halal.

Untuk keterangan lanjut anda boleh layari laman web www.australia.com.

(Utusan Online, 2012)

[Surely, Gold Coast and Brisbane should be included in your holiday destination calendar, which are also suitable for Muslim visitors since it is easy to find restaurants which offer halal food. For more information, you can surf the website www.australia.com.]

It is also noted that the seafood compensation strategy seems to be a popular strategy in the PTs. Apart from the example illustrated previously by the Guide in PT5.2.8, below is another example:

PT 5.2.10

Selepas seronok melihat pelbagai jenis ikan, mungkin anda boleh membawa keluarga bermandi manda di pantai Bondi. Selain pemandangan cantik dan pasir putih, anda berpeluang bermain papan luncur air yang sungguh menyeronokkan. Mungkin selepas penat anda boleh berehat sebenar di **restoran makanan laut** di pantai berkenaan sebelum meneruskan perjalanan untuk membeli belah di The Rocks Market dan Paddy’s Market yang menyediakan pelbagai kraftangan dan pakaian dengan harga berpatutan untuk dijadikan buah tangan atau kenang-kenangan.

(Rasid Rahman, 2008, emphasis mine)

[After enjoying looking at the various types of fish, you can take your family for a dip at Bondi beach. Apart from the beautiful scenery and white sand, you will have the opportunity to surf which is truly amusing. Maybe after you have exhausted yourself, you can relax for a while at the **seafood restaurant** by the beach before going shopping at The Rocks Market and Paddy’s Market which offer various handicrafts and clothes at reasonable prices for you to take home as gifts and souvenirs.]

Apart from seafood, other types of food which are generally considered halal are also used to promote the gastronomy scene of urban Australia such as in the following excerpt:

PT 5.2.11

Begitupun, suasana petang yang nyaman sambil menghirup kopi di sebuah restoran di pelabuhan itu sungguh menakjubkan!

(Firdaus Sahat, 2011)

[Nevertheless, the refreshing evening atmosphere while sipping coffee at a restaurant by the harbour was truly amazing!]

⁸⁵ Tourism media hosting programmes in Australia is discussed in 0.1.

5.2.4 Cultural-Conceptual Translation

The translator as a ‘bi-cultural expert’ (Vermeer, 1994, pp. 13-14) has the responsibility of advising the client on the necessity of executing macro shifts and effecting cultural adaptations. In the case of promoting Australian cityscapes to Malay tourists within the gastronomic appeal framework, it should be noted that there are two main types of gastronomic elements in TPMs: gastronomic elements which are promoted as objects of tourist gaze, and gastronomic elements which are promoted for the purpose of food consumption. Gastronomic elements promoted as objects of tourist gaze do not pose much problem and can be reproduced literally whilst maintaining the intended effects. On the other hand, gastronomic elements which are promoted to satisfy tourists’ hunger for body food or tourists’ desire for soul food will usually require some forms of cultural adaptation to render the gastronomic appeal functional. While texts referring to F&B outlets that are acceptable to Malays such as seafood and cafes may be retained, texts containing ambiguous⁸⁶ and non-acceptable F&B outlets (e.g., Italian, Thai, Greek and French eateries, pubs, bars) as well as prohibited beverages (e.g., champagne, wine, beer) must undergo cultural adaptation. This can be achieved by a number of strategies such as:

- substituting a Malay gastronomic appeal for the Western gastronomic appeal;
- changing the function of gastronomic element from being an object of oral consumption to being an object of visual consumption (tourist gaze);
- substituting the gastronomic appeal with non-gastronomic appeal; and
- omitting the gastronomic appeal all together.

The degree of changes and adaptation implemented by this functional approach must rely on a process of negotiation between the translator and the client who has the final say with regard to the strategies to be adopted.

Substituting a Malay gastronomic appeal for the Western gastronomic appeal is very practical and is likely to be successful as Australian cities do not lack eateries that can attract Malay tourists. The Muslim Traveller’s Guide to Australia could be used as a key point of reference or even integrated in the Malay version of Tourism Australia’s website. This strategy will not only solve the contradicting promotional approach that exist between the Guide and the Malay website, but will serve as an added-value feature of the Malay website. In CCT5.2.1, the generic term ‘restaurants’ is translated into Malay using the ‘chunking down’

⁸⁶ Ambiguous F&B and F&B outlets are those which their halal status is unknown to the reader.

method (Katan, 2004, pp. 201-202), that is, moving from general (restaurants) to specific (halal restaurants) in order to render the TT functional and appealing to the target audience.

CCT5.2.1

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Cities [...] Each of our cities is unique, but each offers a relaxed outdoor lifestyle, melting pot of cultures and a whirlwind of theatre, restaurants [...] and shopping strips [...]	[...] Setiap bandar kami mempunyai keunikan tersendiri dan menawarkan suasana hidup yang tenang, syurga membeli-belah, pelbagai pilihan restoran termasuk restoran halal [...]	[...] Each of our cities is unique, and offers a relaxed atmosphere of life, shopping paradise, a wide range of restaurants including halal restaurants [...]

ST taken from: www.austrlia.com (emphasis mine)

The order of urban tourist activities is also adjusted according to the ‘priority list’ of Malay tourists. As indicated by the focus group discussions, shopping in Australian cities is one of the most desired activities of Malay tourists, while visiting galleries and theatres are some of the least desired activities. Thus, shopping which appears last on the list of urban activities in the ST can be brought forward to the beginning of the list followed by restaurants, while ‘theatre’ can be pushed towards the back of the list (CCT5.2.1).

The lateral chunking method can also be used, that is, moving from one type of eatery or food which does not appeal to Malay tourists to another type of food or eatery which will appeal to Malay tourists. In CCT5.2.2, the idea of having Tasmanian beer in a historic pub is replaced by the idea of local fresh seafood. The notion of authenticity implied in the ST could also be somewhat preserved by using the notion of ‘local fresh seafood’ in the TT. Furthermore, in the original translation (TT5.2.7) ‘under the sun umbrellas’ is translated quite literally. However the literal translation ‘payung teduh matahari’ (sun shade umbrella) is not an idiomatic expression in Malay. A more idiomatic non-literal corresponding expression in Malay such as ‘kafe-kafe terbuka’ (open-air cafes) could be used (CCT5.2.2).

CCT5.2.2

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Wander Hobart's Salamanca Place Once the haunt of sailors, whalers and workmen, the cobblestone square of Salamanca Place is now Hobart's top tourist spot, with lots of places to dine and imbibe . The Georgian warehouses have	[...] medan Salamanca Place kini merupakan pusat pelancongan utama di Hobart, yang dipenuhi bazar membeli	[...] the square of Salamanca Place is now a main tourist centre in Hobart, filled with shopping bazaars, various restaurants and

been reinvented as galleries, theatres, cafes, bars and restaurants , with glass and chrome glinting over the 1830s sandstone. Browse the bustling Saturday markets for a one-off piece of craft, organic fruit and vegetables or freshly-cut flowers. Drink coffee under the sun umbrellas or taste a pint of Tasmanian beer in a historic pub [...]	belah, pelbagai restoran dan kafe, galeri seni dan teater [...] [...] Anda juga boleh merasai keenakan kopi di kafe-kafe terbuka atau menikmati hidangan makanan laut tempatan yang segar di restoran-restoran yang banyak terdapat di sini [...]	cafes, art galleries and theatres [...] [...] You can also taste the deliciousness of coffee at open-air cafes or enjoy local fresh seafood at one of the many restaurants available here [...]
---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

ST taken from: www.australia.com (emphasis mine)

Furthermore, the function of the gastronomic elements can be shifted from fulfilling oral consumption purposes to being objects of visual consumption (tourist gaze). In CCT5.2.2 for example, ‘with lots of places to dine and imbibe’ is indirectly suggesting places for the tourist to eat and drink. These places can be translated as a mere feature of the destination’s landscape for gazing purposes without suggesting them as places to eat and drink. In order to implement this strategy in the CCT, the first sentence of the ST is merged with the visual consumption elements (galleries, theatres, cafes, bars and restaurants) of the second sentence. Furthermore, like in CCT5.2.1, the order of tourist attractions is rearranged according to the priority of Malay tourists (shopping, eateries, art galleries, theatres). Along similar lines, ‘wine tasting’ in CCT5.2.3 is changed to ‘visiting beautiful vineyards’. In CCT5.2.3 also, ‘head in the other direction’ is translated as ‘menghala ke arah hulu sungai’ (head upriver) (chunking down strategy). This rendering is a more idiomatic than the literal rendering used in the original translation (TT5.2.5). When it comes to river navigation, the Malay language prefers the use of specific terms such as ‘hulu sungai’ (upriver) and ‘hilir sungai’ (downriver).⁸⁷

CCT5.2.3

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Do water sports along Perth’s Swan River [...] Or head in the other direction, stopping for wine tasting in the Swan River vineyards or Devonshire tea in historic Guildford.		
	[...] Anda juga boleh menghala ke hulu sungai dan melawat ladang-ladang anggur yang indah atau menikmati teh Devonshire di pekan Guildford yang bersejarah.	[...] You can also head upriver and visit beautiful vineyards or enjoy Devonshire tea in the historic town of Guildford

ST taken from: www.australia.com (emphasis mine)

⁸⁷ This can be explained by the fact that rivers once constituted an important aspect of the Malay culture. In the past, rivers used to be the sole means of inland communication for the Malays. Traditionally, Malay settlements were situated on the banks of rivers (Skeat, 1900, p. 281).

The gastronomic appeal can also be replaced by a different appeal. This strategy can be described as omission with compensation. For example, in CCT5.2.4, the ‘champagne and buffet breakfast’ experience is omitted and replaced by the ‘inflation and deflation of the balloon’ experience which, although not mentioned in the Australian corpus, is highlighted in the Muslim Guide. Another viable option would be to omit the gastronomy appeal altogether without any compensation. For example, in CCT5.2.4, the same ‘champagne and buffet breakfast experience could also be omitted without any compensation.

CCT5.2.4

Source Text	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Float over Canberra in a hot air balloon Get an aerial view of Canberra's national attractions on a sunrise hot air balloon flight [...] There's a lovely sense of tranquillity up here in the clouds as you watch the city awaken. Afterwards you can reflect on the experience with a glass of champagne and gourmet buffet breakfast.	[...] Anda juga boleh mengambil bahagian dalam proses pegembangan dan penguncupan belon.	[...] You can also participate in the inflation and deflation process of the balloon.

ST taken from: www.australia.com (emphasis mine)

As I have mentioned, effecting cultural changes by means of various translation strategies including those mentioned above, requires a process of negotiation between the translator and commissioner. But what is even more important, it requires extensive background knowledge on the destination being promoted. This additional background knowledge which goes far beyond the information provided by the ST allows the translator to come up with the appropriate translation strategies. In the context of the CCTs above, the translator will not be able to propose ‘restaurants’ to be translated as ‘halal restaurants’, ‘Tasmanian beer’ as ‘local fresh seafood’, ‘the other direction’ as ‘upriver’, and having ‘a glass of champagne and gourmet buffet breakfast’ as ‘participating in the inflation and deflation of the balloon’ unless the translator has the necessary knowledge which supports and validates the new information proposed in the CCTs.

This chapter has demonstrated how appealing gastronomy is conceptualised differently in different cultures. In the case of Malay tourists, their conceptualisation of appealing gastronomy is founded on the religious dimension of the Malay society. Differences in gastronomic preferences often require the execution of macro-level translational shifts in the form of cultural adaptations. Such content changes in the gastronomic ‘menu’ require good background knowledge on other gastronomic options

available at the destination and an effective negotiation with the commissioners of the translation. Given the importance of the gastronomic aspect to Malay tourists in particular and the role it plays in destination selection, it must not be neglected by both the translator and commissioner.

Translating Nature Tourism Discourse A Cross-Cultural Journey into Naturescapes

The past two decades have witnessed a remarkable rise in nature tourism within Australia (Ecotourism Australia Ltd, 2012, p. 3). Even the casual observer of Australia's tourism industry is soon made aware of the extent to which Australia's tourist attractions are dominated by the natural environment. So much so that five of Australia's 'key' tourist experiences identified by the Australian Government are nature-based: Aboriginal Australia, Nature in Australia, Aussie Coastal Lifestyle, Outback Australia, and Australian Journeys (Tourism Australia, 2012a). Australia relies heavily on nature tourism as part of the core authenticity in the nation's brand to attract tourists. In promoting the natural environments of Australia, Tourism Australia employs certain themes to project particular images which are instrumental in creating the ideal tourist destination in the mind of its target audience. This chapter will investigate the extent to which the naturescape themes employed to lure Anglophone tourists are compatible with the Malay culture. The result of this investigation will specify the degree of transferability of the ST themes into the TT.

6.1 Source Text Analysis

The Australian naturescape throughout the ST of the Australian corpus is represented with the symbolic qualities of paradise. Paradise is one of the most well-known themes used to promote pristine natural sites such as beaches and islands to Anglophone tourists. It is represented in the Western imagery as an ideal garden such as the Garden of Eden, with bountiful environments and landscapes of incredible beauty on the one hand, and life full of leisure with unlimited wish fulfilment on the other (E. Cohen, 2000, p. 426; Costa, 1998, p. 323). The modern Western concept of paradise may be traced back as far as the Golden Age of Greek mythology and the Hebraic conception of the Garden of Eden.⁸⁸ In the beginning, paradise was simply a myth which later became a religious belief and a theological doctrine in Judaism and Christianity (Manuel & Manuel, 1972, p. 84). In its religious context, paradise was seen as man's origin and ultimate destination (Ejiri, 1996, p. 33). Paradise was either the setting for a primal, idealised epoch in human history, the

⁸⁸ The Western concept of paradise is discussed by Manuel and Manuel (1972), Ejiri (1996) and Costa (1998).

Garden of Eden, or a place for life after death. Towards the end of the Middle Ages, the concept of paradise ceased to be merely a fantasy of the past or a passive waiting for the paradise of the next world (Manuel & Manuel, 1972, p. 113). The European Age of Discovery witnessed the beginning of the quest for an earthly paradise. Westerners came to believe that earthly paradisal sites can be found and enjoyed as contact with ‘earthly paradises’ such as Hawaii occurred (Costa, 1998, pp. 317-318). The earthly paradise is characterised as having the elements of ‘liminality, isolation, climatic warmth, unfettered sexuality, bountiful environment, leisured pace, and the exotic, unusual, and different’ (Costa, 1998, p. 317). The quest for the earthly paradise marked a shift from the original religious concept of paradise towards a more secular one (Ejiri, 1996, pp. 7-8). While the religious meaning of paradise implies humanity’s ultimate destination, the secular version suggests a temporary place to enjoy freedom and renew oneself (Ejiri, 1996, p. 8). In the transition to a secular version, the paradisal concept is believed to have acquired new meanings associated with power, sexuality, adventure and wealth (Ejiri, 1996, p. 40).

In Australia, as well as in many other Anglophone societies, the term paradise is widely associated with and used to promote natural sites. Tasmania for example was dubbed ‘The Last Paradise’ in one of its international tourism campaign in 2008. Apollo Bay is dubbed ‘Paradise by the Sea’ (Figure 6.1).



Figure 6.1: The sign as you enter the coastal town of Apollo Bay.
Source: My private photo collection.

Paradisal discourse is considered a key feature of Australian TPMs (Waitt, 1997) including the Australian corpus under study. Sections of the corpus promoting naturescapes display

strong traits of a paradisal discourse. Direct references to paradise are made using ‘paradise’ as a keyword (ST6.1).

ST6.1

Pedal to **Paradise** in the Blue Mountains

Visit **paradise** in the Whitsundays, Queensland

When you've caught your last wave of the day, head to one of the local surf clubs that line the Gold Coast for food, drinks or to watch a friendly surf competition. Did someone mention **paradise**?

Relax in the natural **paradise** of Noosa

Or connect to this coastal **paradise** by going sea kayaking [...]

With a laidback vibe and no buildings higher than the trees, the sub-tropical **paradise** of Noosa is a place where you can really relax.

Source: www.australia.com (emphasis mine)

The notion of ‘paradise on earth’ is also signified in the ST by a number of verbal and visual themes commonly employed by paradisal discourses to evoke imagination and stir desire in the reader. These themes are: authentic beauty; everlasting sunshine; and fun. What these themes have in common is a shared focus on pleasure.

The image of the Australian naturescape is synonymous with beauty. This image is constructed through visual texts depicting vibrant colours, clean white sandy beaches with sweeps of crystal clear turquoise water merging into darker blue headlands and brighter blue skies, cascading waterfalls, exotic animals (kangaroos, koalas, penguins), marine life and coral reefs, luxuriant vegetation of forests, breathtaking panoramas and astonishing terrains (Figure 6.2).



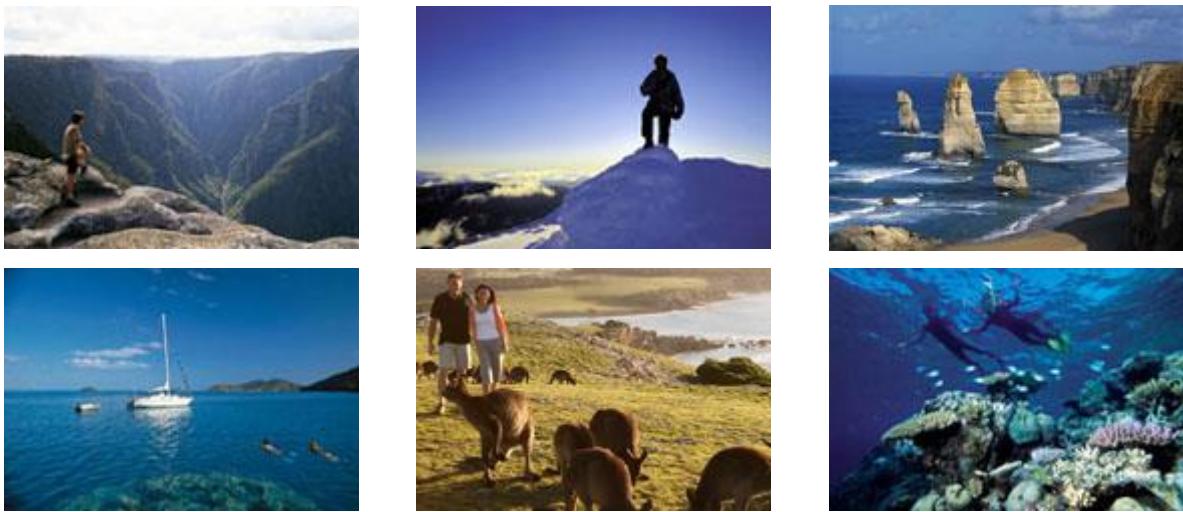


Figure 6.2: The image of Australian naturescapes is synonymous with beauty. Source: www.australia.com

The paradisal image of Australia is further enhanced through verbal texts using keywords which signal pristine beauty such as ‘spellbinding’, ‘enticing’, ‘glorious’, ‘picturesque’, ‘stunning’, ‘magical’, ‘wonderful’, ‘breathtaking’, ‘perfect’ and ‘spectacular’ (e.g., ST6.2). Such a notion of beauty is deeply grounded in the concept of authenticity.⁸⁹ The texts imply that such beauty stems from the fact that Australia’s naturescapes are authentically natural: the beauty of these naturescapes lies in their authenticity. The authenticity dimension of nature in the ST is created through the use of keywords such as ‘uncrowded’, ‘unspoilt’, ‘pristine’, ‘natural’, ‘native’, ‘ancient’, ‘primitive’, ‘historic’, ‘treasures’, ‘wild’ and ‘wildlife’. The combination of these two categories of highly charged keywords creates euphoric and magical effects whereby a natural space is transformed into an earthly paradise. The paradisal image projected in the mind of the reader engenders a feeling associated with the 3Rs of tourism proposed by Dann (1996, pp. 102-111): Romanticism, Regression, and Rebirth, all of which constitute symbolic qualities of a Garden of Eden. The creation of this image fulfils the touristic need to escape present reality by reverting to a more authentic past: Garden of Eden. This contemporary view of natural spaces as pristine beauty can also be linked to the Western romantic⁹⁰ and preservationist⁹¹ traditions of invoking nature and challenging industrialism.

⁸⁹ See 1.3 on the authenticity perspective of tourism.

⁹⁰ Nature is viewed as divine beauty by the intellectual movement of Romanticism which was prominent in the West from 1750 to 1870. The emergence of this movement was, to a certain extent, a reaction against the Enlightenment (Encyclopædia Britannica, 2010). Romanticism has a deepened appreciation of the beauties of nature, particularly unspoilt nature which is highly prized. Nature according to this view is infused with divine and has a spiritual presence. In contrast with the Enlightenment which emphasises the primacy of inductive reasoning, Romanticism emphasised intuition, imagination and emotion. The focus of Romanticism is on nature, which is believed to be free from society’s judgement and restriction. Nature is associated with flawlessness and perfection. It is seen as an idyllic paradise, an earthly Garden of Eden, an affluent place of joy and play. Besides being associated with pristine beauty, nature also creates a landscape for human love and sexuality.

ST6.2

Wherever you find them, our white, sandy beaches are just as you imagine - uncrowded, unspoilt and utterly **enticing**.

Soak up **beauty** in Wineglass Bay, Tasmania

You can enjoy pristine beaches all to yourself on the **stunning** Freycinet Peninsula.

Take in the **magical view** after an easy climb from Coles Bay or challenging trek from the top of Mount Amos.

Margaret River is a place where **breathtaking scenery** and good living meld into one.

Source: www.australia.com (emphasis mine)

The notion of everlasting sunshine (heliocentrism) has always been central to tourism promotion (Dann, 1996, p. 116) particularly in association with naturescapes such as beaches. In fact, sun has been regarded as one of the collective representations of international tourism, often referred to as the 4Ss – sun, sex, sea and sand (Crick, 1989, p. 3). Visual texts used to promote nature in the corpus depict naturescapes vibrating with perpetual bright sunshine and clear skies, a strategy described by Dann (1996, p. 195) as an overused visual cliché in TPMs (Figure 6.2). These visual texts are reinforced by the use of sunshine-related keywords (ST6.3).

ST6.3

Day 1: Take on **sun** and fun

Soak up surf culture, **sunshine** and holiday fun on the surf beaches around Torquay.

This iconic holiday destination offers 70 kilometres of **sun-drenched** beaches [...]

With 70 kilometres of **sun-drenched** beaches and four epic point breaks, it's easy to see why the Gold Coast is home to a city called Surfers Paradise.

This summer, immerse yourself in Sydney's **sun-drenched** lifestyle on a walk from Bondi to Bronte.

If you're an avid surfer, **sun-worshipper** or just love the sea, you'll be itching to get onto the waves, smelling the salt air or nestled nicely on the sand.

Sun yourself on the golden sands of Surfers Paradise.

Source: www.australia.com (emphasis mine)

In matching the attributes of the destination to the psychological needs of the ST audience, the 'sunshine' theme is identified by Tourism Australia as important. This theme is used for a

⁹¹ Preservationism emerged in the 19th century advocating that wild nature should be left alone. In the 20th century this view evolved into the 'wilderness ideal' with 'wilderness' carrying positive connotations of beauty and vitality (Barnhill, 2011).

number of reasons, the most important of which is to indicate good weather. In fact, its constant presence in TPMs, both visually and verbally, makes it synonymous with a 'guarantee of good weather' (Febas Borra in Dann, 1996, p. 195). Such a guarantee is indeed necessary for target markets, such as Europe, particularly the British society, in which preoccupation with weather has always been a key feature (Harley, 2003, p. 103). It is well known that in the British culture, people live their lives by the temperament of the skies: what one does is closely governed by the weather.⁹² The preoccupation with weather and love for sun phenomenon can be easily explained by the British climate: winter is freezing cold, summer does not guarantee sunny days and rain is unpredictable. Hence, the sunshine theme meets tourist demand for escape from the everyday in terms of weather.

Apart from being a symbol of good weather for tourists from Western societies, the sun is also sought after to obtain that great look of 'bronzed healthy skin'. Although in the past lighter skin was the preference in Western societies, the 1920s witnessed a dramatic reverse in this trend. Tanned bronzed skin which used to be associated with lower-class and outdoor work became a desired fashionable trend which was associated with health, beauty and luxury. A winter tan also became a symbol of leisure class which indicated that the person could afford to travel to exotic climates. Meanwhile, lighter skin tone which was previously prized and sought after became to be seen as pale, unhealthy, unattractive and indicative of being lazy and unadventurous. Naturescapes such as the beach offer both sun and the ability to sunbathe while adorning minimal clothing for optimal sun tan effect. As a result, the beach and sunshine became key ingredients in promoting tourism to Western societies.⁹³

In addition to authentic beauty and everlasting sunshine, fun is also an essential ingredient in the construction of the paradisal discourse. The notion of fun employed in the ST reflects two main cultural dimensions of Anglophone societies: individualism and indulgence. Natural sites are described by the ST as places where tourists can achieve their pursuit of pleasure and enjoyment. Tourists are invited to carry out a range of leisure

⁹² The British preoccupation with weather in daily life is reflected by conversations which invariably starts with 'nice weather today huh' or 'it looks as if it's going to rain'. What could be seen as something which is parallel to the British preoccupation with weather is the Malay obsession with eating. Eating plays a central role in the Malay culture. Almost all ceremonies and events in the Malay culture will involve eating. Furthermore, conversation often begin by inquiring (whether genuinely or not) if the other person has had his meal or not, 'dah makan dah?' (Have you eaten?).

⁹³ While sunlust tourism dates back to the 1920s, negative publicity associating it with skin cancer is very recent. Despite the increased awareness on sun-related cancer, tan is still highly desirable in Western societies today. However, with many skin cancer awareness campaigns being launched, such the 'slip, slop, slap' campaign and sunsmart programme in Australia, people are beginning to take precautions when sunbathing.

activities ranging from simply enjoying panoramic views to taking part in various tourist activities. These activities, as depicted by the visual and verbal texts, are carried out almost exclusively by individuals and couples. It is obvious that the concept of fun promoted is one which is based on the ideology of individualism that dominates modern Anglophone societies. In other words, Australia's naturescapes are promoted first and foremost as a space of individual joy and happiness.

The invitation to seek individual joy and happiness is complemented by another key feature of individualistic societies: indulgence. Potential tourists are promised with a holiday destination where they can indulge in fun. Indulgence in fun is reflected through the use of phrases such as 'hedonistic fun' and 'party hard' in ST6.4.

ST6.4

You'll love our new age paradise, famous for glorious surfing beaches and a lifestyle that combines hippy chic with **hedonistic fun**.

Amongst the white sand and warm, aquamarine waters you can meet marine life, see rainbow-coloured coral, tussle with game fish, set sail, **party hard** or snooze next to the sea.

Source: www.australia.com (emphasis mine)

It is also worth mentioning that of all categories of naturescapes in the ST, the beach category is one which is associated most with fun and indulgence. This can be explained by examining the concept of beach from an Anglophone perspective. The Anglophone concept of the beach is based on the notion of liminality. The beach is seen as a liminal space not only materially but also culturally (Preston-Whyte, 2004, p. 349). As a material geographical space, it is a boundary zone where land meets and amalgamates with water. The result of this amalgamation is a no man's land, a place in between, neither land nor sea (Preston-Whyte, 2004, p. 349; Pritchard & Morgan, 2010, p. 127). As a cultural and social space, it is seen as a marginal zone or borderland that 'allows difference and hybridity' (Preston-Whyte, 2004, p. 349). The hybridity of this space has led some to describe it as a 'third space' (Preston-Whyte, 2004, p. 353). The transitory, betwixt nature of the beach makes it a limbo-like space in which normal social conventions need not apply (Pritchard & Morgan, 2010, p. 127). This conceptualisation of beach spaces is instrumental in the creation of the Anglophone beach myth essentially used by the industry to woo and lure tourists. The liminal properties that sustain the beach appeal for many tourists come in various forms, particularly freedom and liberation. Within this framework, beachscapes are constructed as spaces where the responsibilities, stress and restrictions we experience in normal life are suspended. Based on the Anglophone concept of beaches as liminal spaces, where 'the

normal social conventions need not apply', some beaches are even promoted as 'nudist-friendly' spaces where tourists have the option of 'taking their gear off' (ST6.5).⁹⁴ This liminal feature, in a way, complements the construction of the Garden of Eden image which, in Western popular culture is associated with the tale of Adam and Eve as being 'naturally' naked. The fact that nudist beachscapes are gaining popularity in Western societies is reflected in the large number of nudist beaches in the continent of Europe, North America and Australia, more relaxed attitudes on the part of local authorities and even the award of legal status (Preston-Whyte, 2004, p. 355).

ST6.5

Here you can learn to surf with local experts, take a sunrise walk along Cape Byron Walking Track, **get your gear off on the nudist-friendly Kings Beach** or ride the wild surf at The Pass.

Source: www.australia.com (emphasis mine)

Based on such liminal features, the concept of 'fun' is further extended to represent 'unrestricted' fun and 'over indulgence' in pleasurable activities. Thus, beach spaces in the ST are also promoted as places where one can 'party hard' and 'party all night'.⁹⁵

The Anglophone concept of fun is not only used in its literal sense but also metaphorically. In ST6.6, the 'party' metaphor is used to evoke fun and excitement in the mind of the readers.

ST6.6

Join the tropical-coloured party at Ningaloo Marine Park, the world's largest fringing reef. Its home to 200 species of hard coral, 50 soft coral and over 500 species of fish. Snorkel or shallow dive with **brightly adorned** fish in the Bundegi Bombies reef sanctuary. Get up close to **sci-fi** sponges, gorgonians and sea whips at the **entrance** to the Exmouth Gulf. **Mingle** with turtles, manta rays, dolphins, dugongs, batfish, angelfish and clownfish, among others, at Lighthouse Bay. Discover spectacular reef diving and a **glamorous** underwater **crowd** at the Murion Islands. Between April and June you can even **hang out** with the whale shark, the world's largest fish.

Source: www.australia.com (emphasis mine)

⁹⁴ The beach is also seen as a place where freedom, liberty and equality prevail. Apart from the freedom of being able to swim and sunbathe without the restrictions of having to wear swimming costumes, disrobing is also seen metaphorically as a form of liberation from the false layers of the self (Preston-Whyte, 2004, p. 355). Furthermore, from a naturist point of view, disrobing obscures one's social rank, making all humans equal.

⁹⁵ It is noted that whereas the beauty of beachscapes depends solely on unspoilt authentic nature, the element of fun in beach spaces is created as a result of negotiations between the ideal beach of nature and the material culture of the city. The Gold Coast as represented in the website, for example, has two contradictory paradigms: as nature, an alternative to urban spaces; and the other as part of the city and therefore urban culture.

The metaphor of ‘party’ in ST6.6 is constructed through the use of a number of lexical items namely ‘join’, ‘tropical-coloured party’, ‘brightly adorned’, ‘sci-fi’, ‘entrance’, ‘mingle’, ‘glamorous’, ‘crowd’, and ‘hang out’. The use of these lexical items creates an image of a vibrant party full of fun and joy where participants adorn colourful outfits which might include a Halloween sci-fi costume. Party goers are greeted at the entrance and once inside, they can mingle with the glamorous crowd and, if they are lucky, ‘hang out’ with celebrities. The metaphorical use of language in ST6.6 activates intertextual interpretation as images reminiscent of ‘Finding Nemo’⁹⁶ are created in the mind of the reader (Figure 6.3). A more explicit intertextual link to Finding Nemo can be found in promotional texts on Ningaloo Marine Park published by the Western Australian Tourism Commission such as the following excerpt:

The entire Coral Coast is like every great marine story brought to life. See Flipper at Monkey Mia in the Shark Bay World Heritage Area. Snorkel with every cast member from Finding Nemo on Ningaloo Reef.

(Western Australian Tourism Commission, June 2007)

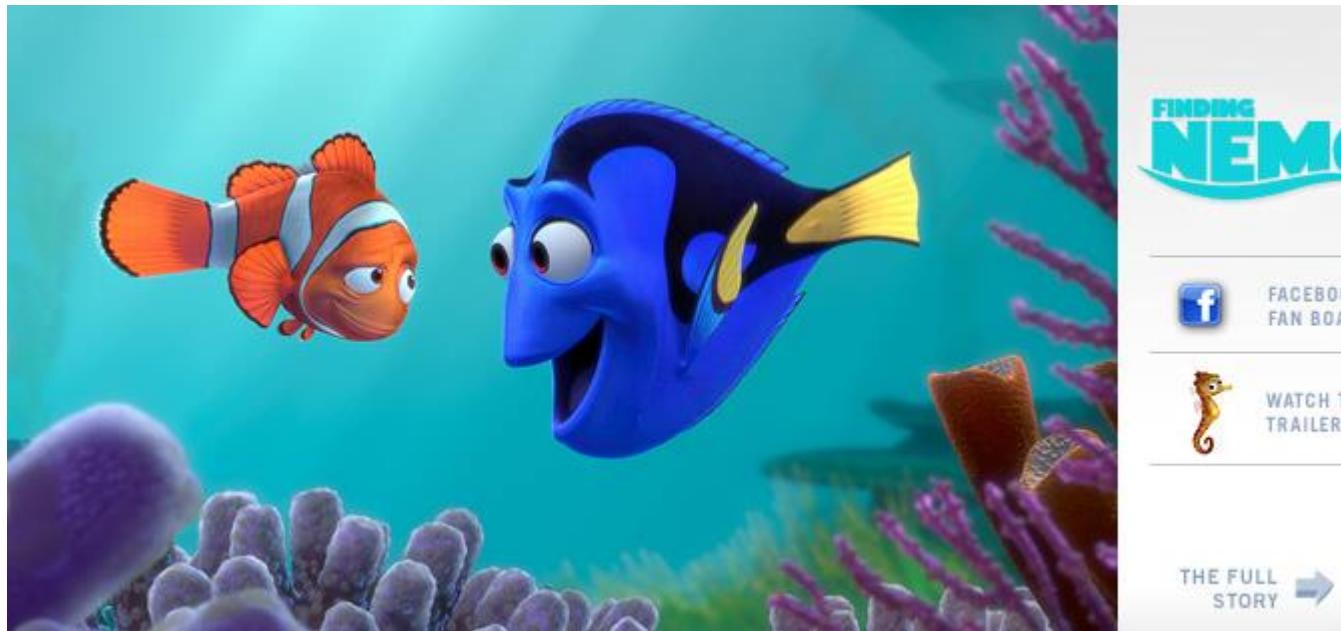


Figure 6.3: A scene from Finding Nemo. Source: www.pixar.com

⁹⁶ One of the best underwater animated movies ever made, Finding Nemo is about a father-son adventure that shows off marine life in its full colour. The movie which was released in 2003 received numerous awards. In 2008, the American Film Institute named it the 10th greatest animated film ever made during their Top 10 (American Film Institute, 2008).

6.2 Target Text Analysis

The English keyword ‘paradise’ used to refer to naturescapes in the ST is reproduced literally in the TT of the Australian corpus using the Malay word for paradise ‘syurga’ (TT6.1).⁹⁷

TT6.1

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
1. Pedal to paradise in the Blue Mountains	Mengayuh menuju ke syurga di Blue Mountains	Pedal heading towards paradise in the Blue Mountains
2. Visit paradise in the Whitsundays, Queensland	Kunjungi syurga di Whitsundays, Queensland	Visit paradise in the Whitsundays, Queensland
3. Or connect to this coastal paradise by going sea kayaking [...]	Atau hayati kehidupan di syurga jalur pantai dengan berkayak [...]	Or experience life in the coastal paradise by kayaking [...]
4. When you've caught your last wave of the day, head to one of the local surf clubs that line the Gold Coast for food, drinks or to watch a friendly surf competition. Did someone mention paradise ?	Apabila anda sudah selesai menunggang ombak terakhir pada hari itu, pergi ke salah sebuah kelab luncur air setempat yang berderet di sepanjang Gold Coast untuk makan, minum atau menonton pertandingan luncur air persahabatan. Ada sesiapa menyebut syurga ?	When you have finished riding the last wave of the day, go to a local water surf club that line the Gold Coast to eat, drink or watch a friendly water surf competition. Did anyone mention paradise ?
5. Relax in the natural paradise of Noosa	Bersantai di syurga alam semula jadi Noosa	Relax in the natural paradise of Noosa
6. With a laidback vibe and no buildings higher than the trees, the sub-tropical paradise of Noosa is a place where you can really relax.	Suasana yang santai dan bangunan yang lebih rendah daripada pepohon di sekitarnya, menjadikan syurga sub tropika Noosa sebagai tempat di mana anda boleh benar-benar beristirahat dan bersantai.	The relaxing atmosphere and buildings lower than surrounding trees makes the sub-tropical paradise of Noosa a place where you can really rest and relax.

ST taken from: www.australia.com (emphasis mine).

TT taken from: www.australia.com/my (emphasis mine)

Despite the translator’s decision to reuse the concept of paradise in the TT, it is crucial to note that the concept of paradise differs from one culture to another. A case study investigating the paradisal discourse of Tourism Tasmania’s campaign in 2008 ‘The Last Paradise’ revealed that the difference in how paradise is conceptualised in Western and Chinese cultures is believed to have caused disappointments among tourists of Chinese origin who visited Tasmania (Chiu, 2009, p. 16). Similarly, the way Malays perceive the concept of paradise is different from how the concept of paradise is used in contemporary

⁹⁷ In the Malay language the word ‘syurga’ and ‘firdaus’ are often used interchangeably to refer to paradise. However, the latter has a more specific meaning as it is used to refer to the highest level of paradise in Islam.

Western societies. The Malay concept of paradise is essentially the notion put forward by the teachings of Islam: the abode of the righteous in the Hereafter. Although, the concept of paradise in Islam is similar, to a certain extent, to that of Christianity in the sense that it is located in the Hereafter, my focus is however not to distinguish the Malay Islamic view of paradise from its Western Christian counterpart, but rather from the current Western secular notion of the earthly paradise. To the Malays, ‘paradise’ is strictly a matter of the Hereafter and the quest for an earthly paradise, which exists in modern Western society, does not exist in the Malay culture. What would be regarded as paradisal from a Western point of view would be seen in the Malay culture as signs of ‘keagungan Ilahi’ (God’s might and glory) which in turn is expected to strengthen one’s belief in God and the existence of an afterlife paradise. The TTs containing the word ‘syurga’ (paradise) in TT6.1 were tested on the focus groups. All the focus groups were unanimous in their views that the use of the word ‘syurga’ was ‘unnatural’, ‘awkward’, and ‘unappealing’ due to the religious conceptualisation of the word ‘syurga’. This response indicates that the use of the notion of paradise to entice a Malay audience does not function the way it functions with an Anglophone audience.

The Malay culture has much in common with the Anglophone culture in viewing naturescapes as places of pristine beauty. Both cultures regard nature as a source of flawless beauty deeply rooted in the notion of authenticity. However, it appears that the notion of authenticity here is interpreted and conceptualised differently by both cultures. While the Anglophone perspective of nature authenticity projects an image of paradise or Garden of Eden, the Malay perspective regards the beauty of naturescapes as authentic in terms of creation. Naturescapes are authentic masterpieces designed by their creator, and their divine beauty is a sign to the greatness of their creator. In the Malay mind, beauty (*keindahan*), firstly, is related to ‘divine power and God’s infinite riches (*kekayaan*)’ (Lim, 2003, p. 74). Secondly, ‘*keindahan*’ has a wider meaning – it carries connotations of wonder, astonishment and admiration. Thirdly, the beautiful object engenders an overwhelming feeling of awe and reverence of God’s might in His creations. This is why the beauty of nature is often, as we will see in the following lines, described as ‘menakjubkan’ (astonishing). While no reference is made in the ST to any divine power in line with the secular concept of nature, the Malay concept of nature can be found in the TT with explicit reference being made to God as the creator of nature.

TT6.2

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Don't miss the World Heritage-listed Great Barrier Reef, a living masterpiece so big it can be seen from space.	Jangan ketinggalan untuk mengunjungi Terumbu Sawar Besar yang tersenarai sebagai Warisan Dunia, ciptaan agung Tuhan yang cukup besar hingga ia boleh dilihat dari angkasa lepas.	Don't miss visiting the Great Barrier Reef, which is listed as a World Heritage, one of God's great creations which is so big that it can be seen from space.

ST taken from: www.australia.com (emphasis mine).
 TT taken from: www.australia.com/my (emphasis mine).

Although the ST describes Australia's Great Barrier Reef as 'a living masterpiece' without any mentioning of a divine power behind its creation, the TT introduces the Malay concept of nature authenticity which views the immaculate beauty of this 'living masterpiece' as nothing but a great creation and sign of the Creator, God himself. Hence, the Anglophone concept of nature is replaced by the Malay concept of nature. This example is one of the good examples of the TT in which a deliberate divergence from the ST was implemented to address cultural conceptual differences and to adhere to the conventions of Malay nature writing and meet the expectations of the target reader.

There are also other instances throughout the TT in which the Malay view of the authentic beauty of nature is reflected, but not as a result of deliberate acts of divergence on the part of the translator, but rather due to inherent semantic and pragmatic properties of the TL lexicons such as the Malay verb '(me)nikmati' (enjoy) and 'menakjubkan' (astonishing) (TT6.3).

TT6.3

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
1. Soak up beauty in Wineglass Bay, Tasmania [Coastal]	Nikmati keindahan di Wineglass Bay, Tasmania	Enjoy beauty in Wineglass Bay, Tasmania
2. Wherever you find them, our white, sandy beaches are just as you imagine - uncrowded, unspoilt and utterly enticing .	Di mana sahaja anda menemui tempat-tempat ini, pantai berpasir putih bersih kami benar-benar seperti yang anda bayangkan - lengang, masih tidak terusik dan amat menakjubkan .	Wherever you find these places, our white, sandy beaches are just as you imagine - uncrowded, unspoilt and utterly astonishing .

ST taken from: www.australia.com (emphasis mine).
 TT taken from: www.australia.com/my (emphasis mine)

The root word of '(me)nikmati' (enjoy), that is, 'nikmat' is originally a loanword from the Arabic word 'ni'mah' (نعمه) which means 'God's blessings'. Thus the verb '(me)nikmati' used in TT6.3

indirectly means to enjoy God's blessings which have been bestowed upon you. It is interesting to see how beauty in the ST is coupled with the verb 'soak up' which carries connotations of indulgence while 'keindahan' (beauty) in the TT is coupled with the verb 'nikmati' which carries connotations of divinity. Along the same line, the word 'menakjubkan' (astonishing) used in the TT (TT6.3) also implies divine power. 'Menakjubkan' is derived from the Arabic 'ajaba' (عجب) which means wonder. In TT6.3, the word 'menakjubkan', which describes the beauty of a natural site, implies a feeling of awe, wonder and reverence to God's creation. It is also interesting again to note the shift from an indulgence-related keyword (enticing) to a divine-related keyword (menakjubkan). Incorporating the Malay conceptualisation of authentic beautiful natural sites, particularly within the creator-creation framework would indeed create a greater connection between the Malay audience and the naturescapes being promoted.

It must also be highlighted that while the notion of beauty in the ST includes both 'tamed' and 'untamed' nature, in the Malay culture, beauty is often associated only with 'tamed nature'. For Malays, an appealing image of nature is that which is benevolent, caring and harmonious. In the ST, elements of untamed nature such as cliffs and gorges are commonly used as a key feature in constructing the image of 'beautiful landscapes'. The ST in TT6.4, for example, uses 'rugged gorges' among other themes of nature (wildflower-coated plains, trout-filled streams), in constructing a 'beautiful' image of the Great Alpine Road.

TT6.4

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges .	Lewati perkampungan bersejarah, dataran yang diliputi bunga-bunga liar, anak-anak sungai yang dipenuhi ikan trout dan gaung yang berceranggah apabila anda memandu di atas Great Alpine Road.	Pass by historic villages, plains which are covered with wild flowers, streams which are full of trout fish and rugged gorges when you drive on Great Alpine Road.

ST taken from: www.australia.com (emphasis mine).

TT taken from: www.australia.com/my (emphasis mine)

This 'untamed' element is, however, preserved in the TT and this may affect the persuasiveness of the TT. In the Malay language, the word 'gaung' (gorge) is seldom associated with beautiful landscapes and is unlikely to evoke positive images. On the contrary, it is often associated with terror, tragedy and misfortunes. For example, the word

'gaung' appears extensively in Malay newspapers in relation to fatal accidents involving gorges and ravines.

While the Malay conceptualisation of nature authenticity is reflected in the TT particularly through the intervention of the translator in TT6.2, the sunshine theme is preserved in entirety in the TT without changes being made (TT6.5).

TT6.5

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
1. If you're an avid surfer, sun-worshipper or just love the sea, you'll be itching to get onto the waves, smelling the salt air or nestled nicely on the sand.	Jika anda gemar meluncur air, sukakan sinaran matahari atau anda sememangnya sukakan laut, anda tidak akan sabar untuk bermain ombak, menghirup udara masin atau bersantai di atas pasir.	If you like water surfing, sunshine or definitely love the sea, you'll be impatient to play with the waves, smell the salty air or relax on the sand.
2. Soak up surf culture, sunshine and holiday fun on the surf beaches around Torquay.	Selami budaya luncur air, sinaran mentari dan keseronokan bercuti di pantai-pantai luncur air sekitar Torquay.	Experience surf culture, sunshine and holiday fun on the surf beaches around Torquay.
3. This iconic holiday destination offers 70 kilometres of sun-drenched beaches [...]	Destinasi percutian ikonik ini menawarkan 70 kilometer pantai yang disinari mentari [...]	This iconic holiday destination offers 70 kilometres of beaches shined by the sun [...]
4. This summer, immerse yourself in Sydney's sun-drenched lifestyle on a walk from Bondi to Bronte.	Pada musim panas ini, asyikkan diri anda dengan berjemur di bawah Cahaya Matahari Sydney dengan berjalan dari Bondi ke Bronte.	This summer season, immerse yourself by basking under Sydney's sun with a walk from Bondi to Bronte
5. Day 1: Take on sun and fun	Hari 1: Berjemur di bawah sinaran matahari dan alami keseronokan	Day 1: Bask under the sunshine and experience fun
6. Sun yourself on the golden sands of Surfers Paradise	Berjemur di atas pasir menguning di Surfers Paradise	Sunbathe on the yellow sands of Surfers Paradise

ST taken from: www.australia.com (emphasis mine)

TT taken from: www.australia.com/my (emphasis mine)

Although the Malay translations of the sunshine theme in TT6.5 differ in terms of intensity, with excerpt 1, for example, being far less intense than excerpts 4-6 which explicitly invites the reader to sunbathe, the preservation of a tourism theme which is not functional (does not function as a persuasion tool) or which might function adversely (cause potential tourist to choose a different destination) is indeed questionable. This is because, Malays come from a climate where it is hot and humid all year round, and the notion of 'sun' therefore does not necessarily mean 'good weather' and would more likely be associated with heat and

discomfort. Furthermore, unlike the weather-concerned Anglophone tourists, Malays are far less concerned about the weather. Weather is not a preoccupation and people's activities are less constrained by weather conditions.⁹⁸

Similarly, while tanned skin remains desirable in much of the West today, lighter skin is seen as more attractive in many Asian cultures including the Malay culture. In these cultures, instead of sunbathing to obtain a tan, women do exactly the opposite by resorting to skin-whitening creams.⁹⁹ Light skin in these cultures remains the standard of beauty and a sign of wealth and health. Even if tanned skin became a desired trend among Malays, there will still be the question of whether they will actually prefer an outdoor nature setting such as the beach as a venue for sun tanning, given the religious and cultural constraints which prohibit them from exposing their bodies in public places.

The above cultural analysis is complemented by the responses of the focus groups towards the Malay translations of excerpt 3 and 5 in TT6.5:

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
3. This iconic holiday destination offers 70 kilometres of sun-drenched beaches [...]	Destinasi percutian ikonik ini menawarkan 70 kilometer pantai yang disinar mentari [...]	This iconic holiday destination offers 70 kilometres of beaches which are shined by the sun [...]
5. Day 1: Take on sun and fun	Hari 1: Berjemur di bawah sinaran matahari dan alami keseronokan	Day 1: Sunbathe under the sunshine and experience fun

The focus groups' first reaction to the TT of excerpt 5 was: 'Malays do not sunbathe!' They further explained that Malays want to become 'whiter' and not 'darker'. They also said that 'there is enough sunshine in Malaysia' and therefore Malay tourists want to escape the sun in search of cooler environments and climates which do not exist in their home country such as autumn, winter and spring. This response is consistent with the strangerhood perspective of tourism which asserts that tourists want to explore things that are different. Similarly, the TT of excerpt 5 had a negative impact on the focus groups. To them, '70 kilometres of sun-drenched beaches' projects an image of a vast area of intense heat and discomfort. They further elaborated that Malays prefer shady beaches. This demonstrates a clear distinction

⁹⁸ This does not imply, however, that in the Malay geographical environment unfavourable weather conditions such as heavy rains and flooding do not occur.

⁹⁹ Four out of ten women surveyed in Hong Kong, Malaysia, the Philippines and South Korea used a skin-whitening cream, and more than 60 companies globally compete for Asia's estimated \$18 billion market (PRI, 2009).

between the types of beaches preferred by each culture: Malays prefer shady beaches while Westerners prefer sunny beaches. What would also be an appealing ‘beach and sun’ image for the Malay tourist would perhaps be the image of a ‘sunset beach’. A survey carried out among Malaysians to ascertain their attitudes towards holidaying in Australia revealed that Malaysian listed ‘memorable sunsets’ as being one of the important experiences that they expect and value from an Australian holiday (Mohsin, 2005, p. 729).

In terms of the fun theme, the TT analysis shows that the individualistic and indulgence values portrayed in the ST were reproduced in the TT with no apparent attempts made to tone down these values or adapt to the concept of fun sought after by potential Malay tourists (TT6.6).

TT6.6

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
1. You'll love our new age paradise, famous for glorious surfing beaches and a lifestyle that combines hippy chic with hedonistic fun .	Anda pasti suka syurga gaya baru kami, yang tersohor dengan pantai luncur air yang begitu indah dan gaya hidup yang menggabungkan ala hippie dan keseronokan hedonistik .	You will love our new style paradise, famous for beautiful surfing beaches and a lifestyle that combines hippie with hedonistic fun .
2. Amongst the white sand and warm, aquamarine waters you can meet marine life, see rainbow-coloured coral, tussle with game fish, set sail, party hard or snooze next to the sea.	Di tengah-tengah pasir pantai putih bersih dan air suam berwarna biru kehijauan anda boleh mendekati hidupan marin, melihat karang berwarna-warni, bertarung dengan ikan yang dibela, menaikkan layar, berparti bersungguh-sungguh atau tidur sejenak di tepi pantai.	Amongst the white beach sand and warm, aquamarine waters you can get close to marine life, see colourful coral, tussle with pet fish, raise the sail, party hard or take a nap next on the beach.

ST taken from: www.australia.com (emphasis mine)

TT taken from: www.australia.com/my (emphasis mine)

In excerpt no. 1, Byron Bay is described as a place where three distinct cultures merge: new age culture, surf culture and hippy culture all of which translate to an ‘alternative lifestyle’ which is associated with freedom, liberation, hedonism and unconventional social norms. Promoting the beach in such a way may not go well with the cultural background and needs of Malay tourists. In the Malay translation, ‘our new age paradise’ is translated as ‘syurga gaya baru kami’ (lit. our new style paradise). While it is clear that the translation is not referring to the new age movement, it is not quite clear what ‘new style paradise’ means. Furthermore, ‘budaya hippie’ (hippie culture) in Malay carries certain negative connotations related to drug and sex. Meanwhile, the literal translation of ‘hedonistic fun’ into Malay as ‘keseronokan hedonistik’ is problematic in two ways: firstly, the term ‘hedonistik’ sounds too

technical in Malay, and secondly, even if it was an easily recognisable word, it is likely to fail in motivating the average Malay tourists.

In excerpt 2, the hedonistic ‘party hard’ is rendered as ‘parti bersungguh-sungguh’ (lit. party hard/seriously). In the Malay culture and therefore language, for example, ‘partying hard’ carries negative connotations and is associated with acts which are deemed indecent culturally and religiously. The idea of unbridled pursuit of pleasure, excessive indulgence in pleasure and ‘reckless’ enjoyment is one which contradicts the Malay way of life. The Malay way of life is constrained by and organised according to the ‘adat resam’ (Malay customs and traditions) and religious teachings of Islam which require members of the society to observe certain boundaries and limits. Although ‘fun’ is also an experience sought after at the beach in the Malay culture, the type of ‘fun’ often associated with the beach, is one which revolves around the family. Needless to say, fun in this sense would include fun for children and activities which involve family members and appeal to all of them. In other words, while hedonistic fun is instrumental in attracting individualists, the collectivist Malay tourist is more likely to respond positively to beach themes which promote familial fun.

TT6.7

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
<p>Join the tropical-coloured party at Ningaloo Marine Park, the world's largest fringing reef. Its home to 200 species of hard coral, 50 soft coral and over 500 species of fish. Snorkel or shallow dive with brightly adorned fish in the Bundegi Bombies reef sanctuary. Get up close to sci-fi sponges, gorgonians and sea whips at the entrance to the Exmouth Gulf. Mingle with turtles, manta rays, dolphins, dugongs, batfish, angelfish and clownfish, among others, at Lighthouse Bay. Discover spectacular reef diving and a glamorous underwater crowd at the Murion Islands. Between April and June you can even hang out with the whale shark, the world's largest fish.</p>	<p>Sertai parti warna-warni tropika di Taman Marin Ningaloo, terumbu pinggir laut terbesar di dunia. Ia merupakan habitat bagi 200 spesies karang, 50 karang lembut dan lebih 500 spesies ikan. Snorkel atau menyelam di perairan cetek bersama ikan-ikan berwarna-warni di tempat perlindungan terumbu Bundegi Bombies. Dekati bunga karang yang dilihat dalam kisah sains fiksyen, gorgia dan cambuk laut di mulut Teluk Exmouth. Bermesra dengan antara lain penyu, pari kola, dolfin, dugong, ikan kelawar, ikan angel dan ikan badut, di Lighthouse Bay. Terokai terumbu yang luar biasa dan penghuninya yang indah di Murion Islands. Di antara April dan Jun anda boleh bermesra dengan yu paus, ikan terbesar di dunia.</p>	<p>Join the tropical colourful party at Ningaloo Marine Park, the world's largest fringing reef. It is the habitat of 200 species of coral, 50 soft coral and over 500 species of fish. Snorkel or dive in shallow waters with colourful fish in the Bundegi Bombies reef sanctuary. Get close to sponges seen in science fiction stories, gorgonians and sea whips at the entrance to the Exmouth Gulf. Mingle with turtles, manta rays, dolphins, dugongs, batfish, angelfish and clownfish, among others, at Lighthouse Bay. Discover spectacular reef and its beautiful inhabitants at the Murion Islands. Between April and June you can be friendly with the whale shark, the world's largest fish.</p>

ST taken from: www.australia.com (emphasis mine)

TT taken from: www.australia.com/my (emphasis mine)

As regards using the party metaphor in promoting naturescapes, the Malay translation in TT6.7 attempts to reproduce the same metaphor of party [sertai parti warna-warni tropika (join the colourful tropical party)] but was less successful both linguistically and

culturally. Some of the lexical elements used for the construction of the ‘party’ metaphor in the English text (mingle, glamorous, crowd, hang out) do not synchronise well in a Malay setting, and were therefore replaced by lexical items that were unreflective of a party setting. This problem could be attributed to the fact that the concept of partying is a foreign concept to the Malay culture.

On the invitation to go nude on the ‘nudist-friendly’ Kings Beach, the said invitation was totally omitted from the TT in consideration of cultural and religious sensitivity (TT6.8). Such an invitation is unthinkable in the Malay culture which promotes strict adherence to traditional and religious values. Public nudity is a big taboo in the Malay society. While the growing popularity of nudist beaches in the West is accompanied by views which see nudist beaches as representing tolerance, freedom, equality and self-regulation, the Malay society views such beaches as offensive, immoral and repulsive.¹⁰⁰

TT6.8

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Here you can learn to surf with local experts, take a sunrise walk along Cape Byron Walking Track, get your gear off on the nudist-friendly Kings Beach or ride the wild surf at The Pass.	Di sini anda boleh belajar meluncur air dengan pakar tempatan, dan bersiar-siar berjalan kaki sewaktu matahari terbit di sepanjang Laluan Jalan Kaki Cape Byron, atau tunggang ombak besar di The Pass.	Here you can learn to surf with local experts, take a walk during sunrise along Cape Byron Walking Track, or ride the big surf at The Pass.

ST taken from: www.australia.com (emphasis mine)

TT taken from: www.australia.com/my

6.3 Parallel Text Analysis

Unlike in Anglophone societies where the term paradise is widely used to describe and even name natural sites, in the Malay society, the word ‘syurga’ (paradise) is not used to describe or name natural sites. None of the pristine beaches and idyllic islands of the Malaysian East Coast and East Malaysia, or any other natural sites for that matter, is given the Malay title ‘syurga’. By the same token, authentic Malay texts promoting natural sites rarely employ the secular notion of ‘paradise on earth’ to promote nature-based tourism. The paradisal discourse does not seem to be a strategy commonly adopted in Malay TPMs. The different cultural-linguistic positions towards the use of paradisal discourse are clearly demonstrated by Tourism Malaysia’s television commercials (TVCs) promoting Malaysia in English and

¹⁰⁰ Although not mentioned in Tourism Australia’s website, the nudist beach promoted by the website (Kings Beach) is dubbed by some websites (e.g., www.byronbaynow.com/kingsbeach.html) as the ‘official’ gay beach of Byron Bay, NSW. This would mean greater cultural implications in terms of translation.

Malay. Although, Tourism Malaysia's English TVCs often employ a paradisal discourse to promote Malaysia to Anglophones, this strategy is not adopted in its Malay TVCs. One of Tourism Malaysia's most popular TVC titled 'Malaysia, Your Enchanting Gateway' (Zalina Azman & Ramli MS, 2009), for example, demonstrates strong features of a paradisal discourse. Malaysia is described in the lyrics as 'the Asian true paradise' and its natural environment as 'a paradise beyond compare'. Tourism Malaysia's Malay TVCs on the other hand, does not employ a paradisal discourse. Instead, it displays strong features of a collectivistic discourse with lyric lines such as 'Keluarga sahabat handai, mari beramai-ramai' [Family and friends, let's all (go) together] and 'Keluarga mertua gembira dibawa cuti bersama' [In-laws are delighted to be brought along on the holiday].

Although employing a paradisal discourse is not a common strategy in Malay TPMs, the word 'syurga' is commonly used, not as a feature of a paradisal discourse but as a metaphor which depicts a place or condition that fulfils one's desires or aspirations (PT6.1).

PT 6.1

Sabah melangkah maju setapak lagi ke hadapan apabila memiliki sebuah **syurga membeli-belah** bertaraf dunia. (Nasir, 2008, emphasis mine)

[Sabah has moved forward yet another step as it now has a **shopping paradise** of world standard.]

Persiaran Gurney yang turut dikenali sebagai Padang Kota Baru sememangnya **syurga makanan** bagi pelancong tempatan mahupun dari luar negara. (Mydin, 2011, emphasis mine)

[Persiaran Gurney which is also known as Padang Kota Baru is surely a **gourmet paradise** for both local and foreign tourists.]

Sipadan **syurga penyelam** (Talata, 2006, emphasis mine)
[Sipadan, the **diver's paradise**]

The word 'syurga' is used metaphorically not in reference to the secular notion of 'paradise on earth' but to depict a place or condition that fulfils one's desires or aspirations. This metaphorical sense is explicitly reflected by qualifiers which limit the lexical meaning of the word 'syurga'. In PT6.1, the qualifiers 'membeli-belah' (shopping), 'makanan' (gourmet), and 'penyelam' (diver's) restrict any reference to the secular notion of paradise.

While the word 'syurga' is often coupled with a qualifier, PTs also show that it is sometimes used on its own without a qualifier but with inverted commas instead to signal that the word is not used in its current commonly accepted sense (PT 6.2).

PT 6.2

'Syurga' Pulau Tenggol

[...] Bagaimanapun, ia tidak menghalangnya daripada dianggap sebagai 'syurga' lebih-lebih lagi di kalangan penggemar aktiviti menyelam skuba. (Muhamad, 2010)

[The Pulau Tenggol 'Paradise'

[...] However, it does not prevent it from being regarded as a 'paradise' particularly among those who love scuba diving.]

While it is evident from the PTs that the secular notion of paradise is not a common feature of Malay TPMs, the notion of 'keagungan Ilahi' (God's might and glory in His creation) is frequently used. This finding, which clearly supports the strategy used by the translator in TT6.2, is a manifestation of the religious dimension of the Malay culture. This creation-creator theme is one of the most prominent features of Malay texts describing nature in general. Malay writings promoting nature often relate nature to its creator in order to evoke emotion in the Malay reader. The following representative excerpts are taken from a Malay article promoting the East Coast of West Malaysia as a tourism destination to a Malay audience:

PT6.3

KALAU ingin memilih pantai sebagai tempat bercuti atau berkelah, sudah pastilah bahagian pantai timur Semenanjung Malaysia menjadi pilihan terbaik. Sama ada pesisiran pantai ataupun gugusan pulau-pulaunya, **pantai timur diberkati dengan jajaran pantai yang amat indah**. Pasir halus memutih pantai, angin sepoi-sepoi bahasa, air laut jernih berkaca, semoga keindahan alam ini dapat terus kekal untuk dinikmati generasi-generasi anak cucu kita. **Suasana tenang dan mendamaikan ciptaan Tuhan ini sesungguhnya memberikan ketenangan yang hakiki kepada pengunjung.** (W Shahara A Ghazali, 2009, emphasis mine)

[If (you) wish to choose the beach as a holiday or picnic destination, then for sure the east coast of the Malaysian Peninsular will be the best choice. Be it beaches or islands, the east coast is blessed with very beautiful coastlines. White soft beach sand, breeze, crystal-clear sea water, may the beauty of this world remain to be enjoyed by the generation of our grandchildren. Truly, this peaceful and tranquil atmosphere created by God gives true peace to visitors.]

PT6.4

Keindahan Kabus Pagi

Di Destinasi Tidak Terusik...

Kabus pagi menampakkan wajahnya seumpama lukisan di atas kanvas. Inilah **keindahan ciptaan tuhan** yang anda dapat saksikan selepas waktu Subuh di kawasan Kampung Semban, di negeri Sarawak. (Libur, 2012a)

[The beauty of morning mist

At an untouched destination...

The morning mist reveals its face like a drawing on a canvas. This is **the beauty of god's creation** which you can witness after Subuh (dawn) in the Kampung Semban area in the state of Sarawak.]

In PT6.3 and PT6.4 above, the beauty of nature is associated with God's might and glory. In PT6.3, the East Coast of Malaysia is described as 'diberkati dengan jajaran pantai yang amat

indah' (blessed with a very beautiful coastline), indirectly referring to the 'berkat' (blessing) of God. The beach is further described as 'ciptaan Tuhan' (the creation of God), hence explicitly referring to the concept of divine authenticity. Similarly, in PT6.4 the beauty of nature is also described explicitly as God's creation.

In terms of the sunshine theme, PTs show that different cultural perceptions of weather play a crucial role in tourism promotion. A very interesting example is illustrated by Tourism Malaysia's promotional video for the West Asian market. Instead of drawing on the everlasting sunshine beach theme used to attract Anglophone tourists, the video adopts a totally opposite strategy by romanticising rain on the beach. The chorus of the jingle in the video reads 'I wish the sun will see... I want the rain on me' (JWT, 2008b) and in its Arabic version ('يا ريت الشمس تحن علي... والسماء تمطر علي شوي') (trans. 'I wish the sun would sympathise with me... and the sky would shower some of its rain on me') (JWT, 2008a) (Figure 6.4).



Figure 6.4: A scene from Tourism Malaysia's promotional video titled 'Girl' for West Asia market.
English version: www.tourism.gov.my/multimedia/more.php?mul_id=48&mul_cat=1
Arabic version: www.tourism.gov.my/multimedia/more.php?mul_id=46&mul_cat=1

Similarly, due to cultural differences, Malay TPMs promoting naturescapes do not employ the 'everlasting sunshine' theme to attract Malay tourists. Tourism Malaysia's Malay TV commercial, for example, does not make any references to the 'sun' (Tourism Malaysia, 2009). Meanwhile other promotional videos created by Tourism Malaysia in English for Anglophone audiences contain all the ingredients deemed necessary for the creation of 'paradise' in the eyes of its target consumers including 'everlasting sunshine'. The TVC titled 'Malaysia, Your Enchanting Gateway', which I highlighted earlier as demonstrating strong traits of a paradisal discourse with explicit references being made to the secular notion of

paradise, also uses the sunshine theme in its lyrics: ‘rejoice in a safe sunny place’. However, interestingly I have found a number of Malay texts promoting nature-based tourism on Malaysian destination marketing organisations (DMOs) websites employing themes of ‘sun and tan’. These however, turned out to be translations of English texts initially intended for Anglophone audiences:

Malay version (translation)	English version (original)
Pantai-pantai indah menawarkan hari-hari yang merehatkan sepenuhnya di bawah sinaran matahari.	The beautiful beaches offer you an opportunity to rest under the sun.
Pantai Kok, Cenang, Pantai Tengah, Pantai Datai, Pantai Pasir Hitam dan Teluk Burau adalah diantara pantai-pantai paling indah yang menawarkan hari-hari bebas di bawah matahari dan bersir-siar di waktu petang.	Kok Beach, Cenang, Tengah Beach, Datai Beach, Pasir Hitam Beach and Burau Bay are among the most beautiful beaches that offers days and days of sun bathing and strolls by the beach.

Source: www.mplbp.gov.my

This does not come as a surprise, as tourism in Malaysia is promoted primarily for international tourists and secondarily for locals. As a result, all TPMs are created first in English for Anglophone tourists, and subsequently translated into other languages including Malay for local tourists. This finding shows that while original (non-translated) TPMs produced by copywriters are created with the culture of the target audience in mind, translated TPMs done by translators are often created with the ST rather than the culture of the target audience in mind.

Since the sunshine theme is used in English TPMs promoting beaches more than any other natural sites, I examined Malay PTs promoting beaches and, as expected, found that the sunshine theme was not a key feature of both their verbal and visual texts. Some PTs even emphasise the notion of ‘shady beaches’ rather than ‘sunny beaches’ through the explicit use of keywords such as ‘redup’ (shady) and ‘teduh’ (shady/sheltered), such as in the following excerpt taken from the tourism promotion webpage of a municipal council in Malaysia.

PT6.5

Bagi penduduk tempatan di sini, pantai Balok merupakan destinasi yang ideal untuk bersantai pada hujung minggu kerana keadaan pantai yang nyaman dan redup serta diteduh dengan pokok-pokok ru. (Kuantan Municipal Council, 2012)

[For local residents here, Balok beach is an ideal destination to relax on weekends due to the features of the beach which is refreshing and shady and sheltered by casuarina trees.]

In another PT published in a leading Malay daily, the notion of shady beaches is also prominent with a subsection titled ‘Pantai Redup’ (Shady Beaches) describing the ideal beach in the eyes of Malay tourists: clean sandy white beaches with plenty of shade. Accompanying the promotional article is a visual with the following caption:

PT6.6

Pohon-pohon yang rendang di sepanjang hamparan pantai menjadikannya ideal untuk aktiviti berkelah. (Lela, 2011)

[Shady trees along the beach makes it ideal for picnicking activities]

A more interesting example is found in a tourism article promoting the famous beaches of Phuket island to Malays (PT6.7). The promotional article combines the use of both the sunny beach and the shady beach themes.

PT 6.7

Pantainya yang indah dan lautan jernih bagai kristal sudah menarik kunjungan jutaan pelancong dari seluruh dunia, menikmati sinaran mentari sambil berteduh di bawah deretan pepohon palma yang melambai-lambai, berebut-rebut dengan kumpulan penjaja, tukang urut dan pengusaha bot. (Ponnampalam, 2010)

[Its beautiful beaches and crystal clear water have attracted millions of tourists from around the world, enjoying the sunshine whilst taking shelter under the line of waving palm trees, competing (for shade) with the group of hawkers, masseuses and boat operators.]

Although the above excerpt employs two opposite themes, it clearly distinguishes the Malay way of enjoying the sun: the sunny beach is enjoyed by taking shelter under the trees. More interestingly, tourists have to compete for shade with non-tourists.

Consistent with the collectivistic values of the Malay society and the Malay conceptualisation of tourism as a familial activity rather than an individual one, nature tourism like most other types of tourism are generally promoted in PTs as a family activity. Collectivistic elements are highly featured in both the visual and verbal components of the PTs. Thus, what is emphasised in Malay TPMs promoting natural sites is familial fun and happiness rather than individual pursuit of pleasure and enjoyment (PT6.8). The beach in particular is synonymous with family vacations. In Tourism Malaysia’s Malay TV commercials, beaches are promoted as places to ‘bersantai bersama keluarga’ (spend leisure time with the family) (Figure 6.5)

PT6.8

Untuk pengalaman yang menarik, ajaklah keluarga dan rakan anda mencuba aktiviti para-sailing di tepi pantai dan nikmati pemandangan di sekeliling pantai dari udara. Pastinya ia melakar satu pengalaman indah yang tidak dapat anda lupukan. (Azli Khairi & Nurul Husna Mat Rus, 2011)

[For a good experience, invite your family and friends to try out parasailing by the beach and enjoy the scenery around the beach from air. It will definitely draw a beautiful experience which you will not forget.]



Figure 6.5: A Tourism Malaysia TVC promoting beaches in Malay
Source: www.tourism.gov.my/multimedia/more.php?mul_id=3&mul_cat=1

6.4 Cultural-Conceptual Translation

From the above analysis, it is evident that some nature-related themes and concepts employed by the tourism industry to woo and lure Anglophone tourists are not necessarily compatible with the Malay culture. Themes and concepts used to create an appealing image of natural sites might not create the same appealing image in the mind of the Malay reader due to different ideals, values and preferences. Such differences result in naturescapes being conceptualised differently by Malay tourists. Due to the differences that exist between the Anglophone and Malay conceptualisations of naturescapes, translating English TPMs promoting nature into Malay would require a de-emphasising of the secular concept of earthly paradise in the Malay translation. One method could be by substituting the explicit references to paradise with other euphoric keywords (CCT6.1).¹⁰¹

¹⁰¹ See 2.3 on euphoria and the keying technique as key features of the language of tourism promotion.

CCT6.1

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
1. Relax in the natural paradise of Noosa	Bersantai di alam semulajadi Noosa yang menakjubkan	Relax in the astonishing natural world of Noosa
2. Pedal to paradise in the Blue Mountains	Hayati keindahan alam dengan berbasikan di Blue Mountains Hayati keindahan alam semulajadi di Blue Mountains	Experience the beauty of nature by cycling at Blue Mountains Experience the beauty of nature at Blue Mountains

ST taken from: www.australia.com (emphasis mine)

In excerpt 1 above, the word ‘paradise’ is substituted by the word ‘menakjubkan’ (astonishing) which implies a feeling of awe, wonder and reverence to the might of the creator of nature. In other words, there is a shift from secularism to divinity. The word ‘menakjubkan’ can also be replaced by other euphoric keywords such as ‘memukau’ (captivating) and ‘mengasyikkan’ (mesmerising) which would equally create an image of enchanting naturescapes. In excerpt 2, ‘paradise’ is reduced to ‘keindahan alam’ (beauty of nature). When the focus groups were asked to compare between the CCTs in CCT6.1 and the original Malay translations (TT6.1: 1, 5), all focus groups indicated that they preferred the CCTs compared to the original Malay translations.

The Malay preference for tamed nature is also an aspect which could be taken into consideration to enhance the effectiveness of the translation.

CCT6.2

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges .	Perjalanan di sepanjang Great Alpine Road pula akan membawa pelancong melalui pekan-pekan bersejarah, dataran yang dilitupi bunga-bunga liar, sungai-sungai yang dipenuhi ikan trout dan pemandangan yang mengasyikkan .	Meanwhile, the journey along the Great Alpine Road will take tourists past historic villages, wildflower-coated plains, trout-filled streams and fascinating landscapes .

ST taken from: www.australia.com (emphasis mine).

In CCT6.2, for example, the ‘untamed’ feature of Australia’s natural landscape namely ‘gorges’ can be ‘tamed’ by chunking it up to ‘landscapes’ or ‘panoramas’. Similarly the ‘untamed’ adjective ‘rugged’ could be ‘tamed’ by opting for an appropriate key adjective such as ‘amazing’, ‘magnificent’ or ‘fascinating’.

Of similar importance is taking into consideration the cultural differences or rather preferences with regard to the sunshine theme. Since the ‘sun and tan’ theme does not appeal to Malays, promoting Australia to a Malay audience would definitely require a departure from the traditional sunshine theme used to lure Anglophone tourists. The sunshine theme could be replaced by alternative destination qualities which have appealing effects on the target audience (CCT6.3).

CCT6.3

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
1. 70 kilometres of sun-drenched beaches	70 kilometer pantai berpasir putih bersih	70 kilometres of white clean sandy beaches
2. Day 1: Take on sun and fun	Hari 1: Nikmati suasana pantai yang amat menyeronokkan	Day 1: Enjoy the atmosphere of the beach which is very pleasant

ST taken from: www.australia.com

For example, ‘sun-drenched beaches’ in the ST above could be replaced by ‘white clean sandy beaches’ or ‘wide golden beaches’ in the TT. Meanwhile, the invitation of the ST to enjoy the sun and take part in sun-related activities can be avoided altogether and replaced by invitations which do not emphasise the sun and can be appreciated by Malay tourists (excerpt 2 in CCT6.3).

The individualistic and indulgence values reflected in the fun theme employed in the ST can also be toned down in order to adjust to the Malay conceptualisation of fun.

CCT6.4

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
You'll love our new age paradise, famous for glorious surfing beaches and a lifestyle that combines hippy chic with hedonistic fun.	Anda pasti akan terpesona dengan Bayron Bay yang terkenal dengan pantai-pantai luncur yang hebat serta suasana santai yang amat menghiburkan.	You will definitely be fascinated by Bayron Bay, famous for glorious surfing beaches and a relaxing atmosphere which is very entertaining.

ST taken from: www.australia.com

In CCT6.4, for example, ‘a lifestyle that combines hippy chic with hedonistic fun’ which is likely to be unattractive to Malays is transformed into an attractive Malay sentence by eliminating concepts and themes which are perceived negatively by Malays and replacing them with positive ones. Despite the changes made, the overall function of creating a sense

of leisure and freedom is preserved through the word ‘santai’ which implies a relaxed attitude, casualness, ease and freedom and the word ‘menghiburkan’ (entertaining). However, if the idea is to introduce these foreign cultures (new age, hippie) as attractions to the tourist regardless of their connotations in the tourist’s culture, than what would be crucial is how the reader is positioned in the discourse.¹⁰² In the ST, the readers are positioned as tourists who would love these new cultures (You’ll love...). Therefore, in order to avoid any unintended negative effect in the TT, the Malay reader can be positioned as a passive curious gazer¹⁰³ who does not necessarily have to ‘fall in love’ with these new cultures. The reader can be positioned as a tourist who is merely interested in discovering the cultures of others without ‘loving’ them. To make such a change in readership positioning, the phrase ‘you’ll love’ can be toned down and replaced by a phrase that would create some distance between the subject (tourist) and the objects (new age, hippie culture) such as ‘Anda pasti akan tertarik untuk mengunjungi’ (You will definitely be intrigued to visit) (CCT6.5).

CCT6.5

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
You’ll love our new age paradise, famous for glorious surfing beaches and a lifestyle that combines hippy chic with hedonistic fun.	Anda pasti akan tertarik untuk mengunjungi pusat tumpuan budaya <i>new age</i> kami yang terkenal dengan pantai-pantai luncur yang hebat serta gaya hippie yang menarik.	You will definitely be intrigued to visit our new age culture mecca, famous for glorious surfing beaches and attractive hippy chic.

ST taken from: www.australia.com

Similarly, since ‘party hard’ (CCT6.6) is culturally incompatible with the Malay lifestyle and values, it can be chunked up to the more general level of entertainment and recreation while preserving the contrasting effect provided by the ST. In the ST, ‘party hard’ which creates a sense of energy, vigour and excitement is contrasted with ‘snooze next to the sea’ which, on the other hand, creates a sense of tranquillity, serenity and relaxation. This contrasting technique¹⁰⁴ is employed to reinforce the image of Australian beachscapes as a holiday destination which offers a huge range of fun and leisure activities to meet various tourist needs and expectations. This contrasting effect is preserved in CCT6.6 by translating ‘party hard’ as ‘melakukan pelbagai aktiviti rekreasi’ (carrying out various recreational activities). In other words, ‘performing activities’ is contrasted against ‘taking a nap’.

¹⁰² See 8.1 on readership positioning.

¹⁰³ cf. 5.1 on changing the function of gastronomic element from being an object of oral consumption to being an object of visual consumption (tourist gaze).

¹⁰⁴ See 2.3 on the use of the contrasting technique in the language of tourism promotion.

CCT6.6

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Amongst the white sand and warm, aquamarine waters you can meet marine life, see rainbow-coloured coral, tussle with game fish, set sail, party hard or snooze next to the sea.	Di pulau-pulau ini yang indah dengan pasir yang memutih dan laut yang membiru anda boleh menerokai kehidupan marin, menikmati keindahan terumbu karang yang punuh warna warni, bermain dengan ikan, berlayar di persisiran pantai, melakukan pelbagai aktiviti rekreatif atau tidur sejenak di tepi pantai.	On these beautiful beaches of white sand and blue ocean, you can explore marine life, enjoy the beauty of colourful coral, play with fish, sail on the coast, carry out various recreational activities or snooze on the beach.

ST taken from: www.australia.com (emphasise mine)

Nature is an important element in tourism promotion. However, using this element to promote tourism depends on how nature itself is conceptualised by the target audience. The differing conceptualisations of naturescapes across cultures have significant implications on cross-cultural tourism promotion and therefore the translation of TPMs. The analysis in this chapter has revealed how nature is conceptualised by Anglophone and Malay tourists and how this conceptualisation is capitalised in English and Malay TPMs respectively to create an appealing destination image. Thus, in order to promote nature tourism across cultures using translation as a mediating platform, the TT audience's conceptualisation of nature must be taken into consideration.

Translating Adventure Tourism Discourse A Cross-Cultural Journey into Experiencescapes

While urban tourism and nature tourism discourses emphasise tourist destination, that is, the physical spaces in which tourism takes place (urban areas and natural areas), adventure tourism discourse focuses on the tourist himself/herself and how he/she engages and interacts ‘adventurously’ with the destination. Adventure tourism discourse is therefore a discourse of tourist ‘active’ practices and performances. Such practices and performances are the key elements in the construction of ‘experiencescapes’: the landscapes of experience that are designed by producers (tourism promoters) and actively sought after by consumers (tourists) (O'Dell, 2005, p. 16).

Experiences have become one of the most popular commodities the market has to offer to consumers. Products promising experiences that are newer, better and bigger are being promoted more than ever before. At the same time, consumers are increasingly willing to spend more money to experience these products (O'Dell, 2005, p. 12). Widespread individual wealth has led to the notion that ordinary products are no longer a distinguishing factor, leading consumers to seek the ‘extraordinary’. This is, in fact, one of the main reasons why tourism has witnessed tremendous growth over the past few decades. The main perspectives of tourism, namely strangerhood, authenticity and play, provide people with new experiences which are different, more authentic and more fun compared to those which they encounter in their daily life. More interestingly, within the context of tourism itself and among tourists themselves, there is a paradigm shift from ‘ordinary’ tourism experiences to experiences which are newer and more ‘extraordinary’.¹⁰⁵

Pertinent to the notion of tourist experience is tourist performance, that is, tourist activities at the destination. A common characteristic of tourist activities is that they can be arranged on a continuum ranging from passive/static activities on one side, to active/dynamic activities on the opposite side (Pizam & Fleischer, 2005, p. 5). Passive and static tourist activities are defined as tourism activities that emphasise seeing and observing such as

¹⁰⁵ In the case of Malay tourists there is a shift from domestic tourism to international tourism. As for Anglophone tourists, there is a shift from sightseeing tourism to experiential tourism. These shifts will be elaborated further in the coming pages.

sightseeing and shopping rather than more active pursuits. Participation in these activities requires ‘little or no skills and the spending of very little physical energy’ (Pizam & Fleischer, 2005, p. 12). On the other hand, active and dynamic tourist activities are defined as activities that emphasise performance and active participation such as adventure and sporting activities. These activities require ‘significant sporting skills and the spending of inordinate amount of physical energy’ (Pizam & Fleischer, 2005, p. 12). This continuum suggests that tourists can also be arranged on a continuum ranging from passive tourists who focus on the visual aspects of tourism such as sightseeing to active tourists whose tourist experience is not only determined by gazing but also performative practices which involve bodily movements and physical activities.

This chapter will analyse the discourse of adventure experiences and examine how experiencescapes are framed in relation to the notion of active and passive performances to create an appealing image in the mind of the Anglophone and Malay readers. It will then see how the notion of adventure experiences represented in the ST of the Australian corpus can be translated for a Malay audience without jeopardising the ultimate function and purpose of the TT.

7.1 Source Text Analysis

Adventure is a key theme used throughout the ST of the Australian corpus to lure its readers into spending their holiday in Australia. Australian landscape is represented as an ‘adventure playground’ and tourists are ‘adventurous travellers’ who are invited to travel to this playground and realise their adventure fantasies. In general, all seven ‘Australian experiences’ (Aboriginal, Food & Wine, Outback, Coastal, Cities, Nature, and Journeys) are described in the ST as adventure-filled experiences. The overall tone of the discourse is grounded in the notion of adventure. However, the level of adventure varies from one experience category to another with some categories such as ‘Nature’ and ‘Journeys’ reflecting a higher degree of adventure and physical activities, and others such as ‘Food & Wine’ and ‘Cities’ reflecting a lesser degree of adventure and physical activities. The adventure discourse is constructed using a number of sub-themes which aim at creating a sense of excitement, authenticity, novelty, challenge, freedom, and above all fun. These sub-themes are: action, competence, freedom and independence, and risk.

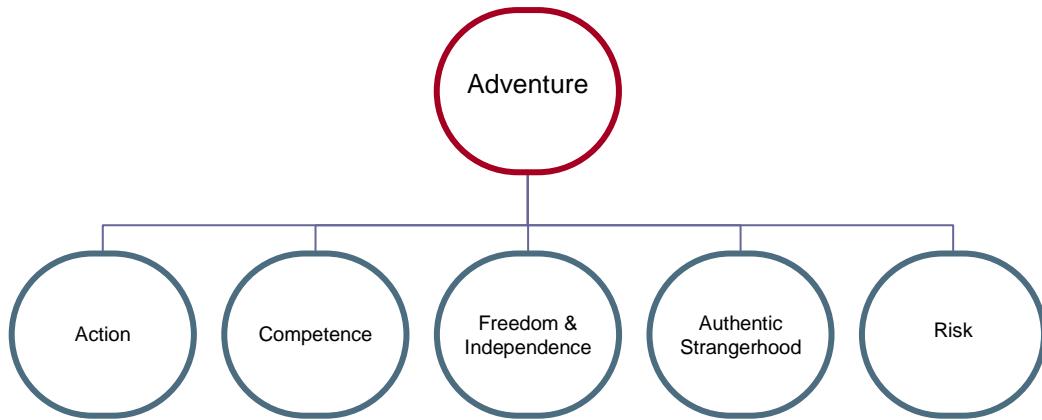


Figure 7.1: The adventure theme and its sub-themes

The ‘action’ sub-theme is the most prominent of all sub-themes. It concerns the tourist-in-action rather than staged events and displays. It is about tourists engaging with the tourist destination and actively performing and ‘doing things’ rather than passively gazing at and observing what lies before them. Framed this way, the main focus is the tourists, particularly their physical actions and activities which constitute the key ingredient for adventure holiday experiences. The physical adventure activities represented in the ST can be categorised into four categories: earth (e.g., walking, mountain biking, rock climbing, hill walking, jungle tracking, bush walking, caving, camping), water (e.g., diving, snorkelling, kayaking, surfing, body boarding, swimming), ice (e.g., skiing, snowboarding) and air (e.g., hot air ballooning, helicopter flights, hang-gliding). ST7.1 exemplifies excerpts from the ST which reflect these categories.

ST 7.1

Ride a camel on Broome’s breathtaking Cable Beach and 4WD the red-dirt road [...]

Trek the rugged coastline past dunes, beaches, cliffs and lighthouses.

[...] and explore caves at Cape Leeuwin.

Earth [...] do day walks and short scenic sections [...] Camp in secluded coves and national parks.

[...] go mountain biking, horse riding and scale the sandstone cliffs.

[...] hike to the top of Mount Kosciuszko, our highest peak.

[...] go cycling, caving [...] four wheel driving and horse riding.

	[...] catch a huge barramundi [...]
	[...] tussle with game fish [...]
	[...] set sail [...]
	[...] ride rolling surf or do a day trip to an island.
Water	[...] swim with dolphins and seals at Sorrento [...]
	Swim in the crystal-clear waters of Bunker Bay, ride the crashing surf of Surfers Point [...]
	[...] connect to this coastal paradise by going sea kayaking, swimming and scuba diving.
	Go windsurfing and sail to sandy bays and beaches [...]
	Ride some of the world's longest waves [...]
	[...] You can also dive, swim or snorkel with dolphins, graceful manta [...]
Ice	Hit Australia's highest ski fields [...]
	[...] fly over vast Lake Argyle in Kununurra.
Air	Take a scenic flight and see the monumental splendour of the rock basin of Wilpena Pound [...]
	See rugged outback scenery and stunning sunsets from a hot air balloon [...]
	Get an aerial view of Canberra's national attractions on a sunrise hot air balloon flight.

Source: www.australia.com

The verbal texts of the ST are designed in a way to make the readers sense that an action-packed, adventure-filled and engaging experiences await them should they chose Australia as a holiday destination. In the ST, topics evolve around specific types of physical action to be performed by the tourist. These physical actions or activities are described using key action verbs which enhance the discourse and help its propulsion. These action verbs are mostly constructed using the imperative voice (e.g., bushwalk, swim, snorkel, dive, ride, hike, body board, fish, fly) so as to express enthusiasm for the suggested tourist activity and increase the effect of action and dynamism already conveyed at the semantic level. The readers are explicitly encouraged or rather ‘instructed’ to perform these physical actions themselves, with the aim of projecting them virtually into the scene and creating an appealing mental image of them performing the actions. This theme is used in complying with the needs and motivations of tourists from Anglophone societies. Tourists from these societies prefer ‘active holidays’ and therefore prefer active and dynamic tourist activities (Middleton, et al., 2009, p. 83; Pizam & Jeong, 1996, p. 283). The fact that Anglophone tourists prefer active and dynamic holidays which involve physically challenging activities is consistent with the current trend popular among tourists from Western societies: experiential tourism.¹⁰⁶ Tourists from western societies, particularly Anglophone tourists, are the pioneers and trendsetters of experiential tourism. These tourists are no longer satisfied with the ordinary sightseeing form of tourism which simply involves the tourist ‘being there’. ‘Seeing the sights

¹⁰⁶ Experiential tourism is closely associated with adventure tourism and emphasises ‘doing’ rather than ‘seeing’.

is not enough' for them. They 'do not simply want to travel around the world passively observing what lies before them' (O'Dell, 2005, p. 27). They want experiences beyond sightseeing. They want to do things. They want to learn about, experience and engage the 'there' they visit (Willson & McIntosh, 2007, p. 75). In other words, 'doing' and 'acting' are now more important to them than 'gazing'. In their search for difference, they are now interested in connecting with the destination in a more active and adventurous manner (Tataroglu, 2006, p. 50). Hence, for them, tourism is a process and they are the subjects in 'action' (D. Crouch, 2004). The fact that Anglophone tourists prefer active holidays, undertaking adventurous activities at the destination, interacting with the natives in local settings, and tasting local food rather than seeing the Eiffel Tower or Sydney Opera House (O'Dell, 2005, p. 27) is widely recognised by the travel industry which asserts that 'Western consumers are straying away from destination-based travel to experience-based travel' (Oxford Economics & Amadeus, 2010, p. 29). This development indicates that tourism consumption is moving away from the 'ordinary' sightseeing experience, also known as the 'tourist gaze' (Urry, 1990) to a more adventurous and experiential form of tourism: the 'performance turn' (Ek, Larsen, Hornskov, & Mansfeldt, 2008, p. 125). The evolution of Western preference to a more active and dynamic form of tourism is not surprising as activity, in contrast to passivity, has always been a key feature of individualistic societies. Based on such a preference, the ST attempts to create an image of a destination where tourists can fulfil their psychological need to be active and adventurous. The level of physical energy required to perform these physical activities, nevertheless, vary from one activity to another. These activities can be placed on a spectrum ranging from 'soft' forms of adventure which require less amount of physical energy (e.g., walking) to the 'hard' or extreme forms of activities which require a large amount of physical energy (e.g., rock climbing, mountain biking, kayaking).

The notion of action is further intensified in the ST through the representation of successive 'non-stop' activities particular those which involve energy and physical strength.

ST7.2

Swim in Glen Helen Gorge and **spot** rock wallabies at Simpsons Gap, both in the West MacDonnell Ranges. **Listen** to the Dreamtime legend surrounding the comet crater of Gosse Bluff. **Climb** to the rim of Kings Canyon and **swim** in the tropical pools of the Garden of Eden. **Do** a dawn camel trek around Uluru and **wander** between the steep russet domes of nearby Kata Tjuta. **Journey** through red desert sands, spinifex and mulga forest. **Learn** about the area's Aboriginal history from the Arrernte people who have lived here for 20,000 years. **Immerse** yourself in Aboriginal art and pioneer history in Alice Springs. Don't miss this unforgettable adventure through Australia's ancient centre.

Source: www.australia.com/itineraries/nt_red_centre_way.aspx (emphasis mine)

In ST7.2 for example, the tourist is given a range of activities which are available at the destinations. Tourists can choose to perform all or some of the activities. However, the way these activities are presented in the discourse is indeed interesting. Tourists are ‘instructed’ to carry out the actions successively in a continuous manner. The tourist is ‘instructed’ to swim, spot some animals, listen to Aboriginal Dreamtime stories, climb to the rim of Kings Canyon, swim (again in a different location), ride a camel around Uluru, wander around, journey through the desert, learn about aboriginal history, and enjoy Aboriginal art. The way all these actions are arranged consecutively gives the impression of a continuous performance on the part of the tourist with no time wasted, hence creating the ideal ‘action-packed’ tourist experience sought after.¹⁰⁷ Furthermore, the notion of action implies success and achievement which are also key motivational factors for Anglophone tourists. The feeling that success is the result of one’s own physical effort and that one’s destiny is largely under one’s own control is central to a feeling of autonomy – a fundamental need in individualistic societies.

Many of the physical activities used in the construction of the adventure discourse of the ST require a degree of competence or skills. Some require significant amount of sporting skills (e.g., diving, rock climbing, kayaking, surfing) while others require less skills (e.g., walking). In addition to the physical energy requirement, the perceived competence adds to the challenge posed by these physical activities, hence making the experience more adventurous and more appealing to tourists from individualistic cultures. Sporting activities is a strong feature of Anglophone societies. The role of sport in Anglophone societies is highlighted in the following remark on British colonisation of Malaya.

Wherever the Anglo-Saxon race has established itself – and that is well nigh everywhere – there it has carried its sports. The outstanding characteristic of the race is that it must find an outlet for its energies in some form of outdoor sport or exercise, and nowhere has our national games a larger proportion of votaries than in the Straits Settlements [SS] and Federated Malay States [FMS]. Colony is linked to States and State to State by sport.

(Dingle, 1908, p. 5)

In Anglo-Australian culture in particular, sport constitutes part of day-to-day discourse. Australians love sport and praise those successful in sport (Reisinger, 2009, p. 357). The biggest cultural events in Australia are sporting events. At the elite level, Australia has often achieved impressive results, ranking fourth in the 2004 Athens Olympic Games,

¹⁰⁷ The type of instruction here is what Hatim and Mason (1997, p. 219) term as ‘instruction with option’.

sixth at the 2008 Beijing Olympic Games and 10th at the London Olympic Games. Sport is not only enjoyed by Australians at the top level but also at the individual level. A national survey carried out in 2010 showed that more than 12 million Australians aged 15 or over participated at least once a week, on average, in physical activity for exercise, recreation and sport - a participation of almost 70 per cent. The top ten most popular physical activities were walking, aerobics/fitness, swimming, cycling, running, golf, tennis, bushwalking, outdoor football and netball (Australian Sports Commission, 2010, pp. 1-2). Australia's fascination with sport and pride in its sporting achievements are also reflected in a section of the ST describing major attractions in the capital city of Australia, Canberra (ST7.3).

ST7.3

You can learn about our military history at the Australian War Memorial or the secrets of green-and-gold sporting success at the Australian Institute of Sport.

Source: www.australia.com/destinations/cities/canberra.aspx

Based on such a relationship between sporting activities and the Anglophone culture, the ST employs the competence theme to meet the expectations of these tourists by creating an image of a challenging environment against which they can test their sporting skills. The competence appeal is used to reflect the notion of self-actualisation which is a strong feature of individualism.

The adventure discourse of the ST also gives a general impression of unguided-independent adventure activities (ST7.1).¹⁰⁸ This in turn creates an overall sense of freedom and independence. In relation to the notion of freedom and independence, adventure activities in the ST can be categorised into two categories: (a) activities which emphasise physical challenges and skills, (b) activities which focus on learning about and interacting with the history and culture of Aboriginal Australia. The second category emphasises the accumulation of knowledge. Most adventure activities in the ST can be categorised under the first category. These activities are generally presented as unguided-independent activities (although in reality, some may be guided to a certain extent) which tourists perform on their own without the help of guides and without the restrictions of guided and organised tours. This representational feature implies freedom in participating and independence in controlling activities performed at the destination. The sense of freedom and independence creates the impression of pure adventure and an avenue where tourists can fully express their

¹⁰⁸ Unguided-independent adventure activities refer to activities performed independently without a tour guide or organiser, while guided activities refer to those which are performed under the supervision and in the company of guides.

individuality. The freedom and independence theme is used to meet the requirements and expectations of individualists. The Anglophone culture emphasises all facets of individual freedom, independence, autonomy, self-reliance, self-fulfilment, and personal achievement. In the ST, there are only a limited number of instances in which physical-oriented activities are presented to the reader with a 'guided option' such as in the following extract.

ST7.4

From here the walking track winds you past Aboriginal rock art to the spectacular waterfall and pool of Upper Manning Gorge. Tackle it on your own **or join a guided tour** up the river.

Source: www.australia.com/itineraries/wa_gibb_river_rd.aspx (emphasis mine)

Guided activities in the ST are centred on the second category of activities: aboriginal tourism (ST7.5). Aboriginal guides are reflected in the ST, both textually and visually, as part of the adventure experience. The guides provide adventure travellers with firsthand knowledge and experience of the Aboriginal culture. They are not considered an obstruction to the freedom to control the activities performed, but rather as a value-added feature to the activities, given the fact that the main objective of this category is to accumulate knowledge rather than to test personal skills and physical abilities. Thus, the guides themselves are part of 'the other' whom the tourist seeks to encounter.

ST7.5

Let **Aboriginal Australians** help you understand this ancient land and its spirituality and wonder.

Aboriginal guides will share these ancient tales as you walk around the rock's base.

Your **Ngarrindjeri guide** will tell you about bush tucker, traditional medicines and the incredible local birdlife.

You can learn the Aboriginal names and meanings of significant Sydney landmarks as you cruise the harbour with **Aboriginal guides**.

Source: www.australia.com/things_to_do/aboriginal.aspx (emphasis mine)

For the majority of Anglophone tourists, the primary motivation behind Aboriginal tourism is authenticity and strangerhood. These tourists are driven by curiosity to learn about this mysterious ancient culture. The ST presents Aboriginal tourism as a form of adventure which would appeal to its target readers. They are invited to encounter 'the other' (the Aboriginal people, culture and environment) not only by gazing but by being an active participant in the experience. 'The other' is experienced through 'real-life' interaction and the engagement of multiple senses in an authentic setting.

ST7.6

Or head to the outback and **listen** to Dreamtime myths of creation by the campfire. **Bushwalk** and **snorkel**, **share bush-tucker** or **learn** to craft spears and **catch fish** in the traditional way. Let Aboriginal Australians help you understand this ancient land and its spirituality and wonder.

As night falls, you can **listen** to stories unfold and **smell** the mouth-watering aroma of fresh damper (outback bread) as it is pulled from the embers of a campfire

See bark and body painting demonstrations, **taste** bush tucker and **swim** in a crystal clear billabong under a rainbow waterfall.

Source: www.australia.com (emphasis mine)

The performative element of interacting with the Aboriginal people and culture (Egmond, 2007, p. 73) and the engagement of all five senses (sight, smell, touch, taste and hearing) is appealing to individualists who seek to learn from direct experiences. Such experiences do not only provide a sense of personal accomplishment but also allow tourists to create their own unique memories (W. L. Smith, 2006, p. 22).

Associated with physical challenges, skill requirements and independent activities is an increased level of risk. In fact, the deliberate seeking of risk and the uncertainty of outcomes - including the adrenalin rush associated with activities perceived by the participants to be dangerous or physically/mentally challenging - is a core feature of adventure tourism. The risk theme is an appealing theme for tourists from individualistic and/or low uncertainty avoidance cultures such as the Anglophone culture. Whether the tourist activities promoted are indeed authentic challenges and involve real risks (e.g., hard adventure activities), or inauthentic challenges with unreal risks¹⁰⁹ (e.g., medium and soft adventure activities with perceived risks but in safe environments), one thing remains true: the ST employs this theme to create an image of a destination full of adventure and challenges, an environment against which individuals can test their wits and muscle. In the ST, the risk element is reflected in the various activities which require large amounts of physical energy and significant sporting skills (e.g., ST7.7).

ST7.7

Jump on a bull at the local rodeo [...]

Dive or snorkel dramatic shipwrecks and marine life [...]

Go mountain biking, horse riding and scale the sandstone cliffs [...]

Hit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak [...]

¹⁰⁹ For a detailed discussion on the contradiction between planning and uncertainty, risk and safety in adventure tourism see Fletcher (2010)

Or go cycling, caving, rafting, kayaking, four wheel driving and horse riding.

See the Simpson Desert on camelback or soar over Canberra in hot-air balloon.

Source: www.australia.com

All the activities represented in ST7.7 are indeed physically challenging and imply some notion of risk-taking. The risk implied varies with the more extreme activities (e.g., bull riding, hang-gliding and cliff scaling) reflecting higher degree of risks. While the risk theme is essentially implied in the activities presented, the ST goes a step further by exploiting the risk theme in a more explicit manner to arouse the desire of the reader, as shown in ST7.8 and ST7.9

ST7.8

Hike, bike, horse ride or hang-glide [...] Winch your way down a mountain with just intense focus and thick rope.

Source: www.australia.com/articles/adventure_australia.aspx

ST7.9

Leave your safe life behind - Australia has vast deserts, snow-capped mountains, sea-sculpted coastlines and ancient rainforest to feel alive in.

Source: www.australia.com/articles/adventure_australia.aspx

Besides the act of scaling down a mountain illustrated in ST7.8, which in itself implies the presence of risks, the additional description 'with just intense focus and thick rope' amplifies the notion of risk. Furthermore, the use of a rhetorical comparison between the immaterial mental effort of focusing and the material strength of a thick rope creates a stronger effect on the reader. 'Leave your safe life behind' in ST7.9 is also an explicit use of the risk theme. The risk theme is used positively to create the image of genuine adventure activities, bearing in mind that in reality most of these activities are performed in a relatively safe environment and do not pose any real threat.

In addition to perceived risks associated with activities requiring physical strength and sporting skills, there are also perceived risks and dangers associated with the 'unfamiliar'

and ‘unknown’. The ‘unfamiliar’ and ‘unknown’ in adventurous gastronomy is an example of this category (ST7.10).¹¹⁰

ST7.10

Taste magpie goose, green ants, waterlily and bush carrot on an Aboriginal bush tucker tour of Kakadu National Park.

Feast on wild snake, turtle and barramundi as you experience the vivid, changing beauty of Kakadu’s crystal clear waterfalls, wildlife-rich wetlands and lush monsoon forests.

Whether you want a fresh seafood platter, a racy Riesling, a modern Asian-fused meal or a crocodile sausage, Australia is the place to be.

Source: www.australia.com

In ST7.10, unfamiliar food, such as green ant, snake, turtle and crocodile sausage, sets the experiencescape for adventurous gastronomy. The familiar-unfamiliar gastronomic dimension is clearly presented in the last excerpt of ST7.10 through the use of the contrasting strategy to create contrast between offering what is familiar (i.e. seafood, Riesling wine, Asian-fused meal) and what is not familiar (i.e. crocodile sausage). This strategy is used to create the impression of an all-encompassing gastronomy experience which includes adventurous gastronomy experiences.

Perceived risks associated with the ‘unknown’ are reflected in the languaging strategy. One of the reasons for the employment of this strategy is to create a sense of ambiguity and mysteriousness which heightens the notion of adventure. In ST7.11, the languaging strategy is central to the construction of the adventure discourse.

ST7.11

Afterwards, head to a friendly pub and taste-test some of the area’s famous bush tucker while swapping stories with the locals.

See bark and body painting demonstrations, taste bush tucker and swim in a crystal clear billabong under a rainbow waterfall.

Source: www.australia.com

While the use of the words ‘bush tucker’ and ‘billabong’ is common in the Anglo-Australian culture, they are considered unfamiliar in other Anglophone cultures such as in the United Kingdom or US. Therefore, using such terms to promote Australia to non-Australian

¹¹⁰ The popular American dare reality show *Fear Factor* is an example of an adventure game which incorporates both types of adventures: physical adventures designed to physically test the strength and skills of contestants, and eating adventures which are designed to mentally challenge the contestants.

Anglophone cultures would be a form of languaging which creates the intended sense of novelty, mystery and adventure.

Furthermore, the ST presents many of the adventure activities as taking place in remote natural areas and performed individually or with a partner. Remoteness and lack of people is yet another feature associated with adventure and risk. These features are consistent with the profile of tourists from Anglophone societies. Tourists from these societies prefer exploring 'new places away from the crowd' (Visit Britain, 2011a, p. 16; 2011b, p. 14; 2011c, p. 16) and are willing to take greater risks to avoid 'the beaten track' and 'experience something new' (O'Dell, 2005, p. 12). The reason for such a preference is linked to the fact that most Anglophone societies today live in highly urbanised developed nations. Their urban life has created a sense of a longing for nature and wilderness. Thus, the representation of adventure activities in the ST as taking place in remote natural areas seek to fulfil the readers' need to escape day-to-day urban living. Apart from taking place in remote natural areas, the adventure activities are also represented as being performed individually or with a partner consistent with the profile of the individualist Anglophone tourist who prefer to travel with a partner if not alone (Visit Britain, 2010b, p. 18; 2011a, p. 40; 2011b, p. 39; 2011c, p. 41).

In addition to all the adventure-related aspects above, many of the adventure activities presented in the ST also require specialised sports clothing and equipments (e.g., kayaking, rock climbing, diving, wave surfing, windsurfing) which means additional costs. Some of the more sophisticated clothing and equipments could be quite expensive while less sophisticated ones are less expensive. In this regard, the question of equipment ownership is significant. Generally speaking, there are two ways how the activities can be carried out: using one's own equipment or renting it as part of a commercial adventure tour product. (Buckley, 2006, p. 4). In the ST, adventure tourism activities can be categorised into three categories in terms of equipment ownership. (1) Activities for which the equipment/clothing is owned and provided by tour operators at the destination. In some cases it is explicitly stated that these equipment/clothing are available for rent at the holiday destination (e.g., 'Hire a jet-ski or lift your heart rate going ski-biscuiting or parasailing'). In other cases, ownership is not explicitly stated but it is deemed that the necessary equipment/clothing are provided by tour operators as part of the tour package such as hot-air ballooning and scenic flights (e.g., 'Get an aerial view of Canberra's national attractions on a sunrise hot air balloon flight'). (2) Activities for which the equipment is owned and brought along by tourists. In some cases, this is not explicitly stated, but it is generally understood that the relevant equipment/clothing are brought along by the tourist such as sport shoes and swimming suits (e.g., 'do day

walks', 'swim in the crystal-clear waters of Bunker Bay'). In other instances, the ST may (but not necessarily) indicate tourist ownership through the use of the possessive adjective *your* (ST7.12).

ST7.12

On windswept Bruny Island, you can brave the big breaks at Cloudy Bay or carry **your board** through the World Heritage Area to South Cape Bay.

Pull on **your wetsuit** and throw yourself onto the huge Southern Ocean swells.

Take **your torchlight** and camera to capture many species of bats and limestone reefs at least 350 million years old.

Back at the Drysdale River Station, you can swap **your tent** for a comfortable cabin, licensed dining room and bar.

Source: www.australia.com (emphasis mine)

Between these two categories lies a third category under which the majority of activities fall: activities of which the equipment ownership is unclear. In this case, there are two possibilities: the equipment is owned by tour operators and available for hire at the destination or otherwise. This third category is reflected in most of the examples listed in ST7.1. However, it is assumed that this category does not pose a problem for Anglophone tourists as adventure tourism is a phenomenon which is well established in their culture. Most of these tourists are likely to have prior experience and have participated in the chosen activity before (E. F. Smith & Espiner, 2007, p. 15). It is also likely that they would have some background knowledge about the availability of sports equipment at the destination. Furthermore, tourists from this culture are known to be passionate about their sporting hobbies. Some may even travel specifically to perform specific adventure sports at the destination and would bring along with them their own sports equipment. Equipment ownership reflects the degree of involvement and commitment towards sport activities. Tourists who bring along their own equipment are more likely to be those who are more serious and committed about performing specific sport activities at tourist destinations. It is also more likely that they are those who travel individually or in small groups of friends and not with their families. Beginners and those who travel with families are likely to rent equipments at the destination (Behrendt, et al., 2003, p. 174).

Ultimately, the combination of the various sub-themes (action, competence, freedom and independence, authentic strangerhood, and risk) used in the construction of the adventure discourse addresses what is called today the 'anti-tourist' feelings and attitudes that articulate the denigration of tourist superficiality and passivity in Anglophone societies.

These societies today long for a lost golden age of adventurous travel which is described by Boorstin as follows:

The traveller was active; he went strenuously in search of people, of adventure, of experience. The tourist is passive; he expects interesting things to happen to him. He goes sight-seeing [...] He expects everything to be done to him and for him. Thus foreign travel ceased to be an activity – an experience, an undertaking – and became instead a commodity.

(Boorstin, 1987/1992, p. 85)

The notion of anti-tourism emerged as a result of the proliferation of mass tourism which has been frequently associated with passivity, inauthentic and artificial experiences (staged authenticity); superficiality; lack of respect for, and interest in, encountered places and people. This in turn, engendered a widespread need in the Western world to establish a distance from the ‘tourist practice’ and re-embrace the lost art of adventurous travel. The anti-tourists’ attempt to detach themselves from popular, codified and abused tourist routes is reflected in their emphasis on alternative travel viewpoint, the adoption of a non-mainstream travel style, and the search for places ‘off the beaten tracks’ (Francesconi, 2007, p. 103). Based on such a phenomenon, TPMs targeted at Anglophone societies employ anti-tourism stylistic features, which will be discussed in detail in the following chapter.

The tourist framework	The anti-tourist framework
Tourism	Travel
Spectatorship	Experience
Passivity	Activity
Staged authenticity	Authenticity
Search for Pleasure	Search for Fulfilment
Superficiality	Curiosity
Mass-phenomenon	Individualism
Self-closure	Human interaction
Codified routes	Alternative routes

Figure 7.2: Tourism vs. anti-tourism. Adapted from Francesconi (2007: 100)

In addition to the cultural values of Anglophone societies, their socioeconomic status also has an influence on their preference for active adventure experiences. In today's world, these societies, in general, live in developed nations. Many tourists from these societies are well-established urbanites who are relatively well-off (Buckley, 2006, p. 3). Their economic position allows them to participate in many of these activities which generally cost more than the standard sight-seeing form of tourism. For many Anglophone tourists, enjoying the vacation is far more important than how much it costs (Visit Britain, 2011a, p. 16; 2011b, p. 14; 2011c, p. 16).

7.2 Target Text Analysis

In my TT analysis of the Australian corpus, I found that there were hardly any attempts to meet the needs, requirements and preferences of Malay tourists with respect to the activity vs. passivity dimension. Due to the literal approach adopted, very limited changes were made with regard to the sub-themes of action; competence; freedom and independence; authentic strangerhood and risk. In other words, the concept of adventure used to entice Anglophone tourists was 'recycled' and presented 'as is' to Malay tourists albeit in a different linguistic sign system. For example, the intensity of action is reproduced in the TT through the replication of imperative action verbs and the re-presentation of these imperatives in a successive manner (TT7.1: visit Australia's highest ski fields → hike to the top of Mount Kosciuszko → experience Aboriginal culture → go past the Great Alpine Road → ride a bicycle → explore caves → raft → kayak → ride a four wheel drive vehicle → ride a horse).

TT7.1

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Explore the Australian Alps Straddling New South Wales, Victoria and the Australian Capital Territory, the Alps has	Terokai Banjaran Alp Australia Banjaran Alp yang menawarkan pemandangan alpine yang unik dan peluang aktiviti pengembalaan lasak di	Explore the Australian Alps The Alps which offers uniquely Australian alpine vistas and opportunities for outdoor

<p>uniquely Australian alpine vistas and year round opportunities for outdoor adventure. Hit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak. Immerse yourself in Aboriginal history in Namagdi National Park. Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges. Or go cycling, caving, rafting, kayaking, four wheel driving and horse riding.</p>	<p>luar, mencelapaki New South Wales, Victoria dan Wilayah Ibu Negara Australia. Kunjungi lapangan ski tertinggi di Australia atau kembara berjalan kaki ke puncak Gunung Kosciuszko, puncak tertinggi kami. Hayati sejarah Orang Asli di Taman Negara Namagdi. Lewati perkampungan bersejarah, dataran yang diliputi bunga-bunga liar, anak-anak sungai yang dipenuhi ikan trout dan gaung yang berceranggah apabila anda memandu di atas Great Alpine Road. Atau tunggang basikal, teroka gua, berakit, berkayak, naiki kenderaan pacuan empat roda dan menunggang kuda.</p>	<p>adventure activities straddles New South Wales, Victoria and the Australian Capital Territory. Visit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak. Immerse yourself in Aboriginal history in Namagdi National Park. Go past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges when you drive on the Great Alpine Road. Or ride a bicycle, explore caves, raft, kayak, ride a four wheel drive vehicle and ride a horse.</p>
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ST taken from: www.australia.com/things_to_do/nature.aspx (emphasis in body copy mine)

TT taken from: www.australia.com/my/things_to_do/nature.aspx (emphasis in body copy mine)

The use of the imperatives in the TT projects the reader into the discourse as a 'tourist-in-action'. The intensity of action is even higher in the TT where the single imperative verb 'go' which precedes the 'ing' form nouns (cycling, caving, rafting, kayaking, four wheel driving and horse riding) is translated into six imperative verbs in Malay (ride a bicycle, explore caves, raft, kayak, ride a four wheel drive vehicle, and ride a horse). Thus, the TT creates a 'high-level activity' atmosphere which is too overwhelming or even intimidating for Malay tourists. When the TT in TT7.1 was tested on the focus groups, some of the responses were that it is 'too strong and adventurous' and that it is 'not family-friendly'. Similarly, the Malay translation (TT) of the following action-themed headline was also tested on the focus groups.

TT7.2

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Pedal to paradise in the Blue Mountains	Mengayuh menuju ke syurga di Blue Mountains	Pedal heading to paradise in the Blue Mountains

ST taken from: www.australia.com/articles/nsw_blue_mtns_biking.aspx (emphasis mine)

TT taken from: www.australia.com/my/articles/nsw_blue_mtns_biking.aspx (emphasis mine)

Participants of the focus groups found the TT unappealing. They claimed that the TT sounds 'too energy consuming and physically exhausting', making Blue Mountains seem inaccessible and visiting it a 'difficult task to achieve'. They further explained that when they travel abroad as tourists, they want a relaxed holiday, not an adventurous one. The image evoked by the TT, according to them, is an exhausted tourist covered in sweat. They also highlighted the fact that cycling is time consuming and that they have limited time which they would prefer to spend by visiting as many iconic places as possible. Some focus group participants even expressed their dislike of the idea of pedalling, relating it to the past, underdevelopment, inconvenience and hardship. To them, the idea of pedalling, particularly

up and down a mountain, contradicts their vision and conceptualisation of a relaxing and comfortable holiday for which they have paid a lot of money. Another reason for their dislike of the idea of pedalling is that it contradicts modernity. They pointed out that they have just left the paddling era behind them – referring to the recent ‘less advanced times’ of their childhood in which the bicycle was one of the main modes of transportation for Malays, particularly in the countryside. This, statement reinforces the hypothesis that one of the main attractions sought after by Malay tourists abroad is modernity and advancement: the sophisticated future. This is somehow in contrast with what Anglophone tourists seek: the simple past. Furthermore, the focus groups expressed that they are more interested in the destination rather than the activities. Hence, they suggested that the beauty of Blue Mountains should be highlighted instead of the sport activities which could be considered a secondary attraction.

In terms of the competence theme, the literal approach gives the impression that the TT is addressed to tourists with a high level of sport skills, which are obviously not the average Malay tourist. The literal translation of the end line in TT7.1 for example (Or ride a bicycle, explore caves, raft, kayak, ride a four wheel drive vehicle and ride a horse) can be too overwhelming for the average Malay tourist who is likely not to have ever tried rafting, kayaking and horse riding. While even Anglophone tourists who are novices in these sporting activities may not feel intimidated by the ST, Malay tourists are likely to feel intimidated by a literal TT. This is because, while Anglophone tourists are not likely to feel embarrassed about making mistakes due to not having the necessary sport skills and are not likely to be concerned about being ‘judged’ by onlookers, Malay tourists are the opposite. They are acutely self-conscious about how they may look in the eyes of others. They are deeply concerned that if they do not possess the necessary sporting skills and perform well they may lose face and this will bring about shame and humiliation. Fear of losing face and embarrassment may lead to their reluctance to try activities for which they do not posses adequate skills.¹¹¹

The notion of freedom and independence in the ST is also carried over to the TT, mostly unchanged. The idea of being in an unfamiliar place performing unfamiliar adventurous activities independently and unguided can have a negative impact on Malay tourists. The average Malay tourist would feel anxious and threatened by unfamiliar conditions particularly if they are not guided due to their high uncertainty avoidance cultural dimension and their relatively low tolerance towards novelty and strangeness.

¹¹¹ See 4.3 on the relationship between the concept of loosing face and collectivism.

In terms of the authentic strangerhood sub-theme reflected in the sections promoting Aboriginal tourism in the TT, the participants of the focus groups expressed that Malay tourists travelling to Australia are not interested in Aboriginal culture including the Outback. The reasons given are: ‘it is too far, too costly and too time consuming’. They also highlighted that ‘Aboriginal culture is not one of the iconic attractions known about Australia’ and that ‘in Malaysia there are also ‘Orang Asli’ (indigenous people)’. In other words, Malay tourists are not interested in the experiential and adventure aspects of Aboriginal tourism. The only aspect of Aboriginal tourism which they are interested in is that which contributes towards the purpose of establishing their social status: purchasing Aboriginal handicrafts and souvenirs (e.g., boomerangs) as proof of their travel. Nevertheless, when a TT with the heading ‘pergi berjalan-jalan dengan pemandu pelancong orang asli’ (Go for a stroll with an Aboriginal guide) was tested on the focus groups, a positive response did emerge in one of the focus groups. The positive response was, however, not due to any interest in Aboriginal tourism but rather to the idea of having a guide guiding tourists in an unfamiliar place.

Another reason behind the Anglophone interest and Malay uninterest in Aboriginal tourism can be explained from the strangerhood and authenticity perspectives. The Anglophone interest in Aboriginal culture is driven by their curiosity about this ancient mysterious culture: ‘the other’. Malay tourists are also driven by their attraction towards ‘the other’. But what constitutes ‘the other’ to Anglophone tourists is not ‘the other’ to Malay tourists. To Malay tourists, ‘orang putih’ (the white people) are ‘the other’ that they are more interested in. One of the main reasons why Malay tourists are attracted to come to Australia for a holiday as informed by the focus groups is because ‘it is the closest ‘white’ country to Malaysia’. They are fascinated by the advancement and progress achieved by Anglophone societies. To them, Australia is a destination where they can get an authentic experience of what they perceive as the ‘more advanced and sophisticated other’. In other words, unlike Anglophone tourists who want a taste of the ancient past and culture, Malay tourists want a taste of the advanced and elegant future.

The risk sub-theme is another feature of the TT which could jeopardise the intended function of the TT. Since the Malay culture is a high uncertainty avoidance (UA) culture in which risks are not tolerated, adventure tourism activities which Malay tourists perceive as risky may not appeal to them. In fact, a study has found that risk-taking is not an important push factor for Malays to participate in adventure tourism activities (Norzalita A. Aziz, et al., 2009, p. 57). Furthermore, since tourism is ultimately a family activity for Malays, utmost importance is given to safety and security (Visit Britain, 2010a), the antitheses of risk and uncertainty. Therefore, risks are not only avoided due to high UA cultural characteristics but

also collectivistic features. However, it is interesting to note that while the implicit notion of risk associated with the physically challenging activities is reflected in the TT with no apparent interference by the translator to tone down the sense of risk involved, the more explicit use of the risk theme seem to have caught the attention of the translator (TT7.3, TT7.4).

TT7.3

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Winch your way down a mountain with just intense focus and thick rope.	Turuni gunung dengan tumpuan yang mendalam dan tali yang cukup tebal.	Descend the mountain with deep focus and a rope which is thick enough.

ST taken from: www.australia.com/articles/adventure_australia.aspx (emphasis mine)

TT taken from: www.australia.com/my/articles/adventure_australia.aspx

TT7.4

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Leave your safe life behind - Australia has vast deserts, snow-capped mountains, sea-sculpted coastlines and ancient rainforest to feel alive in.	Tinggalkan gaya hidup rutin anda - Australia mempunyai gurun yang luas, gunung dengan puncak dilitupi salji, jalur pantai yang diukir laut dan hutan hujan purba untuk anda menikmati kehidupan sebenar.	Leave your routine lifestyle – Australia has vast deserts, mountains with peaks covered by snow, coastlines which are sculptured by the sea and ancient rainforest for you to enjoy real life.

ST taken from: www.australia.com/articles/adventure_australia.aspx (emphasis mine)

TT taken from: www.australia.com/my/articles/adventure_australia.aspx (emphasis mine)

In TT7.3, the word ‘just’ which amplifies the notion of risk in the ST is left out untranslated in the TT. Thus, the TT does not imply to the reader that their safety is solely dependent on their ‘intense focus’ and ‘thick rope’. In TT7.4, the explicit use of the risk sub-theme (Leave your safe lifestyle behind) in the ST was totally abandoned in the TT and replaced by the more general notion of entertainment and excitement (leave your routine life behind). This strategy could be described as ‘chunking up’. This is a useful strategy given the fact that the notion of risk which represent excitement and entertainment for the ST audience, does not represent the same idea for the TT audience. The translator’s decision to divert from the literal approach generally adopted throughout the translation of the website could have been due to the apparent absurdity of a direct translation [tinggalkan kehidupan selamat anda (leave you safe life)] for a Malay audience.

The notion of adventurous gastronomy represented through the ‘unfamiliar’ and ‘unknown’ is also translated without changes in the TT (TT7.5). This resulted in the TT being perceived negatively by the focus groups. The concept of exotic, unfamiliar food (e.g.,

crocodile sausage) is one which does not appeal to Malay tourists. This is not only due to the high uncertainty avoidance characteristics of the Malays but also due to religious issues.

TT7.5

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Whether you want a fresh seafood platter, a racy Riesling, a modern Asian-fused meal or a crocodile sausage , Australia is the place to be.	Sama ada anda mahu sepinggan makanan laut yang segar, Riesling yang rancak, masakan Asia yang moden atau sosej buaya , Australialah tempatnya.	Whether you want a plate of fresh seafood, a lively Riesling, a modern Asian-fused meal or a crocodile sausage , Australia is the place to be.

ST taken from: www.australia.com/explore/things-to-do/food-and-wine.aspx (emphasis mine)

TT taken from: www.australia.com/my/explore/things-to-do/food-and-wine.aspx (emphasis mine)

TT7.6

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
See bark and body painting demonstrations, taste bush tucker [...]	Lihat demonstrasi lukisan kulit kayu dan lukisan badan, rasa makanan asli bush tucker [...]	See bark and body painting demonstrations, taste aboriginal food bush tucker [...]

ST taken from: www.australia.com/destinations/icons/blue_mnts.aspx (emphasis mine)

TT taken from: www.australia.com/my/destinations/icons/blue_mnts.aspx (emphasis mine)

'Sosej buaya' (crocodile sausage) in TT7.5 was perceived by the focus groups as repelling and disgusting.¹¹² Similarly, 'unknown' mysterious food does not appeal to Malay tourists. When the TT in TT7.6 was tested on the focus groups, they pointed out that they have many doubts about 'bush tucker'. They also said that they do not want to be told to eat something unknown to them and stressed the importance of food halalness.

7.3 Parallel Text Analysis

An analysis conducted on Malay TPMs addressed to Malay tourists reveals that the way the adventure theme is presented to Malay readers is different from how it is presented by the Australian ST for Anglophone readers. The difference is reflected in all sub-themes analysed in 7.1: action; competence; freedom and independence; authentic strangerhood; and risk. In order to create the ideal image of tourist experiences for the Malay audience, the PTs adopt a different degree of activeness. It is observed that relaxation rather than action is emphasised. The adventure discourse is designed in such a manner that adventure tourism

¹¹² The preservation of 'racy Riesling' which is a dry white wine made from Riesling grapes in the TT is also considered religiously and culturally inappropriate and unappealing for Malay readers (see 5.2.2). Furthermore, 'racy' was translated as 'rancak' which is not usually used to describe food and beverages in the Malay language.

becomes a ‘comfortable’ activity rather than a challenging one consistent with the requirements, expectations and preferences of Malay tourists. This is achieved primarily by focusing on the destination rather than the reader (the potential tourist). Emphasising the destination rather than the reader is achieved by either of two strategies. The first strategy is to objectify the discourse, while the second is to subjectify the discourse (Figure 7.3).

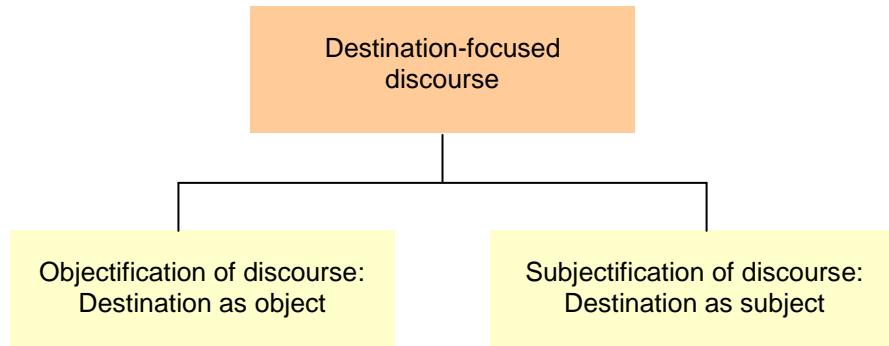


Figure 7.3: Emphasising the visited destination instead of the visitor in Malay TPMs

Objectifying the discourse involves a process called ‘debrayage’ (Martin & Ringham, 2006, p. 59) or ‘shifting out’ (the opposite of ‘embrayage’ or ‘shifting in’).¹¹³ The result is an impression of objectivity and the reader does not have a choice but to believe in a series of objective utterances (PT7.1, PT7.2).

PT7.1

Dikurnia dengan iklim tropika dan cuaca yang cerah, Tioman adalah tempat yang paling sesuai untuk aktiviti-aktiviti sukan air. (Tourism Malaysia, 2008)

[Blessed with a tropical climate and clear skies, Tioman is the best destination for water sports activities.]

PT7.2

Air lautnya yang suam dengan jarak penglihatan yang jelas (20 hingga 30 meter) menjadikan Tioman destinasi popular untuk mensnorkel dan menyelam.

[Its warm sea waters and clear visibility (ranging from 20 to 30 meters) makes Tioman a popular destination for snorkelling and diving.]

¹¹³ This is a term in semiotic metalanguage. ‘Embrayage’ refers to the act of projecting the enunciative presence while ‘debrayage’ refers to the act of projecting an utterance away from its enunciative source. The moment we start speaking, we shift as it were into a new set of actorial coordinate constructed by our discourse. This ‘change of gear’ is either embrayage or debrayage. The statement ‘Australia offers amazing holiday experiences’, for example, marks a debrayage by setting up an action and actor (Australia) different from that of the person who is speaking. The addition ‘Explore our natural and cultural history’ on the other hand indicates an embrayage by making the presence of the actual speaker felt within the newly constructed setup through the use of the imperative and pronoun ‘our’.

The above excerpts, for example, provide the reader with an objective account of what is available at the destination. They provide a positive evaluative description of the destination in terms of its beauty, uniqueness, attractiveness, facilities as well as the activities (including adventurous activities) which can be performed by the tourist. Hence, unlike the ST where the reader is the focus of attention and is projected into the discourse as a ‘tourist-in-action’ through imperative verbs (s/he is told to see, listen, taste, walk, swim, dive, climb, ride, fly), the reader of the PTs assumes a less active, more passive role by simply gazing at the positive attributes and attractive qualities of the destination, including the activities available. The reader is not directly ‘instructed’ to perform the activities. On the contrary, the reader is informed about the types of activities which can be performed and s/he is left to decide whether s/he wants to participate or not. In this sense, the destination becomes the focus of attention and assumes a more active role than the reader. The activities are related directly to the destination instead of the reader by describing the destination as an ideal place for such activities.

The second strategy used in the PTs to highlight the destination instead of the reader is to subjectify the discourse. However, the way the discourse is subjectified in the PTs differs from how it is subjectified in the ST of the Australian corpus. Instead of constructing an image of the reader ‘you’ performing the activities, what is constructed is an image of the destination which performs its role of fulfilling the requirements of a satisfactory vacation. The ‘destination’ is the leading actor and main performer. ‘Destinations’ offer activities to tourists (PT7.3); get the attention of tourists (PT7.4); and ‘tourist activities’, as part of the destination attraction, await the arrival of tourists (PT7.5). Hence, the focus is on what the destination has to offer and not on what the tourist should do. In other words, the reader plays the role of a less active, more passive tourist who ‘expect everything to be done to him and for him’ (Boorstin, 1987/1992, p. 85).

PT7.3

Tioman menawarkan pelbagai tarikan untuk penyelam dari semua peringkat tahap. (Tourism Malaysia, 2008)

[Tioman offers various attractions for divers of all levels.]

PT7.4

Terumbu-terumbu karang ini mendapat tumpuan para penyelam yang berpengalaman kerana arus airnya menarik pelbagai spesis pelagik dengan banyak sekali. (Tourism Malaysia, 2008)

[These coral reefs attract experienced divers due to their sea current which attracts various pelagic species.]

PT7.5

Turut menanti para pelancong ialah aktiviti menyelam dan menguji ketahanan mental menaiki kereta kabel yang menghubungkan Teluk Burau dengan Gunung Mat Chinchang sepanjang 2.2 kilometer. (Nurul Husna Mat Rus, 2011b, p. 3)

[Also awaiting tourists are diving activities and the mental challenging activity of riding a 2.2 kilometre line cable car which connects Teluk Burau and Gunung Mat Chinchang.]

The passive voice is also used to increase a sense of relaxation and reduce the level of action. Using the passive voice, avoids relating the activities directly to the reader.

PT7.6

Pelbagai jenis aktiviti seperti snorkel dan jet ski boleh dicuba. (Libur, 2011a, p. 28)

[Various types of activities such as snorkelling and jet skiing can be tried out.]

The PTs also create a distance between the reader and physical actions by relating the activities to tourists in general and not the reader in particular (third person referencing) (PT7.7, PT7.8).¹¹⁴

PT7.7

Untuk lawatan dekat, para pelancong boleh menyewa basikal atau motor dengan kadar harga yang berpatutan. (Tourism Malaysia, 2008)

[For short distance visits, tourists can rent bicycles or motorcycles at reasonable rates.]

PT7.8

Bagi mereka yang gemar memanjat batu pula, Tekek, Mukut dan Juara adalah ideal untuk aktiviti memanjat. Bagi pendaki yang berpengalaman, bolehlah pergi mendaki Gunung Nenek Semukut [...] (Tourism Malaysia, 2008)

[For those who love rock climbing, Tekek, Mukut and Juara are the ideal places for climbing activities. For experienced mountaineers, they can climb Mount Nenek Semukut...]

PT7.7 and PT7.8 also exemplify the use of another important strategy, that is, the use of ‘boleh’ which is equivalent to the English modal verb ‘may’/‘can’ to show possibility and opportunity but not compulsion. The use of ‘boleh’ does not create the intensity created by imperative action verbs used to entice Anglophone readers.¹¹⁵ Furthermore, in order to emphasise relaxation instead of energy and action, the PTs also focus on the end result of performing the activities and not on the activities themselves (PT7.9, PT7.10, PT7.11).

¹¹⁴ Third person referencing is also used to address the reader indirectly as part of the Malay politeness and appropriate use of language. This will be discussed in the following chapter.

¹¹⁵ The use of the modal verb ‘boleh’ is also a key stylistic feature of Malay TPMs. The modal verb is used to mitigate directness. This will be discussed in the following chapter.

PT7.9

Berjalan-jalan di Tioman amat seronok. (Tourism Malaysia, 2008)

[Going for a stroll in Tioman is very enjoyable.]

PT7.10

Meredah rimba adalah cara yang paling sesuai untuk menikmati pemandangan dan bunyi-bunyian dari hutan sambil menghirup udara yang dingin lagi nyaman. (Tourism Malaysia, 2008)

[Jungle trekking is the best way to enjoy the sceneries and sounds of the forest while enjoying cool fresh air.]

PT7.11

Untuk sampai ke menara ini, pengunjung perlu melalui trek hutan yang memakan masa kira-kira 45 minit. Memenatkan, tetapi hasilnya ‘lumayan’ kerana anda pasti terpukau melihatkan keindahan Banjaran Titiwangsa serta pulau-pulau kecil di sekitar Hutan Belum – Tasik Temenggor. (Libur, 2011b)

[To reach this tower, visitors must go through a jungle track which will take about 45 minutes. Exhausting, but the end result is rewarding because you will for sure be mesmerised seeing the beauty of Titiwangsa ranges and the small islands around the Belum Forest.]

Notice in the PTs above, particularly PT7.10 and PT7.11 that the physical activity is overshadowed by the description of the pleasure and joy derived from carrying out such an activity. In PT7.10, although the first part of the sentence (jungle trekking) may imply an inordinate amount of physical activity, this is outweighed by the notion of relaxation and tranquillity implied in the remaining part of the sentence. Similarly, in PT7.11, the pleasure and excitement are described as not lying in performing the physical activity itself but in what comes after: gazing at astonishing views. Although there is a sense of compulsion (must go), the focus is on the payoff which comes as a result of the ‘hard work’ performed.

In terms of skill and competence, it is noted that the PTs take into consideration the fact that the readers might not have the necessary skills required and that their skills may vary significantly. In this regard, the PTs assure readers who may not have the necessary sporting skills that the destination is still suitable for them to try out activities which may be new to them (PT7.12).

PT7.12

Tempat-tempat menyelam yang tenang seperti Renggis dan Soyak adalah sesuai untuk penyelam baru yang kurang berpengalaman serta fotografi di bawah laut. (Tourism Malaysia, 2008)

[Calm diving sites such as Renggis and Soyak are suitable for novice divers with less experience as well as for underwater photography.]

This is consistent with the concept of shame and losing face in the Malay culture. Therefore, in cases where some level of skill is required in order to be able to perform the activities,

readers are assured that they are not expected to perform outstandingly and that other tourists are also just beginners like them. In other words, the PTs reassure their readers that they will be in a community of similar people while on holiday. The ‘you can try’ or ‘you can learn’ strategy is also used to imply that tourists are not expected to perform outstandingly and that the destination is a good place for the novice (PT7.13, PT7.14, PT7.15).

PT7.13

Bagi mereka yang lasak dan gemarkan sukan ekstrim, apa kata anda kunjungi taman tema ekstrim. Di sini **anda boleh mencuba** go-kart, ATV, Paintball, Flying Fox, memanjat tembok tiruan dan G-Force-X. (Nurul Husna Mat Rus, 2011a, p. 40, emphasis mine)

[For those who are tough and like extreme sports, why don’t you visit the extreme theme park. Here **you can try** the go-kart, ATV, paintball, flying fox, artificial wall climbing and G-Force-X.]

In PT7.13, the reader is addressed by using the pronoun ‘anda’ (you) to invite him/her to participate in physical activities that require some degree of skill. However the intimidation and fear of embarrassment and of losing face that may be felt by the reader due to the lack of skill is overcome by the use of the phrase ‘boleh mencuba’ (can try). ‘Can try’ implies that tourists are not expected to already have the skills. Similarly it also implies that other tourists will also be ‘trying’ like them.

PT7.14

Mesti cuba!

Bagi yang gemarkan sukan air dan bercadang untuk bercuti antara bulan Disember hingga Mac, Cherating merupakan lokasi terbaik. Di antara Disember hingga Mac setiap tahun, anda dan keluarga pasti dapat menyaksikan pelbagai aksi menarik peluncur di perairan itu. Jika anda berminat dengan sukan ini, anda juga boleh turut serta kerana ombaknya setinggi lima meter manakala alunan ombak menjangkau sehingga 800 meter panjang, sesuai untuk mengasah kemahiran meluncur. (Khari & Mat Rus, 2011, p. 19)

[A Must-try!]

For those who love water sports and plan to go on a holiday between December and March, Cherating is the best location. Between December and March every year, you and your family will definitely be able to witness various amazing acts of surfers on this coast. If you are interested in this sport, you can also join along as its 5-metre waves and 800-metre rides, are suitable to improve your surfing skills.]

The use of the ‘you can try’ strategy is even louder in PT7.14 which uses it as its headline. This text is a clear example of the employment of a gradual persuasion strategy using the adventure theme to entice Malay readers. The gradual process of persuasion here involves a number of stages. First, the destination is presented as the best place for the activity in question. Then, the reader is invited to be a spectator and see others doing the activity. Only after these introductory lines, is the reader invited to take part in the activity. This invitation is, however, extended ‘with caution’ by adding the conditional ‘if’-clause ‘if you are interested’. The invitation is then concluded by assuring the reader that taking part will improve his/her skills. The gradual process of persuasion also reflects a three-fold shift.

Firstly, there is a gradual shift of focus from tourists in general (those who love water sports...) to the reader (you). Secondly, there is also a gradual shift of focus from the destination (Cherating is the best location) to the reader (you). Thirdly and most importantly, there is a gradual shift of focus from gazing (you are able to witness) to performing and experiencing (if you are interested... you can also join) (Figure 7.4).

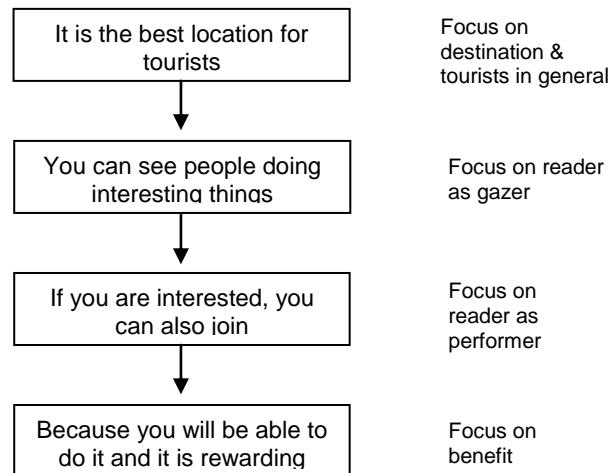


Figure 7.4: The gradual process of persuasion in promoting adventure to Malays

The gradual persuasion strategy used is also reflective of a key rule in persuading Malays: do not force or rush the persuasion. Note also the ever-prevalent family theme used in addressing the Malay reader (you and your family will definitely be able to witness). The ‘you can try’ strategy used in Malay TPMs, as exemplified in PT7.13 and PT7.14, is indeed in contrast with the ‘you can test your skills’ strategy commonly employed in the ST to entice Anglophone readers.

PT7.15

Sekadar menyebut beberapa aktiviti udara, pelancong boleh belajar paraglide, terjun udara secara serentak bersama jurulatih (tandem sky dive) selain menaiki kapal terbang mahupun helikopter untuk bersiar-siar. (How, 2011)

[Just to mention a number of air activities, tourists can learn paragliding, sky jumping simultaneously with instructors (tandem sky diving) apart from taking a ride on an airplane or a helicopter.]

In PT7.15, the fear of embarrassment and losing face is dealt with through the use of ‘boleh belajar’ (can learn). ‘You can learn’ implies that tourists are not expected to have the skills and that they can learn while trying out the new activity and that there might even be someone there to teach and guide them.

As regards the guided-unguided dichotomy, the PTs analysed show that, where adventure activities are concerned, there is a higher emphasis on the notion of guided and supervised activities as illustrated in PT7.15 and PT7.16.

PT7.16

Aktiviti Lasak mencabar Adrenalin

Jika tidak mahu lakukan aktiviti Zip Line yang operasinya diselia oleh sebuah syarikat Korea ini, para pengunjung berpeluang melakukan aktiviti 'jungle tracking' [...] (Izwaashura Sadali, 2011, p. 54)

[Extreme Activities which Challenge the Adrenaline

If you do not want to do the Zip Line activity which is operated by a Korean company, visitors have the opportunity to go jungle tracking...]

This approach is in contrast with the ST in which almost all adventure activities are represented without any reference to guides or instructors. In the PTs, adventure activities particularly the more extreme ones, are represented as guided and supervised in order to reduce any anxiety due to unfamiliarity associated with place and activity. It also reassures the readers of their safety and well-being and helps reduce any fear of embarrassment and losing face due to lack of necessary skills. The Muslim Traveller's Guide to Australia which is addressed specifically to Malay tourists adopts this strategy. The notion of guided and supervised activities is evident throughout the entire Guide. Most activities are represented as guided activities organised by tour operators (PT7.17).

PT7.17

There are several tour operators in Nelson Bay which offer dolphin-watching trips. (KasehDia Halal Guides, 2010a, p. 15)

However, in Cradle Mountain, this is made easier with the evening/night wildlife spotting tours offered by the accommodation operators. (KasehDia Halal Guides, 2010a, p. 37)

Lookout, or join a tour to explore the greater Freycinet National park area. (KasehDia Halal Guides, 2010a, p. 37)

[...] or join the various guided walking tours that take hikers through sandy beaches, thick forests and some of Australia's highest sea cliffs. (KasehDia Halal Guides, 2010a, p. 43)

Many tours are available - whether you are here for the scenery, wildlife or adventure activities. One of the main attractions is a guided tour to Seal Bay, to get a rare chance to walk among a colony of Australian sea lions as they sun on the beach. (KasehDia Halal Guides, 2010a, p. 59)

Furthermore, after each section on a particular tourist activity, the Guide provides the reader with the website URL of the tour operator and information on the approximate costs involved. The main reason behind the use of an adventure theme which reflects less action, less skill and more guidance and supervision, is to construct an image of activities and experiences which are non-intimidating, novice-friendly, family-friendly, relaxing and above all risk-free.

This strategy, which addresses the cultural dimensions of collectivism and uncertainty avoidance, is central to the Malay conceptualisation of tourism and the tourist experience.

As for the ‘hard’ or extreme forms of adventure activities which require a high degree of physical energy such as rock climbing, mountain biking, kayaking, white water rafting, 4x4 expeditions, these are represented in PTs as activities which are carried out locally and not abroad. This indicates that Malays who are interested in such activities are more likely to perform them at home and not abroad. For them, travelling abroad as tourists serves a different purpose as I have mentioned earlier: establishing social status and spending time with the family.

Similarly, aboriginal tourism in its purest sense of interacting with aboriginal culture and people in their native environment is not presented in the PTs as one of the activities for Malay tourists travelling abroad. The Muslim Traveller’s Guide to Australia, for example, does not invite Malay tourist to experience and interact with the people and culture of Australian Aboriginals. Like in the case of ‘hard’ adventure activities, experiencing aboriginal culture is not only an activity reserved for domestic tourism but also for a small segment of Malay tourists. This phenomenon is reflected in PTs where many of the domestic 4x4 expeditions targeted at a small group of enthusiasts, are associated with experiencing the culture of Orang Asli (the aboriginal people of Malaysia). The following headline of an article from a tourism magazine promoting hard adventure tourism in Malaysia is an example.

PT7.18

Ekspedisi 4x4 bawa keperhatinan dengan masyarakat Orang Asli. (Libur, 2011d, p. 69)

[4x4 expeditions bring care to the Orang Asli community.]

This finding is consistent with the view of the focus groups participants who expressed that they are not interested in experiencing Australia’s Aboriginal culture.

The economy factor also seems to be an important factor when it comes to adventure and experiential tourism which essentially involve activities. These activities which set apart the ‘gazing’ type of tourism from the ‘doing’ type of tourism means additional costs to Malay tourists. In recognition of the fact that Malay tourists are budget conscious, most PTs promoting such activities provide the Malay reader with information on the costs involved such as the following PT.

PT7.19

Pendakian Unik Beri Kepuasan

Australia terkenal sebagai destinasi yang sering menampilkan pakej-pakej pelancongan unik dan tersendiri. Di Sydney contohnya, anda boleh melakukan aktiviti memanjat dan berjalan di atas puncak jambatan besi Harbour Bridge, yang menampilkan pemandangan indah ikon pelancongan Australia, iaitu Sydney Opera House. Kadar bayaran adalah seperti berikut*:

Hari bekerja: RM665.00 / Hujung Minggu: RM678.00 / Pendakian malam: RM601.00

* Harga berdasarkan kadar pertukaran matawang 1 dolar Australia = RM3.20. Tertakluk kepada perubahan semasa.

[A unique climb gives satisfaction

Australia is known as a destination which often presents unique and distinctive tourism packages. In Sydney for example, you can do the activity of climbing and walking on the top of the steel structure of the Harbour Bridge which presents a beautiful view of Australia's tourism icon, i.e. Sydney Opera House. Fees are as follows*:

Working days: RM665.00 / Weekend: RM678.00 / Night climb: RM601.00

* Prices are based on the exchange rate 1 Australian dollar = RM3.20. Subject to current changes.]

The importance of stating the price is also reflected in the Muslim Traveller's Guide to Australia. In the Guide, each section on a tourist activity is followed by information on the approximate costs involved.

It is also interesting to note that the Guide presents shopping as one of the most important activities. For each Australian state, a dedicated 'where to shop' section is presented. This particular feature of the PTs is consistent with the profile of sightseeing tourists who regard shopping as one of their main activities. Furthermore, when the focus groups were asked about what they would like to do in Australia, shopping was their second choice of activity after sightseeing.

From the analysis above it is evident that Malay TPMs adopt a strategy different from that employed by Tourism Australia's English website to lure Malay readers. The way the adventure theme is used to entice Malay readers is different from the way it is used to entice Anglophone readers. Notions of adventure are not only presented in the PTs based on the cultural values of the Malay society but also based on the tourism historical phase in which they are currently living: the sightseeing phase. In this sense the differences that exist between the PTs and the ST are based on two interrelated perspectives: (a) Malay cultural values, (b) the sightseeing phase of tourism (Figure 7.5).

	PT	ST
Audience	Malays	Anglophones
Tourism historical phase	Sightseeing / gazing / mainstream	Post-sightseeing / experiential / alternative
Cultural value	Collectivistic High uncertainty avoidance	Individualistic Low uncertainty avoidance

Figure 7.5: The parallel text-source text opposition

The following PT (PT7.20) promoting Australia's Great Ocean Road to Malay readers in the Malay tourism magazine 'Libur' is an interesting example of how an adventure activity is framed within the 'sightseeing' framework to entice a Malay audience.

PT7.20

Nikmati Pemanduan Menakjubkan Tepi Laut...

Great Ocean Road di Melbourne, Australia menjadi lokasi tumpuan pelancong kerana pemandangan indah lautan terbentang luas, dalam perjalanan menuju ke ikon tumpuan pengunjung iaitu "The 12 Apostles". **Paling menyeronokkan**, anda boleh mendapatkan **pakej memandu sendiri** di sini pada **harga tertentu yang ditawarkan**. Untuk maklumat lanjut, layari laman sesawang www.tourism.australia.com (Libur, 2012b, emphasis in body copy mine)

[Enjoy an Astonishing Coastal Drive...

Great Ocean Road in Melbourne, Australia has become a tourist attraction due to the beautiful scenery of the vast ocean, in the journey towards the iconic visitor attraction, that is, "The 12 Apostles". What is **most entertaining** is that you can get a **self-drive package** here at a **certain price offered**. For more information, surf the website www.tourism.australia.com.]

In PT7.20, the adventure of self-driving along the 243-kilometre stretch of road along the south-eastern coast of Australia is presented to Malay tourists by exploiting the notion of sightseeing. The headline 'Nikamti Pemanduan Menakjubkan Tepi Laut' (Enjoy an Astonishing Coastal Drive) is a pun as readers can easily misread 'pemanduan' (drive) as 'pemandangan' (scenery). This is because, besides their close resemblance in spelling and pronunciation, it is the word 'pemandangan' (scenery) and not 'pemanduan' (drive) that is often collocated with the verb 'nikmati' (enjoy) and the adjective 'menakjubkan' (astonishing). The pun strategy seeks to present the notion of active adventure to Malay readers by activating the notion of passive sightseeing in their mind. The invitation to partake in the adventure of self-driving is only extended after an objective description of the destination with emphasis on beautiful sceneries is made. Even then, 'self-driving' is carefully presented by adding a very important keyword: 'pakej' (package). This keyword is very powerful in the sense that it is able to change what would seem like a difficult and challenging adventure to what would seem like an easy, novice-friendly, safe, comfortable and relaxing adventure.

This is because the word ‘package’ in tourism is associated with sightseeing, mass tourism, comfort, as well as guided tourist activities. This is in contrast with Tourism Australia’s English promotional website which does not resort to such a strategy. In a previous example (TT7.1), the ST presents ‘self-driving’ as follows:

Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges.

Unlike in this example, the reader in PT7.20 is not invited to self-drive by using an imperative action verb. Instead, the notion of self-driving is preceded by two strategies which I have discussed earlier in PT7.7-PT7.10. The first strategy is to focus on the end result of performing the activity rather than on the activity itself. Thus, the invitation to self-drive is preceded by stating that it is the most entertaining thing to do (paling menyeronokkan). The second strategy is the use of the modal verb ‘boleh’ (may/can/will be able to) to emphasise relaxation instead of action. Note also that in PT7.20 the issue of the cost involved is addressed (pada harga tertentu yang ditawarkan / at a certain price offered).

7.4 Cultural-Conceptual Translation

Based on the TT analysis and focus group responses in 7.2, it can be concluded that the TT is functionally inadequate for its target audience. This inadequacy is further supported by the PT analysis in 7.3 which has revealed that a different approach is employed in relation to the notion of adventure and activities. This finding does not, however, suggest that the adventure themes used in the ST cannot be used totally in the production of Malay TPMs. Instead, it suggests that whatever theme is used, it should be manipulated in a way that the end result is something that corresponds to the Malay conceptualisation of the tourist experience so as to attract the interest of the TT audience. In this relation, translating the adventure discourse for a Malay audience would require adventure activities and experiences to be ‘repackaged’ in a collectivistic, family-friendly, novice-friendly, non-intimidating, relaxing and above all risk-free manner. For example, the level of action, adventure and challenge inherent in the ST must be toned down to accommodate for the Malay needs, preferences and expectations. The PT analysis has provided some useful strategies which can be considered by translators. In the following lines I shall illustrate how some of these strategies can be applied to produce functionally adequate translations of the ST.

CCT7.1

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
<p>Explore the Australian Alps</p> <p>Straddling New South Wales, Victoria and the Australian Capital Territory, the Alps has uniquely Australian alpine vistas and year round opportunities for outdoor adventure. Hit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak. Immerse yourself in Aboriginal history in Namagdi National Park. Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges. Or go cycling, caving, rafting, kayaking, four wheel driving and horse riding.</p>	<p>Terokai Banjaran Alps Australia</p> <p>Banjaran Alps yang merentangi wilayah New South Wales, Victoria dan Australian Capital Territory menawarkan pemandangan alpine Australia yang unik serta aktiviti rekreasi yang menarik sepanjang tahun. Di sini, pelancong berpeluang mengunjungi lapangan ski tertinggi di Australia dan mendaki puncak Mount Kosciuszko, puncak tertinggi di Australia. Pelancong juga boleh melawat Taman Negara Namagdi untuk menghayati sejarah Orang Asli Australia. Perjalanan di sepanjang Great Alpine Road pula akan membawa pelancong melalui pekan-pekan bersejarah, dataran yang dilitupi bunga-bunga liar, sungai-sungai yang dipenuhi ikan trout dan pemandangan yang mengasyikkan. Destinasi ini juga merupakan tempat yang ideal bagi pelbagai aktiviti menarik seperti berbasikal, menerokai gua, berakit, berkayak, menunggang kuda dan menaiki kenderaan pacuan empat roda.</p>	<p>Explore the Australian Alps Ranges</p> <p>The Alps ranges which straddle the states of New South Wales, Victoria and the Australian Capital Territory offer a uniquely Australian alpine vistas and exciting recreational activities all year round. Here tourists have the opportunity to visit the highest ski fields in Australia and hike to the top of Mount Kosciuszko, the highest peak in Australia. Tourists can also visit Namagdi National Park to experience the history of the Aboriginal people of Australia. Meanwhile, the journey along the Great Alpine Road will take tourists past historic villages, wildflower-coated plains, trout-filled streams and fascinating landscapes. This destination is also an ideal place for various interesting activities such as cycling, exploring caves, rafting, kayaking, horse riding and riding four wheel drive vehicles.</p>

ST taken from: www.australia.com/things_to_do/nature.aspx

The cultural-conceptual translation (CCT) in CCT7.1 begins by assigning the role of 'the performer' to the destination. The destination is described as 'offering' unique panoramas. In subsequent sentences, the notion of action and performance is toned down by shifting the focus from the reader to tourists in general. Thus, instead of projecting the reader into the discourse as an active performer, the physical activities are distanced from the reader by relating them to tourists in general (tourists have the opportunity to visit, tourists can also visit). The notion of 'possibility' and 'opportunity' is also used to tone down the action-filled imperatives. This notion is reflected in the explicit use of the word 'berpeluang' (have the opportunity) in 'pelancong berpeluang' (tourists have the opportunity) and the word 'boleh' (can/may) in 'pelancong juga boleh' (tourists can also). In the second half of the CCT, instead of 'instructing' the readers to drive (like in the ST), they are told that the journey will take tourists through historic villages, etc. Thus, the CCT shifts the idea of performance from the reader to the destination. It is the journey that will perform for the reader. It will 'take' tourists to magnificent places. Alternatively, the 'self-driving package' strategy as used in PT7.18 could also be used. The end-line of the ST, which is extremely active, is handled with utmost care in order to reduce the intensity of physical actions, and

competence-related intimidation whilst preserving all the activities listed. This is achieved by affecting a total shift of focus from the reader to the destination (unlike the previous shifts from the reader to tourists in general). The activities are related directly to the destination by presenting it as an ‘ideal place’ for such activities. This shift of focus creates an image of a destination where the option of performing is open and flexible. The reader can simply be a spectator and gaze at others performing these activities with an option of joining in if s/he so desires.

Although the term ‘adventure’ could be literally translated to ‘kembara’ or ‘pengembawaan’, the Malay word ‘rekreasi’ (recreational) is chosen (chunking-up strategy). This is because unlike ‘adventure’ which covers both soft and hard forms of adventure, the word ‘kembara’ is mostly associated with hard adventure. In the TT of the Australian corpus, ‘outdoor adventure’ was translated as ‘pengembawaan lasak’ (extreme adventure) which may not appeal to the average Malay tourists to Australia. Furthermore, the term ‘rugged gorges’, which was literally translated as ‘gaung berceranggah’, is chunked-up to ‘pemandangan yang mengasyikkan’ (fascinating panoramas) in line with the Malay preference for tamed nature.¹¹⁶ When the CCT in CCT7.1 was tested on the focus groups, they unanimously agreed that it had a positive effect on them (unlike the TT in TT7.1). They were attracted by the presentation of the activities claiming that it sounds ‘persuasive’, ‘softer’, ‘relaxing’, ‘simpler’, ‘friendlier’, and ‘flexible’. More importantly, they claimed that the CCT managed to ‘evoke their imagination’ in a way that the TT could not.¹¹⁷

Along the same line, the CCT in CT7.2 below shifts the focus of the headline from adventure to scenery, from the reader to the destination, and from performing to gazing (lateral chunking). When the focus groups were asked to choose between the two translations of the headline (TT and CCT), the members of focus groups all concurred that the CCT is by far more attractive and appealing compared to the TT. One of the main reasons for their choice is the absence of the notion of tourist performance and the presence of the notion of scenery beauty.

¹¹⁶ See 6.2 on the Malay preference for tamed nature.

¹¹⁷ For an explanation on the increased length of the CCT, see chapter 8.

CCT7.2

Source Text (ST)	Target Text (TT)	Cultural-Conceptual Translation (CCT)
Pedal to paradise in Blue Mountains	Mengayuh menuju ke syurga di Blue Mountains [Pedal heading to paradise in Blue Mountains]	Hayati keindahan alam semulajadi di Blue Mountains [Experience the beauty of nature at Blue Mountains]

ST taken from: www.australia.com/articles/nsw_blue_mtns_biking.aspx
 TT taken from: www.australia.com/my/articles/nsw_blue_mtns_biking.aspx

As for the translation of Aboriginal and Outback experiences which have limited appeals to Malay tourists in Australia, they could be translated in a way that does not make them sound too remote, adventurous or challenging. This is in line with the proposal put forward by a study that confirmed the lack of interest among Malaysian tourists in Australia's Aboriginal and Outback icons. The study proposed that these traditional Australian tourism icons require 'careful packaging for the Malaysian market' and should be incorporated into 'comfortable adventure / entertainment products' (Mohsin & Ryan, 1999, p. 46). For example, the performance-oriented aboriginal tourism promoted by the ST could be toned down and framed within the notion of sightseeing.

CCT7.3

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
See bark and body painting demonstrations, taste bush tucker [...]	Di samping itu, anda juga berpeluang melihat demonstrasi lukisan kulit kayu dan lukisan badan, mengenali makanan Orang Asli bush tucker [...]	Apart from that, you also have the opportunity to see bark and body painting demonstrations, learn about the food of Aboriginal people bush tucker [...]

ST taken from: www.australia.com/destinations/icons/blue_mnts.aspx (emphasis mine)
 TT taken from: www.australia.com/my/destinations/icons/blue_mnts.aspx (emphasis mine)

In CCT7.3 'taste bush tucker' is reduced to 'mengenali makanan Orang Asli *bush tucker*' (learn about Aboriginal food bush tucker). This change of orientation was appreciated by members of the focus groups who were shown both the original TT [rasa makanan asli bush tucker (taste the indigenous food bush tucker)] and the above CCT. They pointed out that the CCT was more appealing as it invites them to only learn about bush tucker and not to taste it.

It is also worth noting that the ST lacks focus on the 'ice category' of physical activities. While winter and snow may not be a key attraction for Anglophone tourists who live in climates with four seasons, they are extremely attractive for Malay tourists who live in a

tropical climate. According to the focus groups, one of the main reasons why Malay tourists travel to Australia is to experience snow. Therefore, the ‘ice category’ could be capitalised to present interesting familial adventure activities. This could be achieved through negotiation between the translator and the commissioner. For example, the translator, based on his/her negotiation with the commissioner could omit some of the less attractive activities in favour of the more attractive snow-related activities (compensation/lateral chunking strategy). Similarly, since shopping is one of the priorities of Malay tourists, this strategy could also be used to emphasise more on the shopping activity in order to enhance the persuasiveness of the translation.

In translating TPMs, the differences that exist between the audience of the ST and the TT play a decisive role in producing a functionally adequate TT. In our case, the audience of the ST (Anglophone tourists) are considered individualist, post-sightseeing tourists who value action, adventure and experience and want to perform at the destination. The audience of the TT (Malays), on the other hand are collectivistic sightseeing tourists who value comfort and relaxation and want the destination to perform for them. These differences are the key factors which determine how each audience is to be persuaded. The evolution of Anglophone tourists from sightseeing tourists to post-sightseeing tourists (also termed anti-tourists) means that the discourse used to persuade them has also evolved from traditional tourism discourse to what is known as ‘anti-tourism discourse’. The Malays on the other hand are still persuaded using the traditional tourism discourse. Hence when translating an English anti-tourism discourse for a Malay audience, the fact that the said discourse is constructed based on the current preferences of Anglophone tourists and their cultural characteristics must be taken into consideration. One of the most useful strategies is to tone down the anti-tourism discourse by taking into consideration the current preferences of Malay tourists and their cultural characteristics. Forcing an individualistic ‘anti-tourism discourse’ on Malay readers may have negative consequences. The touristic experiences offered may be ignored by Malay tourists who have their own conceptualisation of an appealing holiday. So, instead of creating images of experiencescapes which compete against what the Malay tourist expects, it would be more effective to create images of experienscapes based on what they want to notice (Ooi, 2005, pp. 63-64). Even in the event that Malay tourists evolve eventually to post-sightseeing tourists, and become ‘anti-tourists’ themselves, a literal translation of the anti-tourism discourse used to address Anglophone tourists may still not work for Malays due to differences in cultural values. The situation, however, would of course be different in the event that the Malays themselves evolve not only touristically but also culturally, e.g., from being a collectivistic society to an individualistic one.

Translating the Style of Tourism Promotional Discourse A Cross-Cultural Journey into Stylescapes

In the previous chapters we have seen how different societies behave and view the world differently due to different cultural values. These cultural values shape people's needs, motives, expectations, preferences and therefore conceptualisation of the world. Based on these cultural values, themes are carefully selected and exploited by promoters in TPMs in order to persuade people to travel and become tourists. Due to the different culture values of different societies, themes which might appeal to a particular audience might not be perceived as appealing by another audience. Therefore, translating TPMs effectively for different societies often requires some changes and adjustments to be made with regard to these themes so as to preserve the most vital aspect of the TPM: its functionality. However, it seems that it is not only the themes that matter, but also the way they are communicated in TPMs. Different cultures have different ways of communicating, which in turn affects the stylistic features of TPMs. These stylistic differences pose a key challenge for translators of TPMs, whose role is to produce an effective translation in the target language and culture in order to persuade potential tourists in that language and culture. This chapter will analyse the stylistic features of tourism promotional discourse in both English and Malay and discuss the cultural challenges involved in translating these features. It will then propose a translation which takes into consideration the culturally-determined stylistic features.

8.1 Source Text Analysis

The communication style of the ST in the Australian corpus reflects a combination of stylistic levels ranging from general to specific. The general level represents the characteristics of generic English communication style, while the specific level represents the characteristic of English advertising and tourism communication style. Whereas the general stylistic features of English composition is common to all genres of English writing, the specific stylistic features of English tourism promotional discourse are distinct features which distinguish the genre of tourism promotion from other genres, particularly non-promotional ones. The stylistics features of both levels are culturally motivated. These features are exploited to carry

out specific culturally-related functions. The analysis has identified a number of key stylistic features, all of which are responsible for the texturing of ‘readership positioning’. ‘Readership positioning’ is concerned with the way the language of media texts produces a perspective or point of view for the reader, thus weaving him/her into the flow of communication. In the production of TPMs, the texturing of readership positioning is a priority (Francesconi, 2007, p. 102). The most distinctive feature of the ST at the general level of English communication is directness and explicitness. This feature is strongly motivated by the main trait of the Anglophone culture: that is, individualism and low-context communication. The most prominent stylistic features of the ST at the specific level of English tourism promotional discourse are orality and anti-tourism.

The orality of the ST is reflected in the systematic use of a dialogic oral style. This style has a four-fold function: ‘linguistic markedness’ (Hatim, 2004b, p. 230), ‘ego-targeting’ (Dann, 1996, p. 185), memory sustaining and ease of comprehension (Figure 8.1). In this chapter, I will focus on the first two functions which distinguish the style of Malay tourism promotional discourse from its English counterpart.

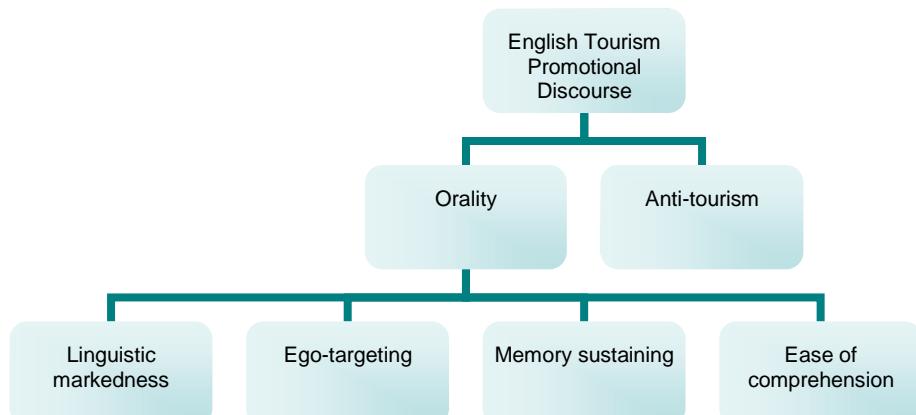


Fig 8.1: The stylescape of the ST

‘Linguistic markedness’ is the use of linguistic expressions and forms that are less ‘normal’ than a comparable expression potentially available in a comparable context (Hatim, 2004b, p. 230). The purpose of this function is to make the text stand out and attract attention. The ‘non-ordinariness’ of the dialogic oral style of the ST lies in the fact that modern English is highly literate and attaches a high value to literate communication. Modern English demonstrates ‘literate’ linguistic behaviour as the influence of oral tradition on English writing ceased to be dominant. Hence, the use of orality in the written composition of a highly literate language and culture somehow makes the use itself stands out and attracts attention. Orality used in a deliberate and conscious manner by producers of promotional

and advertising texts in highly literate societies such as Anglophone societies is what Ong (1991, p. 136) terms 'secondary orality'. In the context of virtual space, such as websites, such an orality is termed 'virtual orality' (Pierini, 2007, p. 89). Cook, in analysing the discourse of advertising states:

So strangely, the computer reintroduces behaviour reminiscent of an oral culture [...] Advertising is very much a child of this secondary orality. Even when printed it affects the style of personal spoken communication.

(Cook, 2001, p. 19)

While the linguistic markedness of secondary orality aims at making the text stand out, the ego-targeting function aims at making the reader stand out. The dialogic oral nature of the ST is highly marked by the presences of both the author (host) and the reader (tourist) in the discourse. Their presence is realised through the process of 'embrayage' or 'shifting in'¹¹⁸ (Martin & Ringham, 2006, pp. 74-75; Mocini, 2005, p. 159). The result of the 'shifting in' of both the author and reader, as 'actors', into the text is an impression of subjectivity. The subjectivity of the discourse is realised through the deployment of certain devices of linguistic expressions, particularly the imperative mood (ST8.1). Unlike in the previous chapter which discusses the imperative mood as a device to imply action and adventure, in this chapter the imperative mood is discussed as a strategy of secondary orality. The imperative voice is instrumental in creating a pseudo-dialogue between the author and the reader. Through imperative verbs, the author explicitly and directly urges the reader to join and experience the destination. As a result, the reader is 'pulled' into the scene. The textual description unfolds as if the reader was travelling through it. This, in turn creates the overall impression that by accepting the author's invitation, the reader will be able to take part in the experiences described by the imperative voice. From a virtual aspect, the imperative voice enhances the virtual experience experienced by the virtual tourist (the reader) who undertakes a virtual tour to the destination by 'visiting' Tourism Australia's web 'site'.

ST8.1

Go walkabout with an Aboriginal guide

Discover a rich Aboriginal heritage in the Blue Mountains - from the legend of the Three Sisters to ancient art and ceremonial sites. **Visit** the shallow cave of Lyrebird Dell, an Aboriginal campsite around 12,000 years old. **See** fine hand stencils and prints at Red Hands Cave near Glenbrook. You can reach the cave on a walking trail past Camp Fire Creek, where many years ago an Aboriginal tribe left axe-grinding grooves on volcanic rock. **Go** walkabout with a local Darug guide and learn about the songlines that connect sacred sites. **See** bark and body painting demonstrations, **taste** bush tucker and **swim** in a crystal clear billabong under a rainbow waterfall. **Get** up close to wildlife, explore sandstone caves and listen to the Dreamtime stories that wove this wilderness.

Source: www.australia.com (emphasis in body copy mine)

¹¹⁸ 'Embrayage' (shifting in) is the opposite of 'debrayage' (shifting out) discussed in the previous chapter (see 7.3).

The prevalent use of the imperative mood in the ST is exemplified in ST8.1, where almost each sentence begins with an imperative verb. The use of the imperatives here, is an ‘interpersonal option in the system of mood’ which indicates ‘a pretended already existing relationship of friendship or of familiarity’ between the author and the readership (Francesconi, 2007, p. 109). The verbal function here ‘is less an order than an invitation, which lacks the sense of compulsion’ (Francesconi, 2007, p. 109). In addition to its dialogic function, the imperative voice also lends the discourse a confidential, direct and explicit tone consistent with the individualistic and low-context characteristics of Anglophone societies.

The orality of the ST is further enhanced by interpersonal reference which marks the explicit presence of the author and reader. The use of interpersonal reference namely first-person and second-person pronouns ('you', 'we', 'your' and 'our') (ST8.2), establishes an exclusive author-reader interaction.

ST8.2

[...] **you** can get up close to **our** native plants ...

You'll be lost for words in the World-Heritage-listed Kakadu National Park.

You'll see millions of migratory birds.

[...] **you**'ll be stepping back 60 million years.

You can access this undersea spectacular [...]

[...] **you** can visit the [...]

Throw **your** line in Lake Jindabyne.

Your destination is lake Tahune [...]

Base **yourself** in Bright for walking [...]

Our waters shelter a treasure trove of marine life [...]

[...] **our** national airline [...]

[...] **we** can bet you won't want to leave [...]

Source: www.australia.com (emphasis mine)

The dialogic interaction between the author and the reader takes the form of an intimate ‘face-to-face’ conversation (Torresi, 2010, p. 128). ‘You’ is addressed as if s/he is the only person in the world who has been selected to experience amazing travel experiences. The use of the second person singular pronoun enables the reader to position himself/herself as a main character in the discourse. The use of the personal pronouns is the most direct way to persuade the reader. It shortens the distance between the author and the reader and creates an illusion of friendship and familiarity. Since the main purpose of this technique is to position the tourist rather than the host, it is quite obvious why the use of the second person

pronouns, 'you' and 'your', is by and large far more prominent than the use of the first person pronouns, 'we' and 'our', in the ST. Nevertheless, the inclusion of first person pronouns - although in a limited sense - explicitly marks the presence of the author's voice, hence giving greater authenticity to the account of the destination by virtue of his/her expertise and first-hand knowledge about the destination (Mocini, 2005, p. 160).

Furthermore, in order to maintain a conversational style throughout the discourse, the ST adopts a relatively informal tone. Like the imperative voice and interpersonal reference, this strategy creates and sustains an illusion of friendship and familiarity, thus reducing any barrier the reader may have constructed (Maci, 2007, p. 60). This intimate form of conversation is purposely adopted in the ST of the Australian corpus in order to have an 'engaging conversation 'traveller-to-traveller'' with the reader (Tourism Australia, 2012c, p. 5). In the ST, the reader is positioned as an equal. This is consistent with the low-power distance characteristic of Anglophone societies, in which social equality is highly valued. Some of the main dialogic devices used to reinforce this tone are colloquial expressions and contractions, as demonstrated in ST8.3 and ST8.4 respectively:

ST8.3

Hang out with the wildlife [...]
You'll be lost for words [...]
... you can **get up close and personal** to nature's spectacle [...]
Soak up the blue mountain scenery.
Get goosebumps on a ghost tour.
[...] you can **step back in time** [...]
If you tire of **being behind the wheel**.
Rocking out with Aboriginal art.
Take five on Tassie wilderness
Join the tropical-coloured **party**.
[...] we can **bet you** won't want to leave.

Source: www.australia.com (emphasis mine)

ST8.4

You'll be lost for words.
You'll find purple vegetation [...]
You'll see kangaroos [...]
[...] you **won't** want to leave [...]
Don't miss the underground rivers [...]

Source: www.australia.com (emphasis mine)

While the dialogic oral style functions at the general level of advertising and promotional discourse, the anti-tourism style functions at the more specific level of tourism

discourse. The adoption of the anti-tourism style comes as a response to the new identity to which Anglophone tourists have evolved: ‘anti-tourists’ (post-sightseeing tourists). In recognition of the prevailing ‘anti tourist’ feelings and attitude in Western Anglophone societies, anti-tourism positions are appropriated and negotiated by the tourism industry. Instead of fighting against this powerful anti-tourism discursive system, tourism promotion has ‘surprisingly and brilliantly adopted its codified messages and adapted them to its specific aims’ (Francesconi, 2007, pp. 101-102). Through the subtle use of language, the ST traces a discursive anti-tourist space of distinction and exclusiveness based on what Francesconi (2007, p. 101) calls ‘promotional elitism’ following Van Dijk’s notion of elite discourse (Van Dijk, 1993). Put it differently, the anti-tourism style is used as a tool to make the text appear to be aimed at a niche of customers, namely the elite anti-tourists, hence creating a feeling of superiority and distinction in the reader. Therefore, the anti-tourism style is one which breaks away from the ‘ordinary’ style of tourism discourse aimed at ‘ordinary’ tourists. The anti tourism style aims at creating a ‘non-ordinary’ discourse with a distinct group of tourists who dislike tourists in mind. In this way, this style has functions similar to those of the oral style particularly in terms of linguistic markedness and ego-targeting.

In order to position the reader within the anti-tourist framework, the language of anti-tourism does not dismantle the language of tourism but rather recycles and perpetuates its very forms and styles. In order to achieve this, alternative naming options are exploited. This technique is very useful in the sense that it has the power to affect radical changes to perspectives and positions. Naming tends to describe what is named. They carry connotations and reflect the perspective adopted by whoever is doing the naming. Moreover, it positions the reader within a certain framework. In the ST, tourists are never referred to as ‘tourists’. Instead they are called ‘travellers’.

ST8.5

It's always buzzing along Cairns' elegant oceanfront esplanade, where **travellers** from around the world relax between their reef and rainforest excursions.

Source: www.australia.com (emphasis mine)

The term ‘traveller’ is not assigned in the ST as a neutral identification but rather one which is laden with anti-tourism connotations: action, adventure, interaction, education, experience, authenticity, curiosity, individualism and alternative routes. These connotations create a drastic shift from passive and superficial tourism to active, adventurous and interactive travel. Even from a grammar perspective, the transitive verb ‘to travel’ implies ‘interaction with a

place' as the verb needs an object to make sense. Only the destination travelled to will confer sense to the travel itself. This is in contrast with the term 'tourist' which lacks a corresponding verb, except for the verb 'tour' which indicates an 'aimless, circular, schizophrenic movement' (Francesconi, 2007, p. 107). Nevertheless, the alternative naming such as 'traveller', 'explorer', and 'visitor' in the ST is limited due to the direct author-reader dialogic style adopted. Thus, the 'traveller', 'explorer', and 'visitor' in the ST is always addressed as 'you' (the reader). The anti-tourism connotations are, however, reflected in the imperative verbs attributed to its subject 'you', such as 'explore', 'discover', 'learn', 'traverse', 'trace', and 'experience'.

ST8.6

Explore ridges and ranges 350 million years old and see where rare pink diamonds are mined.

Discover distinctive desert landscapes and an oasis of lakes around the former mining town known as Silver City.

Traverse this canopy of green with traditional owners the Wujal Wujal people. Learn about bush tucker and fish for barramundi.

Trace Aboriginal trading routes up to 18,000 years old.

Experience Australia's vibrant cities, which are rich in natural beauty, cultural attractions, outdoor adventure and Aboriginal history.

Source: www.australia.com (emphasis mine)

These verbs fall under what is termed as keywords and function as eye-catching devices for 'anti-tourists'. Apart from displaying anti-tourist values at the semantic level, verbs can also display similar values even more forcefully at the syntactic level. As discussed earlier, one of the most distinct features of the ST is the construction of verbs in the imperative mood to serve a dialogic function and to imply action and dynamism. The use of this syntactical structure comes as a response to the requirements of 'anti-tourists' who denigrate tourist passivity and highly value dynamic activities.

8.2 Target Text Analysis

As we have noticed in the previous three chapters of textual analysis, the literal approach is generally the approach adopted in the translation of Tourism Australia's promotional website from English (ST) into Malay (TT). This approach is by and large maintained even at the stylistic level. In this chapter, the responses of the focus groups with regard to the stylistic features of the TT will be examined in order to deduce the effects of such features on the

target audience. The causes of such effects will also be examined and linked to the cultural traits of the Malay society.

A number of representative samples taken from the TT of the Australian corpus were tested on the focus groups. All the focus groups were unanimous in perceiving the samples negatively. The TT samples were criticised as being ‘unattractive’, ‘unappealing’, ‘dull’, ‘awkward’, ‘inappropriate’, ‘too direct’, ‘too aggressive’, ‘too pushy’, ‘too strict’, ‘too adventurous’, ‘do not give options’ and ‘difficult to understand’. More alarmingly, they were also described as ‘impolite’, ‘unfriendly’, ‘unwelcoming’, and even ‘rude’. These responses indicate that the very basic principle of advertising, namely the AIDA principle, has somehow collapsed in the process of translation. The result is a TT which is void of the intended function and purpose: that is, to persuade readers to become tourists. The above descriptions of the TT can be categorised in terms of cause and effect. While ‘unattractive’ and ‘unappealing’ account for the immediate effect of the TT on the participants of the focus groups, the remaining descriptions explain the cause of the ‘unattractive’ and ‘unappealing’ effect. These causes are, however, only intermediary causes which are caused by other factors. Upon probing the focus groups and subsequent analysis, a more complete causal chain begins to surface. It emerges that these intermediary causes are the result of a stylistic feature of the TT which was duplicated from the ST: the imperative voice, which is nonetheless, one of the main features of secondary orality used in English advertising discourse (Figure 8.2).

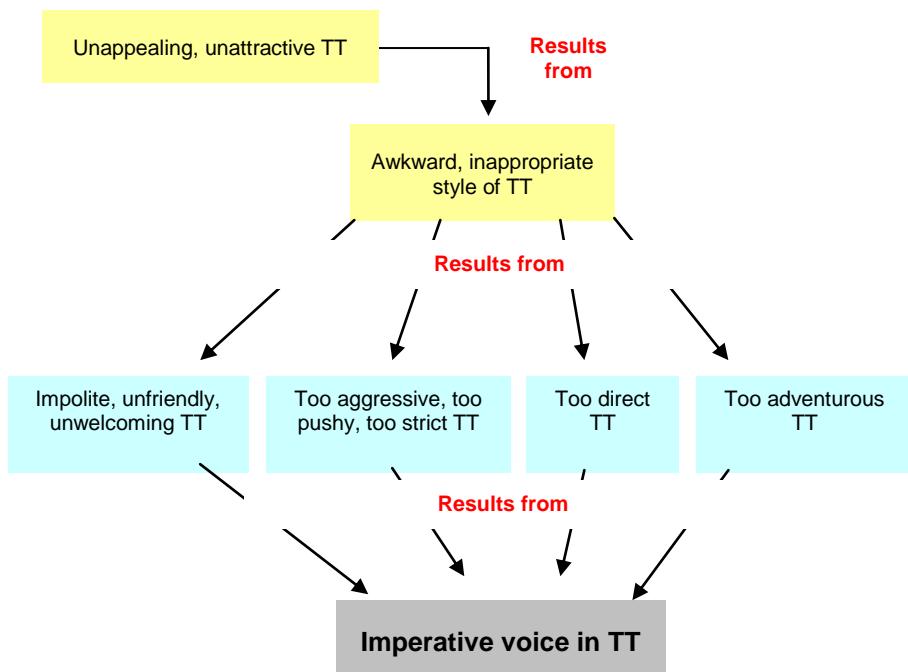


Fig 8.2: The effect of the imperative on TT readers

TT8.1 demonstrates how the imperative mood inherent in the dialogic dimension of the ST is brought over to the TT unchanged.

TT8.1

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Explore the Australian Alps Straddling New South Wales, Victoria and the Australian Capital Territory, the Alps has uniquely Australian alpine vistas and year round opportunities for outdoor adventure. Hit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak. Immerse yourself in Aboriginal history in Namagdi National Park. Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges. Or go cycling, caving, rafting, kayaking, four wheel driving and horse riding.	Terokai Banjaran Alp Australia Banjaran Alp yang menawarkan pemandangan alpine yang unik dan peluang aktiviti pengembalaan lasak di luar, mencelapaki New South Wales, Victoria dan Wilayah Ibu Negara Australia. Kunjungi lapangan ski tertinggi di Australia atau kembara berjalan kaki ke puncak Gunung Kosciuszko, puncak tertinggi kami. Hayati sejarah Orang Asli di Taman Negara Namagdi. Lewati perkampungan bersejarah, dataran yang diliputi bunga-bunga liar, anak-anak sungai yang dipenuhi ikan trout dan gaung yang berceranggah apabila anda memandu di atas Great Alpine Road. Atau tunggang basikal, teroka gua , berakit , berkayak , naiki kenderaan pacuan empat roda dan menunggang kuda.	Explore the Australian Alps The Alps which offers uniquely Australian alpine vistas and opportunities for outdoor adventure activities straddles New South Wales, Victoria and the Australian Capital Territory. Visit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak. Immerse yourself in Aboriginal history in Namagdi National Park. Go past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges when you drive on the Great Alpine Road. Or ride a bicycle, explore caves, raft , kayak , ride a four wheel drive vehicle and ride a horse.

ST taken from: www.australia.com/things_to_do/nature.aspx

TT taken from: www.australia.com/my/things_to_do/nature.aspx

The ‘awkwardness’ and ‘inappropriateness’ of the imperative voice in the TT is due to the fact that the Malay language works within a different framework of orality, namely ‘residual orality’ (Ong, 1991, p. 41). Modern Malay writing continues to demonstrate features of ‘orate’ linguistic behaviour.¹¹⁹ Therefore, whereas the use of orality (secondary orality) in the ST is a deliberate move to break away from the norm (linguistic markedness) to create certain effects on the reader (ego-targeting), the Malay use of orality, is not a deliberate move to break away from the norm, as it is the norm (residual orality). Due to the differences that exist in the nature of orality used by each language, the literal translation of the features of the oral style used in the ST is deemed ‘awkward’, ‘inappropriate’, ‘impolite’, ‘unfriendly’, and ‘unwelcoming’. While the main feature of the oral style of the ST is linguistic markedness and ego-targeting, the main feature of the oral style in the Malay communication is: (a) the appropriate use of language and tone of voice of the speaker (Sullivan, 2009, p. 361) and (b) storytelling. Since the Malay culture is a high context culture, the appropriate use of language in everyday affairs is a matter of great priority.

¹¹⁹ See 4.3 for the discussion on residual orality.

Unlike in low context cultures such as the Anglophone culture where more emphasis is given to the content of communication rather than to the way the message is conveyed, in the Malay culture, great attention is paid to the way the message is delivered. People are required to follow ‘etiquette of language use’ and ‘conventions of Malay politeness’. One of the rules of language use for effective interaction is to use the ‘respectful style’. To communicate respectfully in Malay is to ‘avoid ‘tones’ and rapid speech that characterise ordinary conversation’ (Teo, 2001, p. 372). An effective persuasive language in Malay requires the use of a deliberate subdued tone of voice with utterances which are soft, slow and restrained in nature. The use of imperatives in the TT defies this important rule. The written imperatives, according to the focus groups, resemble a spoken command uttered in a high-pitched tone of voice. Moreover, the use of a series of imperative verbs consecutively in the TT is perceived by the focus groups as rapid speech. In their own words, the participants of the focus groups said that it sounded like ‘Do this! Do that! See this! Go there! Swim here! Eat that!’ In other words, the impoliteness of the ‘high pitch command’ is made worst by what appears to Malay readers as a ‘list of commands’ uttered rapidly. This is in contrast to Anglophone readers who are likely to perceive the consecutive use of imperatives in the ST as signifying action, enthusiasm and dynamism.

The inappropriateness, impoliteness and subsequently the unappealing effect of the imperative voice can be explained in terms of power relations: that is, the cultural dimension of ‘power distance’. While the use of imperative voice in English advertising discourse creates an allusion of an already existing relationship of friendship or of familiarity between the author and the readership, its use in the Malay TT tends to evoke the notion of a command given by a higher authority. In this sense, the imperative voice is considered inappropriate and impolite.¹²⁰ This is because Malays belong to a very high power distance culture and are used to hierarchical social structures. Hence, for Malay readers, the imperative voice implies the demonstration of power and control. In the context of host-tourist relationship in a tourism setting, Malay tourists are likely to view themselves as more powerful than their service providers, compared to Anglophone cultures where such contrasts may not exist or may be less extreme.

The sense of command evoked by the imperative voice also brings to the Malay mind a sense of inflexibility, hence the description ‘too aggressive’, ‘too pushy’, and ‘too strict’.

¹²⁰ Although, in general, this seems to be the effect of imperatives on Malay readers, there is a particular type of imperative verbs that does not create a negative effect on the reader and is therefore the exception. This topic is discussed in 8.3.

Inflexibility contradicts the expectation of any tourists including Malay tourists who expect to have the option to do what they feel like doing on their vacation. In fact, inflexibility is the antithesis of tourism which carries with it notions of freedom, liberty and escape from the restrictions and inflexibility of daily life. And for the middle-class Malay tourist, tourism also means an escape from the orders and instructions of their superiors which they have to cope with daily at work. Going on a holiday means that they can temporarily be the ‘boss’. I am not implying here that the imperatives used in the TTs will be perceived by Malay tourists as instructions without option (any Malay tourist would know that they are not compelled to follow the instructions). What I am trying to highlight is that such imperatives tend to give rise to culturally motivated negative feelings and internalised mental pictures, hence stripping the TT off its intended persuasive function.

The inappropriateness of the TT is further aggravated by the degree of its directness and explicitness. The focus groups’ description of the TT as being ‘too direct’ indicates that an important rule in the Malay style of communication, that is, indirectness and implicitness, was not observed. This Malay style of communication is the total opposite of the English style of communication. While the Anglophone culture appreciates the directness and explicitness reflected in the imperative voice of the ST, the Malay culture does not. Directness in Malay discourse is correlated with impoliteness, uncouthness, arrogance and boastfulness. Such a preference for indirectness stems from the fact that the Malay culture is a high-context culture. In Malay, the persuasion function is best delivered indirectly and implicitly using what is termed as ‘bahasa berlapik’ (layered language), and using the imperative voice as the main strategy is definitely not a viable option.

The focus groups also highlighted another aspect of impoliteness and inappropriateness in the TT: the use of the first person possessive pronoun ‘kami’ (our) (TT 8.2).

TT 8.2

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Canberra Learn about Australia’s culture, history and way of life in our nation’s capital. Explore our	Canberra Ketahui budaya, sejarah dan cara hidup Australia di ibu negara kami . Ketahui sejarah politik lampau dan	Canberra Know Australia’s culture, history and way of life in our nation’s capital. Know the history of our

<p>political past and modern democracy at the Museum of Australian Democracy and Parliament House. Find out more about our sporting heroes at the National Institute of Sport and Science and experience an earthquake at Questacon. Once you've exhausted the monuments and galleries, get into the great outdoors. This culturally-rich capital is famous for its lake, parklands and native bushland surrounds. Beneath the foliage, Canberra offers stylish restaurants, hip bars, boutique shopping and a non-stop calendar of festivals and events.</p>	<p>demokrasi moden kami di Museum of Australian Democracy dan Parliament House. Ketahui lebih lanjut tentang wira sukan kami di National Institute of Sport and Science dan lihat kilat dihasilkan di Questacon. Sejurus anda selesai meninjau monumen dan galeri, serta aktiviti luar bangunan yang menarik. Bandaraya terancang ini yang merupakan antara beberapa bandaraya terancang di dunia, terkenal dengan tasik, taman dan hutan belukar di sekitarnya. Di sebalik suasana hijau ini, Canberra juga menawarkan restoran bergaya, bar ceria, butik beli-belah dan pelbagai festival dan acara tanpa henti.¹²¹</p>	<p>political past and modern democracy at the Museum of Australian Democracy and Parliament House. Find out more about our sporting heroes at the National Institute of Sport and Science and see the creation of lightening at Questacon. Once you have completed exploring the monuments and galleries, join attractive outdoor activities. This well-planned city which is one of the several planned cities in the world is famous for its lakes and bushland surrounds. Beneath the lush environment, Canberra also offers stylish restaurants, hip bars, shopping boutiques and various non-stop festivals and events.¹²²</p>
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ST taken from: www.australia.com/destinations/cities/Canberra.aspx (emphasis in body copy mine)

TT taken from: www.australia.com/my/destinations/cities/Canberra.aspx (emphasis in body copy mine)

The literal translation of the first person possessive pronoun ‘our’ in ‘our nation’s capital’, ‘our political past and modern democracy’ and ‘our sporting heroes’ carries with it a sense of self-praise which is tantamount to arrogance. ‘Merendah diri’ (to lower oneself) or humility is a common rule in Malay communication. Humility is likened to the avoidance of calling attention to oneself: boasting, bragging, and indulging in self-praise (Teo, 2001, p. 368). Hence, in order to reach out successfully to a Malay audience and build a rapport with them, it is crucial to avoid expressions that can be perceived by them as a sign of arrogance.

In terms of discourse tenor, the TT seems to exhibit a higher degree of formality compared to the ST. The higher degree of formality is consistent with the nature of written Malay language in general and Malay advertising discourse in particular. Due to its large power distance characteristic, the Malay culture emphasises formality and politeness in social exchanges particularly between unfamiliar people. In Malay advertising discourse, the degree of formality is reflected in the ubiquitous use of the second person pronoun ‘anda’ (you). ‘Anda’ is the most formal of all second person pronouns in Malay¹²³ and is widely used in promotional and advertising discourse.

The second important feature of orality in the Malay style of communication is storytelling. The influence of the ‘storytelling/word-of-mouth style’ in Malay communication has much to do with the fact that the Malays are a group of people which has a very strong

¹²¹ In the TT ‘The Museum of Australian Democracy and Parliament House’ was mistakenly translated as ‘Old Parliament House dan Old parliament House’, which is clearly a typographical error.

¹²² ‘Earthquake’ was translated as ‘kilat’ (lightening). However both attractions are available at Questacon.

¹²³ Other second person pronouns in Malay are: Engkau, kau, kamu, awak.

tradition of oral literature in which storytelling is a key feature. A general comment by the focus groups with regard to the TT style is that the sentences in the body of the copies are not cohesive, detached from one another, and do not show continuity, all of which contradict the general characteristics of a storytelling style. The lack of storytelling features in the TT is indeed one of the reasons behind the ‘unattractive’ and ‘unappealing’ effects of the TT.

8.3 Parallel Text Analysis

The analysis of parallel texts (PTs) revealed that their stylistic features differ significantly from those of the STs and TTs in the Australian corpus. Unlike the style of the Australian corpus, which evokes action, dynamism and enthusiasm, the style of the PTs creates an ambiance of tranquillity and relaxation. Even adventure tourism activities are presented as ‘comfortable’ activities to Malay readers, as noted in the previous chapter. The style is softer, slower, calmer, more relaxed and with a subdued tone. The key contributing factor to this stylistic effect lies in the way the imperative voice is used. Firstly, the imperative voice is not used as the main strategy and is used to a much lesser degree compared to the ST. Secondly, when the imperative voice is used, it seems that the PTs distinguish between two groups of imperative verbs: imperative verbs which name specific physical actions and/or imply energy consumption (e.g., swim, dive, climb, jump), and imperative verbs which do not name specific physical actions but rather general actions (e.g., visit), and or do not imply energy consumption. Verbs that denote mental and emotional actions (e.g., experience, discover, enjoy, explore, relax, escape) are good examples of the latter category (Figure 8.3).

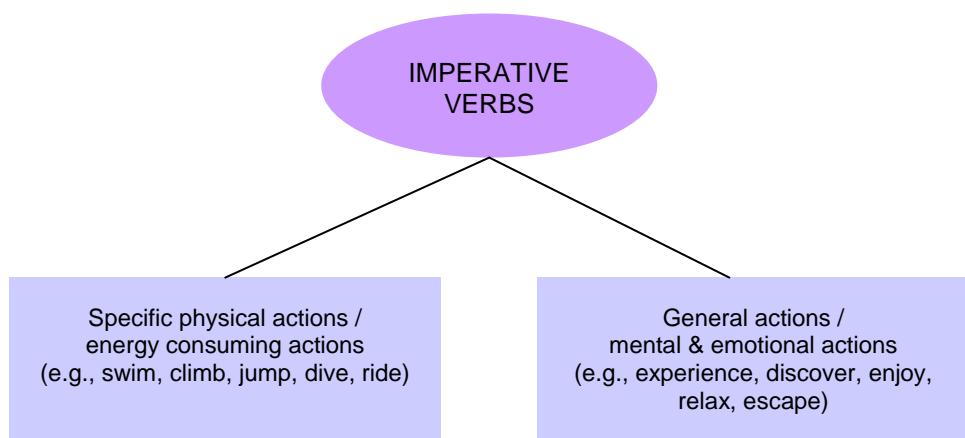


Fig 8.3: The two categories of imperative verbs

The former group of imperative verbs is hardly used in the PTs. The majority of the imperative verbs used are those which belong to the second group. However, these verbs are carefully selected to function as keywords. Only positive verbs are used, which fire the imagination of the reader and emphasise the positive values of the destination, such as the verbs ‘nikmati’ (enjoy), ‘terokai’ (explore) and ‘hirup’ (breathe) in one of Tourism Malaysia’s latest print advertisements (PT8.1).

PT8.1



Dunia penuh keriangan menanti anda

Dari utara ke selatan dan timur ke barat, Malaysia hanya menawarkan percutian yang terbaik! Malaysia bertuah kerana dianugerahi kepelbagaiannya warisan budaya dan tarikan yang unik serta menarik. Nikmati aneka sajian yang lazat, teroka keajaiban alam semula jadi serta hirup udara segar di destinasi peranginan tanah tinggi. Setiap percutian menjanjikan kenangan indah yang tidak dapat dilupakan.

Untuk pengalaman percutian yang hebat, hubungi ejen pelancongan yang berdekatan.



• Laman Web: www.tourismmalaysia.gov.my • Infoline: 1-300-88-5050

1 Destinasi, Pelbagai Aktiviti
Pengalaman, Untuk Dinikmati
Malaysia, Untuk Diteroka

(Tourism Malaysia, 2011)

[A world full of fun awaits you
From north to south, and east to west, Malaysia only offers the best holidays! Malaysia is fortunate to be blessed by a variety of cultural heritage and uniquely beautiful attractions. Enjoy a wide range of delicious food, explore the wonders of nature and breathe fresh air on the highlands. Each vacation promises beautiful unforgettable memories.

For an amazing holiday experience, contact the nearest travel agent.]

This finding is consistent with the negative reaction shown by the focus groups towards the TTs in which the imperative voice was used excessively as a key stylistic feature, with many of its verbs denoting specific physical actions.

While the reason for which this type of imperatives is disliked by the Malay reader has been discussed earlier, the exception of non-physical action imperatives can be explained from a number of perspectives. Firstly, rather than denoting a command to perform a physical action, this second group of verbs function as keyword verbs with 'magical effects'. These verbs act as 'verbal charms' which create a spell effect on the reader. In the example above, the promotion is carried out in what could be described as an incantatory manner. The imperative voice which appears all of a sudden amid a narrative background becomes a sort of 'spell' (Cappelli, 2006, pp. 62-63; Dann, 1996, p. 55). Secondly, Malay tourists perceive the first group of imperative verbs as physically demanding and energy consuming and this contradicts their concept of vacation. Thirdly, the first group of imperative verbs denote particular physical actions to be performed by the addressee, while the second group of verbs (particularly mental and emotion verbs) are general in nature. For example, the imperative verb 'swim' or 'climb' denotes a particular type of physical action, whereas the imperative verb 'enjoy' or 'explore' does not denote any specific way in which the destination is to be experienced (the tourist can enjoy and explore the destination the way he wants). Hence, unlike the first group of verbs, the second group does not evoke a sense of restriction. This explains the focus groups' description of the TTs as 'strict' and 'does not give options'. Furthermore, since they belong to a high context culture, Malays do not appreciate highly detailed 'instructions'.

One of the strategies used by Malay PTs to avoid using imperative verbs denoting specific physical actions is the use of a non-physical imperative verb followed by the physical action verb in a non-imperative form, such as in the following example:

PT8.2

Bangun pagi di ladang rekreasi pertanian dan **rasai** pengalaman **menaiki** kuda, memerah susu lembu dan pengalaman unik kehidupan di ladang. (Taiwan Visitors Association, 2011, emphasis mine)

[Wake up in the morning at an agro recreational farm and **feel** the experience of **riding** a horse and milking a cow and the experience of the unique life on a farm.]

In PT8.2, instead of saying ‘tunggangi kuda’ (ride a horse) the PT uses an imperative verb which denote mental action, that is, ‘rasai’ (feel) followed later by the verb ‘menaiki’¹²⁴ (ride) in its non-imperative form.

The fact that the presence of the imperative voice in the PTs is far less evident than in the ST marks a major difference in terms of directness and explicitness. In the ST, the imperative voice draws in both the author and the reader into the discourse with the latter being addressed directly and explicitly. In the PTs, the reader is persuaded in a more indirect and implicit manner. Indirect and implicit persuasion is executed primarily by emphasising the destination rather than the reader. In the previous chapter ‘emphasising the destination’ instead of the ‘reader’ is discussed as a way of reducing the sense of action and challenge and increasing the sense of comfort and relaxation. Here, in this chapter, ‘emphasising the destination’ is discussed as a way of increasing indirectness and reducing directness in communication. In PT8.1, for example, we can see how the destination is emphasised both by objectifying it (Malaysia is fortunate to be blessed by a variety of cultural heritage and uniquely beautiful attractions), and by subjectifying it: the destination ‘awaits you’, it ‘offers the best holidays’, and it ‘promises beautiful unforgettable memories’.

Emphasising the destination includes emphasising tourists at the destination. Tourists in general and not the reader in particular, are also emphasised by means of third person referencing. Third person referencing (e.g., ‘pelancong’: tourists, ‘pengunjung’: visitor) is used instead of or in combination with second person referencing ('anda': you), and/or imperative verbs in PTs to reduce directness and explicitness and increase indirectness and implicitness as and when necessary (PT8.3).¹²⁵

PT8.3

Cruise Tasik Putrajaya

Tasik Putrajaya terletak di tengah-tengah Bandar, dan **pengunjung** boleh mengambil peluang untuk menikmati cruise santai di tasik ini. **Anda** boleh melihat pemandangan menarik sekitar Putrajaya, termasuk masjid Putrajaya, jambatan Putrajaya dan beberapa bangunan pentadbiran kerajaan. **Pengunjung** juga boleh menikmati perjalanan ini di atas bot cruise penumpang, dan ia memberikan pemandangan yang menarik di siang hari atau cruise di malam hari. Terdapat juga beberapa buah perahu yang digunakan untuk **pengunjung** dalam kumpulan kecil. (Nurul Husna Mat Rus, 2011c, emphasis mine)

¹²⁴ Although the verb ‘menaiki’ is acceptable, a more idiomatic option would be ‘menunggang’ (ride).

¹²⁵ Third person referencing is also used to create a distance between the Malay reader and physical actions described so as to enhance the sense of relaxation and reduce the sense of action. See 7.3 (PT7.7, PT7.8).

[Putrajaya Lake Cruise

Putrajaya Lake is located in the middle of the city and **visitors** can take the opportunity to enjoy a relaxing cruise on this lake. **You** can see attractive scenery around Putrajaya, including the Putrajaya mosque, Putrajaya bridge and several government administrative buildings. **Visitors** can also enjoy this journey on a passenger cruise boat which will give attractive views during day time and night time. There are also a number of boats which are used by visitors in small groups.]

Instead of addressing ‘you’ directly in each of the sentences, ‘you’ is only used once and replaced by the generic term ‘pengunjung’ (visitors) in three other sentences. The combination of second person and third person references with the latter being used more than the former is a deliberate strategy aimed at mitigating directness and enhancing indirectness. The reference to ‘visitors’ in general is an indirect cue for the reader to imagine himself/herself in the shoes of the ‘visitors’ described.

Moreover, suggested tourist activities, commonly referred to as ‘things to do’ in TPMs, are not conveyed through a series of direct imperatives. Instead, modal verbs are employed to formulate mitigated imperative structures and address the Malay reader in a less aggressive and less direct style. This strategy is often used particularly if the key verb used to refer to the activity denotes specific physical actions and/or energy consumption. The most popular modal verbs are ‘boleh’ (can, may), as demonstrated in PT8.3. The indirect style used is correlated to Malay politeness. Apart from politeness, the use of these modal verbs also indicates flexibility, that is, the reader can choose from a range of options. The modal verb ‘akan’ (will) is also used to carry out similar functions:

PT8.4

Pengunjung akan mengalami satu perjalanan yang unik dan beremosi apabila melalui alam yang lain dari hari biasa. (Poto Travel & Tours, 2011)

[Visitors will experience a unique emotional journey when they go through a world which is different from their average day.]

In addition to the above strategies, the Malay particle ‘lah’ is a key strategy which focuses on softening the tone of an imperative. The particle ‘lah’, which is unique to the Malay language offers an explanation of the speaker’s motive and illocutionary purpose. In our case, it explains why an imperative is used so as to correct, or at least, to pre-empt, a misapprehension or misunderstanding of some kind (Goddard, 1994, p. 154). The ‘lah’ is used particularly when usage of an imperative verb may seem impolite. For example, in Tourism Malaysia’s popular tagline ‘pergilah melancong’ (go travel as a tourist) (Tourism Malaysia, 2012), the ‘lah’ is used to soften the imperative verb ‘pergi’ (go). This strategy is adopted since without the ‘lah’ the imperative ‘pergi’ would sound harsh and blunt to Malay readers. The ‘lah’ pre-empts any misapprehension of impoliteness and signifies to the reader

that the usage of the imperative is merely a friendly attempt at persuasion. The imperative verb ‘pergi’ would have seemed impolite if used on its own, due to negative connotations. This is because the same imperative verb is used to express what would be parallel to the English expression ‘go away’. This is also supported by the focus groups which described one of Tourism Australia’s translated Malay headlines which reads ‘Pergi berjalan-jalan bersama pemandu pelancong orang asli’ (Go for a walk with an indigenous tour guide), as ‘rude’ and ‘impolite’. While the use of ‘lah’ is grammatically optional, from a pragmatic point of view, its use in certain contexts such as with the word ‘pergi’ (go) could sometimes be virtually obligatory.

The effect of politeness and friendliness can also be conveyed and enhanced by combining the imperative verbs in question with persuasive function words such as ‘mari’ (come), ‘ayuh’ (let’s) and ‘jom’ (let’s).

PT8.5

Mari Terbang ke Sarawak! (Libur, 2011c, emphasis mine)

[Come fly to Sarawak]

Jom Terokai Perak...

Hayati keindahan destinasi pelancongan popular di negeri Perak. Alam semulajadi yang mempesonakan, warisan sejarah terunggul, rekreasi seisi keluarga, sajian makanan memikat selera dan banyak lagi menanti anda di Perak. **Ayuh** terokai bersama keindahan Perak. (Tourism Perak, 2012, emphasis mine)

[Let’s Explore Perak...

Experience the beauty of the popular tourist destinations of the state of Perak. Mesmerising nature, distinct historic heritage, family recreation, appetite-stimulating food and much more awaits you in Perak. **Let’s** explore the beauty of Perak together.]

However, it is worth noting that the use of the particle ‘lah’ and function words above are introduced into the discourse at strategic points such as the headline and end-line. Using these devices with every imperative verb does not quite qualify.

In terms of ‘anti-tourism’, the PTs do not seem to use alternative names to reflect anti-tourism positions. In the PTs, the term ‘pelancong’ (the dictionary equivalent of ‘tourist’) is widely used and does not carry the negative connotations associated with the English word ‘tourist’ (PT8.6-PT8.8). Moreover, while English TPMs often use the term ‘visitor’ instead of ‘tourist’ to reflect anti-tourism positions (Francesconi, 2007, pp. 104-107), the dictionary equivalent of ‘visitor’ in Malay, that is, ‘pengunjung’ is used interchangeably with the word ‘pelancong’ (tourist).

PT8.6

Untuk lawatan dekat, para **pelancong** boleh menyewa basikal atau motor dengan kadar harga yang berpatutan. (Tourism Malaysia, 2008, emphasis mine)

[For short distance visits, **tourists** can rent bicycles or motorcycles at reasonable rates.]

PT8.7

Turut menanti para **pelancong** ialah aktiviti menyelam dan menguji ketahanan mental menaiki kereta kabel yang menghubungkan Teluk Burau dengan Gunung Mat Chinchang sepanjang 2.2 kilometer. (Nurul Husna Mat Rus, 2011b, p. 3, emphasis mine)

[Also awaiting **tourists** are diving activities and the mental challenging activity of riding a 2.2 kilometre line cable car which connects Teluk Burau and Gunung Mat Chinchang.]

PT8.8

Sekadar menyebut beberapa aktiviti udara, **pelancong** boleh belajar paraglide, terjun udara secara serentak bersama jurulatih (tandem sky dive) selain menaiki kapal terbang mahupun helikopter untuk bersiar-siar. (How, 2011, emphasis mine)

[Just to mention a number of air activities, **tourists** can learn paragliding, sky jumping simultaneously with instructors (tandem sky diving) apart from taking a ride on an airplane or a helicopter.]

However, when it comes to stronger anti-tourist names like ‘traveller’, which is often exploited in English TPMs to enhance anti-tourism positions, Malay PTs becomes quite reserved. Although the dictionary equivalent of the English word ‘traveller’ in Malay is ‘pengembara / musafir’, these two terms are not used in Malay PTs as alternatives to the word ‘pelancong’ (tourist). ‘Pengembara’ is seldom associated with tourism and is only used to refer to the actual and not the appropriated concept of ‘adventurous travel’. Similarly, ‘musafir’ is not used as an alternative to ‘tourist’ and is restricted to literary and religious contexts. In other words, the term ‘pengembara’ or ‘musafir’ is not exploited by Malay TPMs for the appropriation of anti-tourism positions (Figure 8.4). Moreover, the English terms ‘travel’ and ‘traveller’ in the context of tourism are always translated into Malay as ‘pelancongan’ (tourism) and ‘pelancong’ (tourist) respectively. For example, Travel Writers Association of Malaysia (TRAM) is named ‘Persatuan Penulis Pelancongan Malaysia’ (tourism writers association of Malaysia).

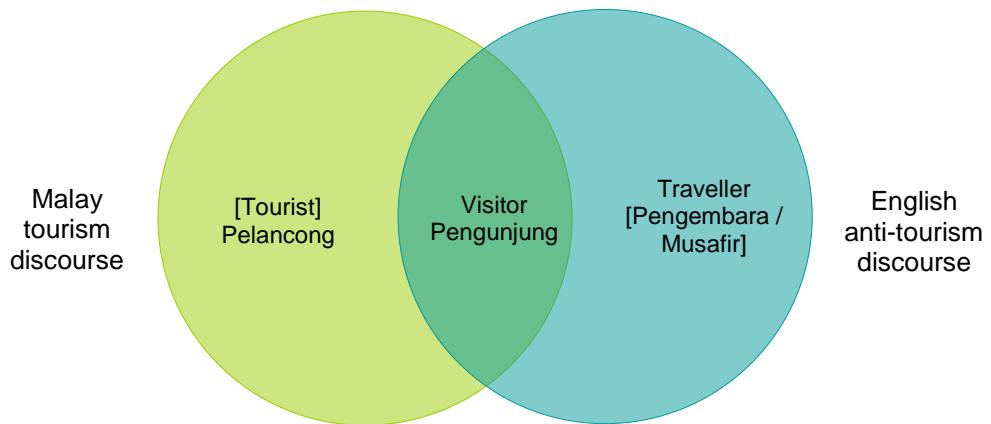


Figure 8.4: (Anti) tourist naming in Malay and English TPMs

The linguistic characteristics of the Malay language in general and the PTs in particular reflect the position of the Malay culture and society towards tourism and tourists. The ‘anti-tourist’ feelings and attitudes which are widely held among Anglophone societies are less common among the Malay society. In other words, while the ST positions its readership within the anti-tourist framework, Malay PTs frames its readership within a more traditional tourist framework. TPM translators should be aware of this phenomenon in order to be able to make effective decisions in the process of translation.

8.4 Cultural-Conceptual Translation

The analyses above confirm that tourism promotional discourse in different languages display different stylistic patterns in order to persuade their readers effectively. The stylistic features adopted in each language correspond to certain cultural characteristics of the readership. From a functional approach point of view, these stylistic features do not matter intrinsically, except to the extent that they are linked to function (Boase-Beier, 2011, p. 72). Although the ultimate purpose of the style used in tourism promotional discourse, regardless of the their language and culture, is to lure, woo and persuade, the function performed by the style of tourism promotional discourse to achieve this ultimate persuasive purpose differs from one language and culture to another. This is mainly because readers of the ST and the TT have different cultural values or ‘cognitive contexts’ and the style of written composition in both the SL and TL reflects this difference (Boase-Beier, 2011, p. 77; De Mooij, 2004, p. 179).

Since these stylistic features are functional in the sense that they have effects on their reader, it is the responsibility of the translator to identify these stylistic features, gauge their functions and determine what gives raise to these effects. Subsequently, an effective translation strategy would be to translate these functions, not literally, but by recreating what gives raise to similar effects in the target language and culture. Put differently, an effective translation would require the translation of the ST advertising style into a ‘culturally appropriate advertising style’ (De Mooij, 2004, p. 179) in the TL. The ‘translated style’ may function differently from that of the ST but will, nevertheless, serve the common purpose of persuasion. However, it has been observed within the translation and advertising fields that culturally appropriate advertising style is often ignored in advertising translation (De Mooij, 2004, p. 179).

CCT8.1

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
<p>Explore the Australian Alps</p> <p>Straddling New South Wales, Victoria and the Australian Capital Territory, the Alps has uniquely Australian alpine vistas and year round opportunities for outdoor adventure. Hit Australia's highest ski fields or hike to the top of Mount Kosciuszko, our highest peak. Immerse yourself in Aboriginal history in Namagdi National Park. Drive the Great Alpine Road past historic villages, wildflower-coated plains, trout-filled streams and rugged gorges. Or go cycling, caving, rafting, kayaking, four wheel driving and horse riding.</p>	<p>Jelajahi Banjaran Alps Australia</p> <p>Banjaran Alps yang merentangi wilayah New South Wales, Victoria dan Australian Capital Territory menawarkan pemandangan alpine Australia yang unik serta aktiviti rekreasi yang menarik sepanjang tahun. Di sini, pelancong berpeluang mengunjungi lapangan ski tertinggi di Australia dan mendaki puncak Mount Kosciuszko, puncak tertinggi di Australia. Pelancong juga boleh melawat Taman Negara Namagdi untuk menghayati sejarah Orang Asli Australia. Perjalanan di sepanjang Great Alpine Road pula akan membawa pelancong melalui pekan-pekan bersejarah, dataran yang dilitupi bunga-bunga liar, sungai-sungai yang dipenuhi ikan trout dan pemandangan yang mengasyikkan. Destinasi ini juga merupakan tempat yang ideal bagi pelbagai aktiviti menarik seperti berbasikal, menerokai gua, berakit, berkayak, menunggang kuda dan menaiki kenderaan pacuan empat roda.</p>	<p>Explore the Australian Alps Ranges</p> <p>The Alps ranges which straddles the states of New South Wales, Victoria and the Australian Capital Territory offers a uniquely Australian alpine vistas and exciting recreational activities all year round. Here tourists have the opportunity to visit the highest ski fields in Australia and hike to the top of Mount Kosciuszko, the highest peak in Australia. Tourists can also visit Namagdi National Park to experience the history of Aboriginal people of Australia. Meanwhile, the journey along the Great Alpine Road will take tourists past historic villages, wildflower-coated plains, trout-filled streams and fascinating landscapes. This destination also is an ideal place for various interesting activities such as cycling, exploring caves, rafting, kayaking, horse riding and riding four wheel drive vehicles.</p>

ST taken from: www.australia.com/things_to_do/nature.aspx (emphasis mine)

In one of my samples of a functionally adequate translation (CCT8.1), the imperative voice (explore, hit, hike, immerse, drive, go) which is the dominant stylistic feature of the ST is reduced significantly. The only imperative verb retained is ‘jelajahi’ (explore) which appears in the headline. This imperative verb falls under the category of verbs which have been described earlier as those which do not denote significant physical action and energy

consumption. ‘Jelajahi’ here is used as a keyword to evoke the imagination of the reader. It does not imply a specific type of physical action but rather a general action with positive associations and connotations. The remaining imperatives are replaced by a variety of strategies.

The imperatives in the second sentence (hit, hike) are replaced by an expression which denotes possibility and opportunity: ‘pelancong berpeluang’ (tourists have the opportunity to). The imperative in the third sentence (immerse) is replaced by the modal verb ‘boleh’ (can/may) which also denote possibility and opportunity. In the fourth sentence the imperative structure (drive) is replaced by an expository voice which uses the modal verb ‘akan’ (will). Finally the imperative ‘go’ in the last sentence is replaced by an objective account of the destination. Furthermore, the implied second person ‘you’ in the imperative voice is replaced by the third person ‘tourists’. These strategies effect a change of voice, from second person imperative to third person narrative, from direct instruction to descriptive exposition. As a result, there is a drastic shift in focus: from the reader as the actor to the destination as the performer, from ‘you’ the reader to ‘tourists’ at large, and from direct persuasion to less direct persuasion.

CCT8.2

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
1. Go walkabout with an Aboriginal guide Discover a rich Aboriginal heritage in the Blue	1. Terokai khazanah Aboriginal Temui pelbagai khazanah warisan Orang Asli di Pergunungan Blue Mountains, dari legenda Three Sisters hingga ke seni	1. Explore Aboriginal treasure Find various Aboriginal heritage in the Blue Mountains, from the legend of the Three Sisters to

<p>Mountains - from the legend of the Three Sisters to ancient art and ceremonial sites. Visit the shallow cave of Lyrebird Dell, an Aboriginal campsite around 12,000 years old. See fine hand stencils and prints at Red Hands Cave near Glenbrook. You can reach the cave on a walking trail past Camp Fire Creek, where many years ago an Aboriginal tribe left axe-grinding grooves on volcanic rock. Go walkabout with a local Darug guide and learn about the songlines that connect sacred sites. See bark and body painting demonstrations, taste bush tucker and swim in a crystal clear billabong under a rainbow waterfall. Get up close to wildlife, explore sandstone caves and listen to the Dreamtime stories that wove this wilderness.</p>	<p>purba dan tapak istiadat. Anda boleh melawat gua cetek Lyrebird Dell iaitu sebuah tapak perkhemahan Orang Asli yang berusia lebih kurang 12,000 tahun. Di gua Red Hands Cave berdekatan Glenbrook pula anda akan berpeluang melihat lukisan cap-cap tangan yang menarik. Gua ini boleh dikunjungi dengan mengikuti sebuah denai yang melalui sebuah kawasan bernama Camp Fire Creek. Di sini, terdapat kesan-kesan lama asahan kapak kaum Orang Asli pada batu-batu gunung berapi. Anda juga boleh menghayati tradisi perjalanan <i>walkabout</i> dengan pemandu pelancong tempatan dari suku kaum Darug dan mengikuti jejak lagu <i>songline</i> mereka yang menceritakan tentang tapak-tapak suci Orang Asli. Di samping itu, anda juga berpeluang melihat demonstrasi lukisan kulit kayu dan lukisan badan, mengenali makanan Orang Asli <i>bush tucker</i>, berenang dalam tasik-tasik jernih <i>billabong</i> di bawah air terjun. Anda akan berpeluang melihat hidupan liar dari jarak dekat, menjelajahi gua batu pasir dan mendengar kisah-kisah <i>Dreamtime</i> yang dikatakan membentuk alam semulajadi ini.</p>	<p>ancient art and ceremonial sites. You can visit the shallow cave of Lyrebird Dell, an Aboriginal campsite around 12,000 years old. Meanwhile, at Red Hands Cave near Glenbrook you will have the opportunity to see attractive hand prints. This cave can be visited by following a trail past a place called Camp Fire Creek. Here, there are old axe-grinding grooves on volcanic rock of an Aboriginal tribe. You can also experience the walkabout walk tradition with a local Darug guide and follow their <i>songline</i> song which tells about Aboriginal sacred sites. In addition, you can also see bark and body painting demonstrations, learn about an Aboriginal food, bush tucker, swim in a clear billabong lakes under waterfalls. You will have the opportunity to see wildlife from close range, explore sandstone caves and listen to the Dreamtime stories that shaped nature here.</p>
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ST taken from: www.australia.com/destinations/icons/blue_mnts.aspx (emphasis in body copy mine)

Similarly, in CCT8.2 only two imperative structures are retained in the CCT. The imperative structure in the headline was retained but not without changes. The headline was translated simply as ‘Terokai khazanah Aboriginal’ (Explore Aboriginal treasures). The imperative verb ‘go’ is translated as ‘terokai’ (explore) and not ‘pergi’ (go) as the latter could be construed as impolite. In addition, like the previous keyword ‘jelajahi’ (explore) in CCT8.1, ‘terokai’ (explore) is also considered a keyword with positive associations. The notion of ‘a walkabout with an Aboriginal guide’ is also abandoned for two reasons. Using the same notion in Malay would make the headline excessively long. Moreover, the shortest translation for the term Aboriginal guide would be ‘pemandu pelancong Orang Asli’ (Aboriginal tourist guide). This translation is however confusing for the Malay reader, as pointed out by several focus groups (is it the tourist guide who is Aboriginal or is the tourist?). The second imperative ‘discover’ is translated as ‘temui’ (find/discover), which like its English counterpart denote a mental rather than physical action. Apart from these two imperatives the remaining nine imperative verbs were replaced with expressions denoting possibility and opportunity such as ‘anda boleh’ (you can), ‘anda akan’ (you will), ‘anda juga boleh’ (you can also), ‘anda juga berpeluang’ (you also have the opportunity), ‘anda akan berpeluang’ (you will have the opportunity). The result is again a reorientation from direct instruction to exposition.

CCT8.3

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
<p>Canberra</p> <p>Learn about Australia's culture, history and way of life in our nation's capital. Explore our political past and modern democracy at the Museum of Australian Democracy and Parliament House. Find out more about our sporting heroes at the National Institute of Sport and Science and experience an earthquake at Questacon. Once you've exhausted the monuments and galleries, get into the great outdoors. This culturally-rich capital is famous for its lake, parklands and native bushland surrounds. Beneath the foliage, Canberra offers stylish restaurants, hip bars, boutique shopping and a non-stop calendar of festivals and events.</p>	<p>Canberra</p> <p>Di Canberra, ibu negara Australia, anda akan berpeluang mempelajari tentang budaya, sejarah dan cara hidup masyarakat Australia. Anda boleh meninjau sejarah politik dan demokrasi Australia di Museum of Australian Democracy dan di Parliament House. Di National Institute of Sport and Science pula, anda boleh mengenali personaliti-personaliti sukan Australia yang tersohor. Selain itu, anda juga boleh membawa keluarga anda ke pusat sains dan teknologi kebangsaan Australia (Questacon) yang menawarkan pelbagai tarikan termasuk pengalaman gempa bumi. Di samping itu, jangan ketinggalan menikmati suasana nyaman dan segar di ibu kota ini yang sememangnya terkenal dengan tasik-tasiknya yang indah permai dan taman-tamannya yang subur menghijau. Canberra juga menawarkan pelbagai tarikan lain seperti pusat membeli-belah yang menarik, serta pelbagai acara penuh warna-warni sepanjang tahun.</p>	<p>Canberra</p> <p>In Canberra, the capital of Australia you will have the opportunity to learn about the culture, history and way of life of the Australian society. You can explore Australia's political history and modern democracy at the Museum of Australian Democracy and Parliament House. Meanwhile, at the National Institute of Sport and Science you can get to know Australia's famous sporting personalities. Apart from that, you can also take your family to Australia's National Science and Technology Centre (Questacon) which offer various attractions including the earthquake experience. Besides that, Do not miss enjoying the fresh atmosphere of this capital which is famous for its beautiful lakes and lush gardens. Canberra also offers other various attractions such as attractive shopping centres, and various colourful events all-year long.</p>

ST taken from: www.australia.com/destinations/cities/Canberra.aspx (emphasis in body copy mine)

In addition to the reorientation of voice from direct instruction to exposition in CCT8.3, the first person possessive pronoun 'our' in 'Explore our political past and modern democracy' and in 'Find out more about our sporting heroes' is changed to 'Australia' (third person reference) in the CCT. The first person reference is changed to a third person reference in order to prevent Malay readers from perceiving any sense of boastfulness and arrogance.

When samples of my CCTs, including the ones above, were tested on the focus groups, the overall responses were that the translations were more attractive and appealing compared to the original TTs. Upon comparison with the TTs, the CCTs were described as 'softer', 'more persuasive', 'enticing', 'polite', 'friendly', 'respectful', 'simple', 'light', 'flexible', 'relaxing', 'cohesive' and 'easy to understand'. More interestingly, they claim that unlike the TTs, the CCTs were successful in 'creating a greater connection' with them, and in 'evoking their imagination'. When asked to elaborate on the features of the translated texts which they felt were successful and instrumental in creating a connection and evoking imagination, to my surprise most of them attributed the success of the texts to one thing: 'penceritaan'

(storytelling). They claimed that it is the storytelling nature of the texts that entices them and gets them to day dream.

Due to this rather interesting claim, I will quote here what some of the participants of the focus groups said in order to get a clearer picture of their responses.¹²⁶ The terms ‘Text 1’ and ‘Text 2’ in the quotations refer to the STs and my CCTs respectively.

Participant 1, Focus Group 1:

Text No. 2 sounds as if it is coming from someone who has been to the destination... It is as if he/she is narrating about his/her experience. This is in contrast with Text No. 1 which is made up of a series of statements... It sounds very factual. Text No. 2 sounds more like a story. It sounds experiential. It captures the reader’s attention.

Participant 2, Focus Group 1:

The style is like storytelling. It is the same style we would use to tell our friends about our holidays. We would tell them: ‘when I went there I saw such and such... You also have to see what I saw.’ It is like telling a story... like persuading. It is more convincing.

Participant 7, Focus Group 1:

It is as if we are part of the story. We are able to internalise the story... we are able to imagine the beauty of the place. The attractive structure of the sentences makes us feel as if we have arrived at the destination although in reality we have not.

Participant 9, Focus Group 2:

Text No. 2 is more appealing. It is easier to understand [...] It uses a familiar style [...] It uses a storytelling style.

Participant 20, Focus Group 3:

Text No. 2 is simpler and easier to understand. It conveys the message effectively. It sounds relaxing. This is Malay [...]

Participant 21, Focus Group 3:

Text No. 1 doesn’t give you choices. Text No. 2 gives you many choices. Text No. 1 is not persuasive [...]. Text no. 2 uses a soft style I guess.

¹²⁶ These quotations have been translated from Malay into English. All translations are mine.

Participant 23, Focus Group 3:

Text no. 2 is more like storytelling compared to text No. 1 which merely instructs us to do things [...] Text No. 2 is simple. It does not require you to think too much. It is relaxing and easier to understand.

Participant 24, Focus Group 4:

Text No. 2 is able to draw in the reader... and make him imagine.

Participant 25, Focus Group 4:

It is more like a story. It is persuasive. It is friendlier [...]

Participant 26, Focus Group 4:

It is more coherent and cohesive unlike Text No.1 which sounds a bit choppy.

Participant 27, Focus Group 4:

There is no continuity (between the sentences in Text No. 1) [...] The sentences are instructive and there is no correlation between the sentences.

Participant 28, Focus Group 4:

Although the text is condensed with information, [...] the relaxed style makes the text easy to understand. It is like storytelling.

Participant 35, Focus Group 5:

Text No. 1 is difficult to understand. Text No. 2 uses simple sentences and is easier to understand.

It is evident from the above quotations how influential the 'storytelling factor' is as a textual function aimed at achieving the persuasive purpose of tourism promotion. For the focus groups, the storytelling style empowers the tourism promotional discourse with the ability to draw them into discourse. This is in contrast to the ST which uses the imperative style to achieve a similar purpose. The storytelling style seems lighter, simpler and easier for Malays to comprehend. The fact that one of the focus groups likened the storytelling style of the CCTs to the word-of-mouth of friends, reminds us of Dann's statement regarding the importance of tourists' word-of-mouth - which he terms 'the discourse of tourist' - in tourism promotion:

[S]o fundamental is the discourse of the tourist, [...] that the structure of advertising rhetoric follows a similar linguistic pattern. Alternatively stated, the narrating

consciousness of the leisure traveller, which articulates touristics experience, acts as a thematic framework for all other forms of tourism promotion.

(Dann, 1996, p. 149)

Dann's statement seems to be particularly true in the case of Malay tourism promotional discourse. The Malay tourism promotional discourse does not only reflect 'what is being said' by other tourists but also 'how it is being said'. The strict imitation of both the content and form of word-of-mouth shows the extent to which this source is influential to Malay tourists. The heavy reliance on word-of-mouth by Malay tourists is in contrast with Anglophone tourists who rely more on information obtained from written sources such as travel guides, brochures, websites, and advertisements. This does not imply that word-of-mouth is not a source of information for the Anglophone tourist, but rather that the degree of reliance on this particular source is higher in the collectivist Malay culture.

Furthermore, the CCTs display a variety of discourse markers which can be described as additive discourse markers. The function of these markers is to signal continuity in a storyline. These markers include words like 'juga' (also), 'pula' (meanwhile / further / in addition), 'di samping itu' (besides that / in addition), and 'selain itu' (apart from that / in addition). The prevalence of such discourse markers is one of the stylistic features which distinguish the TTs from the CCTs. This is also one of the reasons why the TTs were described as 'incohesive' and 'lacking continuity', while the CCTs were described as 'cohesive' and 'easy to understand'. This phenomenon is consistent with the fact that Malay written composition displays a key feature of residual orality, namely the additive style (Ong, 1991, p. 37; Sweeney, 1987, pp. 202-240, 267-302). Hence, a storytelling/word-of-mouth practice of TPM translation which maintains a close, even an 'organic', relationship with Malay oral culture and Malay oral narrative traditions could be an effective strategy towards producing functionally adequate translations of TPMs in Malay.

It is also worth noting that the use of a Malay word-of-mouth style in translating TPMs would mean that the translated texts are likely to be slightly longer than the English ST.¹²⁷ This is an expected phenomenon due to the indirect storytelling approach adopted. Under this approach, for example, the imperative voice is toned down by adding mitigating devices such as modal verbs (may, can, will) and expression which denote opportunity and possibility (e.g., tourists/you will have the opportunity to...). These devices themselves add to the length of the text.

¹²⁷ This tendency is also evident in the CCTs provided in the previous textual analysis chapters.

CCT 8.4

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Hit	Di sini, pelancong berpeluang mengunjungi	Here, tourists have the opportunity to visit
Visit	Anda boleh melawat	You can visit
See	Anda akan berpeluang melihat	You will have the opportunity to visit
Go walkabout	Anda juga boleh menghayati tradisi perjalanan <i>walkabout</i>	You can also experience the <i>walkabout</i> walk tradition
See	Di samping itu, anda juga berpeluang melihat	In addition, you also have the opportunity to see
Learn	anda akan berpeluang mempelajari	You will have the opportunity to learn
Explore	Anda boleh meninjau	You can explore
Find out	anda boleh mengenali	You can get to know
Get into	Jangan ketinggalan menikmati	Do not miss enjoying

For instance, in order to mitigate the imperative tone in the first example of CCT8.4, the imperative verb ‘hit’ is translated by adding the mitigating phrase ‘di sini pelancong berpeluang mengunjungi’ (here tourists have the opportunity to visit). In other words the single word ‘hit’ is translated into five words in the TL. In other instances where the imperative force is greater, stronger mitigating devices are required and this often means longer texts. For example, the following 12-word imperative sentence is translated into a 25-word sentence in Malay (CCT8.5).

CCT8.5

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
Or go cycling, caving, rafting, kayaking, four wheel driving and horse riding. (12)	Destinasi ini juga merupakan tempat yang ideal bagi pelbagai aktiviti menarik seperti berbasikal, menerokai gua, berakit, berkayak, menunggang kuda dan menaiki kenderaan pacuan empat roda. (25)	This destination also is an ideal place for various interesting activities such as cycling, exploring caves, rafting, kayaking, horse riding and riding four wheel drive vehicles. (26)

ST taken from: www.australia.com/things_to_do/nature.aspx

Due to the powerful force of the imperative voice contributed by the imperative verb ‘go’ and a long list of physical action activities which denote high energy consumption, the subjective sentence is translated into an objective sentence in order to shift the focus away from the

reader to the destination and create a sense of option rather than compulsion. This shift of focus inevitably requires additional textual elements. This is because focusing directly on the reader does not require more than an imperative verb, but providing an objective description of the destination requires far more than a single word. In addition, the storytelling characteristics of Malay tourism promotional discourse require the adding of additive discourse markers to signal continuity in the CCTs. These markers, which are often absent in the ST, could sometimes be as long as three words 'di samping itu' (apart from that). The combination of mitigating and continuity devices is one of the main factors leading to the production of CCTs which are longer than their corresponding STs.

Furthermore, the oral nature of written Malay itself also tends to elaborate rather than to simplify. While simplification is a common syntactic feature of English written composition, it is not so in the Malay language. This is another reason which makes Malay translations longer than their English STs. An example of syntactic simplification in the English language is compounding. In English TPMs including the ST under analysis, the use of compound words is a distinct feature (see CCT8.6).

CCT8.6

Source Text (ST)	Cultural-Conceptual Translation (CCT)	Back-Translation (BT)
snow-capped mountains	Gunung-gunung yang puncaknya diselimuti salji	Mountains whose peaks are covered by snow
wildflower-coated plains	Dataran-dataran yang diliputi bunga-bunga liar	Plains which are covered by wild flowers
trout-filled streams	Sungai-sungai yang dipenuhi ikan trout	Rivers which are full of trout fish
sea-sculpted coastlines	Jalur pantai yang diukir lautan	Coastlines which are sculpted by the sea

ST taken from: www.australia.com

In addition, the additional length of the Malay translation in comparison with the English ST can also be explained from the high context vs. low context point of view. In the Malay culture, communication is characterised by the KILC principle of high context cultures: Keep it long and complete. This is in contrast with the Anglophone culture in which communication is characterised by the English-language KISS principle (Keep it short and simple).

However, translators should remain conscious of the length of the translated text as this may have design-related implications. For example, if the translated text is substantially longer than the ST, it may not fit in the predesignated text boxes or buttons. This is because,

the same template or layout used for the ST is usually used also for the translated TPMs. Such design-related problems can be avoided by ‘maintaining open lines of communication’ between the designer(s) and the translator (Hershey, 2009, p. 14). The lack of such communication may lead to design conflict as described by Torresi:

[G]raphic designers may omit a final paragraph without consulting the translator, because “it didn’t fit into the space” [...] or translators may dismiss as irrelevant the graphic designer’s warning to keep the target text of the same length as the source text, or else “it won’t fit into the space.”

(Torresi, 2008, pp. 64-65)

Text length is particularly important for button and graphic labels as these would usually require the TT to be approximately in the same length of the ST. However, for the body text, length is likely to be less crucial, as the TT could be slightly longer or shorter without disrupting the design of the layout particularly in the case of websites (Hershey, 2009, p. 38).

From the above discussion it is evident that translating TPMs or any promotional materials for that matter, with the ‘right’ persuasion style is crucial for the success of the promotion. Creating the appropriate style is one of the final courses of translational action on the part of the translator that will determine the smooth flow of the persuasive discourse. Ensuring that the content of the TT is meticulously adapted to the requirements, preferences and expectations of the target culture alone without adopting a culturally appropriate style, is not sufficient for the success of the TT. The style of the TT is instrumental in producing a perspective or point of view for the reader (readership positioning), thus weaving him or her into the flow of communication. In English tourism promotional discourse, the direct imperative style of persuasion draws the reader into the discourse. The textual description unfolds as if the reader is travelling through it not only as a spectator but more importantly as an active ‘actor’ and a dynamic ‘performer’. On the other hand in Malay tourism promotional discourse a direct imperative style would repel the reader. Instead, an indirect word-of-mouth style of persuasion is employed to give the reader a privileged view of the destination. The reader is unconsciously ‘sewn’ into the narrative structure, mainly as a privileged spectator and a ‘passive actor’.

However, I am not suggesting that in translating TPMs into Malay, the translator should stick to a strict regime which consists only of particular stylistic devices such as indirect forms of expression. What matters is not the function of individual linguistic devices and features but rather the overall stylistic effect produced by the combination of these

devices and features. Hence, besides using indirect forms of expressions, for example, it is still possible to use a direct form of expression every now and then to create a particular stylistic effect while maintaining an overall sense of indirectness. This can be achieved so long that the directness-indirectness ratio is oriented towards indirectness. Similarly, suitable imperative verbs, even those which denote specific physical actions may also be used sparingly yet creatively against a backdrop of an opposing feature such as objective exposition, so as to create particular stylistic effects in Malay tourism promotional discourse. This could be implemented so long that the overall style and ‘feel’ is one that resembles word-of-mouth storytelling and not a set of strict instructions.

Such a use of opposing stylistic features is made possible by the hybrid nature of both English and Malay tourism promotional discourse. Both English and Malay tourism promotional discourse has the ability to display entwining opposing stylistic features such as instruction and exposition, subjectivity and objectivity, directness and indirectness to name a few. Hence, in order to position the readership creatively and effectively, the translator could exploit the hybrid nature of tourism promotional discourse. This will, however, require the translator to be aware of the difference between English and Malay tourism promotional discourse (or any other language pair for that matter) in terms of the degree to which each opposing feature can be used to produce a functionally adequate piece of tourism promotional text in the target language.

Thus, the role of the translator is to creatively ‘mix and match’ these different stylistic features into a single cohesive piece of work which has the potential to produce the desired effect on the target readership. In order to ensure that a desired effect can be produced, the ‘mix and match’ process must be consistent with the taste, that is, the culture of the audience. Such a role of a translator can be likened to that of a sound engineer/mixer in music production who creatively mixes and manipulates various audio features to suit a particular music style, genre or taste.

Part III

Towards Best Practices in TPM Translation Lessons from Tourism Victoria

Part III: Introduction

The concept of ‘best practice’ is arguably as old as the first crafts in human history (Voss, 1995, p. 9). Enterprising people have always looked for ways of performing tasks in the best manner possible in order to achieve the desired outcome. Today, the concept of best practice is employed in almost every industry and professional discipline. In the translation industry, this concept is widely adopted through the formulation of code of best practices for translation professionals, such as the Australian Institute of Interpreters and Translators (AUSIT) Code of Ethics; Institute of Translation & Interpreting (ITI) Code of Professional Conduct; and Fédération Internationale des Traducteurs (FIT) Code of Professional Practice. In 2006, the EN 15038 Translation Quality Standard was introduced by the European Committee for Standardisation to provide a more universal quality standard for translation service providers. It is the first Europe-wide standard to chart best practices for translation service providers. Since its inauguration, the standard has been gaining global acceptance and recognition.

Nevertheless, implementing codes of best practices for translation professionals/service providers alone does not guarantee a successful outcome, particularly from the point of view of a functional approach to translation. Under such an approach, the success of a translation does not lie solely in the hands of the translator but also in the hands of the commissioner. A successful negotiation between the translator and the commissioner of the translation is crucial for the success of a translation activity.¹²⁸ Realising, the important role commissioners have to play in creating successful translations, the translation industry have lately paid more attention to the importance of best practices not only for translation professionals but also for translation commissioners. An example of such best practices is the guide titled ‘Translation: Getting it Right’, published by the American Translators Association (ATA) (Durban, 2011).

Part III seeks to work towards the mapping of possible best practices for the translation of promotional materials in general and the translation of TPMs in particular for both the translator and the commissioner. This will be achieved by applying the cultural-conceptual translation model (CCT) to the commercial-world of tourism promotion. My use of the term ‘best practices in TPM translation’ refers to practices that have the potential of achieving the desired outcome (i.e. persuading potential tourists in a different language and culture) in the best possible manner with the fewest problems for the translator and greatest

¹²⁸ See 3.3 on the role of the translation commissioner under the functional approach.

satisfaction to the translation commissioner. I will illustrate how translation may be utilised at its best to achieve the ultimate purpose of promoting tourism across languages and cultures. As I have pointed out in chapter III, in practice it is the commissioner of the translation who has the final say with regards to the methods with which the purpose of the translation is to be realised. Therefore, my attempt to explore these best practices will be based primarily on an interview which I conducted on the 30th of May 2012 with an actual commissioner of TPM translation, namely Tourism Victoria, whom I will refer to in this chapter as ‘the commissioners’, and a TPM translation project carried out by myself with Tourism Victoria being the commissioners. The interview sought to explore what the commissioners deem to be the ideal scenario for the creation of effective cross-cultural TPMs and to see the extent to which the commissioners were able to realise this ideal scenario in the real world. The focus of the interview was mainly on the Victorian corpus. The translation project involved translating the Victorian corpus into Malay.

TPM Translation Practice at Tourism Victoria

An English to Arabic Sample

9.1 Cross-Cultural TPMs at Tourism Victoria: The Ideal Scenario

According to the commissioners, the ideal scenario for producing TPMs for a foreign market is to have people with the following criteria to tailor-make new TPMs for each market:

- Native speaker of the target language (linguistic competence)
- Good understanding of the target market (cultural competence)
- Copywriting skills (creative skills)
- Good understanding of the tourism products being promoted (product knowledge)

These four criteria are indeed critical for the production of effective TPMs. Native speakers have a better understanding of language nuances and are therefore more effective in producing persuasive texts. Having a good understanding of the target market, that is, the target audience and culture, is crucial in order to be able to reach out to them effectively. Copywriting skills are essential for producing creative texts which are able to attract and persuade readers. Finally, a good knowledge of the tourism products being promoted enables the copywriter to promote the products not in any particular way, but in ways that appeal to the target audience. Native copywriters who have good knowledge of the product, according to the commissioners, are those who have firsthand experience about the products. However, the problem in realising this ideal scenario lies in the fact that native copywriters are generally in-market copywriters who are based in their native countries (the target market), while tourism products are intangible products that can only be experienced at the tourist destination. Therefore, in order to realise this ideal scenario, native copywriters would have to be flown in from their home countries in order to familiarise them with, and immerse them in, the products prior to the copywriting process. However, due to the economies of scale, this ideal scenario, which entails higher costs, is far from being practical. Since tourism is a business, having the right people with the right skills and knowledge to produce effective TPMs is not the only condition for the success of the business. The production of effective TPMs must also be done at the right cost. This scenario becomes

even more unrealistic and less cost-effective when dealing with a TPM of a large scale which needs to be produced in a short period of time, as this means more native copywriters must be flown in to carry out the task, as illustrated in the following interview quote:¹²⁹

TV9.1

We are doing a new Chinese website, 500 pages. We need to do it in a short period of time, in a cost-effective manner. And we need a good job [...]. Do we find a whole lot of Chinese writers in China? Fly them here and show them the products and let them get a firsthand experience, then when they go back they can write about it easier? But when you are doing 500 pages it is not cost-effective [...]. So, probably there is no perfect recipe. An ideal situation would be to bring Chinese writers from China [...] and bring them around and immerse them in it. But we don't have that luxury because of budget.

Nevertheless, there were exceptional cases in which this ideal scenario did materialise. The materialisation of the ideal scenario was made possible due to the availability of staff members who happen to fulfil the required criteria,¹³⁰ the small amount of work involved and the length of time provided. In such cases the entire process was handled entirely by the staff members (TV9.2).

TV9.2

[I]t is either a native Chinese writing it. Or probably a native Hindi or German speaker will be managing the whole process. Because we did something in German and we had a lady in our Frankfurt office who managed the whole process. She wrote everything directly in German based on her knowledge having seen and experienced the products. She is based in Germany.

9.2 Cross-Cultural TPMs at Tourism Victoria: The Actual Scenario

Given the fact that economies of scale are a major factor that limits the realisation of the ideal scenario, Tourism Victoria is compelled to employ alternative methods which are more practical and cost-effective. In order to do this, Tourism Victoria distinguishes between two

¹²⁹ All quotes in this chapter are quotations of the 'translation commissioners' taken from the interview. These quotes will be coded TV1, TV2, TV3, and so on.

¹³⁰ Staff members based in the target market and are native speakers of that market would normally have sound knowledge of that market and being an employee of Tourism Victoria would also mean that he/she is very likely to have good knowledge about the tourism product being promoted.

main components of TPMs: content and language. ‘Content’ basically refers to the substance of the TPMs, that is, the topics, ideas and themes contained in the TPMs, regardless of the language which embodies them. ‘Language’ refers to the linguistic sign system used to embody and transmit the content. The content component is developed and provided internally by Tourism Victoria, while the language component is generally outsourced to external in-market copywriters who are native speakers of the language involved.¹³¹

The contents of these TPMs are tailor-made for each market based on market research carried out by Tourism Victoria. Market research, which underpins Tourism Victoria’s promotional and advertising efforts, is carried out to profile and understand the customer and the wider marketplace. Such research is instrumental in identifying the customer’s possible needs, interests, values, priorities, tastes and desires, so as to be able to determine the most effective way of reaching them. This type of research is increasingly being used by many tourism organisations and companies, given the recent trend towards result-driven advertising (N. Morgan & Pritchard, 2000, p. 88). However, the contents for each foreign market are seldom created from scratch. On the contrary, these contents are generally created based on existing contents written in English (TV9.3).

TV9.3

We are trying to rewrite the content, but the problem is we’ve got to start from somewhere. So we are starting from English texts.

Once the content suitable for the target market is determined, it is drafted in the target language. The process of drafting the content in the target language was referred to by the commissioner as ‘writing’, ‘rewriting’ and/or ‘translation’. While only the term ‘writing’ was used to refer to the process of drafting the content directly in the target language based mainly on knowledge and not necessarily any particular texts, all three terms were used to refer to the process of drafting the content in the target language on the basis of another text written in another language. The Arabic text of Tourism Victoria’s English-Arabic bilingual brochure (the Victorian corpus) is a product of the latter process, in which the English text served as a basis for the production of the Arabic text. Although all three terms (‘writing’, ‘rewriting’ and ‘translation’) were used by the commissioner to refer to the process of creating

¹³¹ Nevertheless, as I have stated earlier, there are exceptional cases where Tourism Victoria’s staff who are native speakers of the language concerned were assigned to provide the language component. This, however, depends on the availability of staff with the appropriate linguistic skills, the amount of work involved, and the timeline.

the Arabic text, for the purpose of standardising the use of terms, I will only use the term ‘translation’ to refer to the process of creating this particular Arabic text.

The content for the Arabic text was planned and designed at Tourism Victoria’s head office in Melbourne. Tourism products which are appropriate for the Middle Eastern region, particularly the GCC market,¹³² were selected for the content plan. Based on the content outline, existing English texts promoting the products were selected and modified into a tailor-made English copy. The content of the brochure, comprising motivational content (i.e. generic destination description, visual content) and informational content (i.e. specific information and details) were carefully designed with the GCC market in mind. The motivational content included strategic themes and appeals which suit the market (e.g., familial and less adventurous themes). Images were also carefully selected to meet the requirements of the target market. For example, images of women sunbathing and exposing too much skin were avoided. In fact, some of the images depicted Muslim women wearing headscarfs (see pp. 269, 270). The informational content of the brochure was also tailored for the market by providing relevant information on such topics as halal restaurants, mosques, accommodation, public transport and tour operators (see pp. 279-284). The informational content was, however, limited as much as possible in order to maximise the life of the brochure. For example, prices were excluded while phone numbers were kept to a minimum to avoid having to revise and reprint the brochure within a short period of time due to changes in such information. The brochure is expected to last for the next five to six years.

What is interesting about the English content in this bilingual brochure is that, although it was designed primarily to be translated into Arabic to lure Arabic-speakers in the GCC region, particularly the family and honeymooner segments, it also serves a secondary purpose namely to lure English-speaking expatriates residing in the same region. Thus, the English text of the brochure serves two purposes: Firstly, it provides content to be translated into Arabic. Secondly, it is to be read as it is in English by Anglophone readers.

The fact that the brochure is targeted at two different audiences with different cultural background, expectations, and preferences, did pose some content-related problems to the commissioners. This is because, while some products may not be relevant to the Arabic-speaking market, they may still be appealing to the English-speaking market. For example, Tourism Victoria’s market research shows that the Arabic-speaking audience of the brochure

¹³² The GCC market comprises the member countries of the Gulf Cooperation Council (GCC): Saudi Arabia, United Arab Emirates, Kuwait, Qatar, Bahrain, and Oman.

is not interested in some of Victoria's tourism regions namely Gippsland, Murray River and Grampians¹³³ due to the fact that they are located quite far from the capital city of Melbourne. On the other hand, the English-speaking audience of the brochure, particularly British expatriates are likely to be interested in the experiences provided by these three destinations, such as the self-driving experience. However, since the Arabic market was the prime focus of the brochure, priority was given to content which suits the Arabic market. Therefore, these three regions were not included in the body copy of the brochure. They were, however, included in the map at the end of the brochure to inform the English-speaking segment that these regions are not included in the body copy but can be referred elsewhere such as on the English website.

Once the original English text had been finalised, it was sent to be translated into Arabic. Due to the unavailability of locally-based Arabic copywriters, and the constraints (particularly budget-related ones) involved in flying one in from the Middle East, the text was sent to a Dubai-based tour operator with whom Tourism Victoria works closely. The text was sent to the tour operator for two main reasons: (a) the tour operator has a freelance copywriter who specialises in tourism promotional texts (a travel writer) in Arabic, and (b) the tour operator is also an Australian holiday specialist, which operates inbound tour services in Australia, and is therefore able to advise the travel writer and provide her with firsthand knowledge about Australia's tourism products.¹³⁴ The commissioners summarised the reason for translating the brochure in Dubai as follows:

TV9.4

So we wrote the English text. Then what we did, we sent it to a travel agent in the Middle East whom we work with, who does a lot of business to Australia [...] They had quite a good person that they use for their writings, for a lot of their materials. We chose to use them because they said that they've got a good style for writing for tourism. So that's why we chose that person instead of potentially finding a company here in Melbourne, who could have given us a direct translation for Arabic.

The commissioners' statement above shows that they are concerned that assigning translators may result in unfavourable 'direct' translations. Therefore, precautions are taken by assigning a copywriter, who specialises in travel and tourism, instead of a translator to

¹³³ The state of Victoria has 10 official tourism regions: Melbourne; Phillip Island; High Country and Snowfields; Goldfields and Spa Country; Great Ocean Road; Mornington Peninsula; Yarra Valley; Gippsland; Murray River; and Grampians.

¹³⁴ It is understood that the travel writer has never been to Australia and therefore does not have firsthand knowledge of the tourism products promoted in the ST.

translate the English text into Arabic. Such precautions are only taken in cases involving the translation of promotional and advertising texts. In the case of other texts which require ‘simple’ or ‘direct translation’, the commissioners do not object to having them translated by local translation companies (TV9.5).

TV9.5

There are two ways of doing it: we could either get a translation house here in Victoria to do it, such as X does a lot of work for... it translates... it does work for SBS... they translate. Those are the three companies we have used here in Melbourne. So, in some situations, they may do some **simple direct translations** for us. Or if it is official contract they do some work for us. But for a lot of our other stuff [promotional materials], for example in China, it's probably written... it's managed and developed by our office in China. We have Chinese speaking staff, Chinese nationals who are based there but working for tourism Victoria. So in some situations they will do it.

The brief given to the copywriter was to ‘give an Arabic equivalent that works’. This indicates that the functionality of the TT was of paramount importance, as what is required is a translation that ‘works’ and not simply a translation. To realise an Arabic translation that ‘works’, the travel writer was informed that she is not required to ‘translate directly’ but to ‘rewrite’ and make the changes deemed necessary. The commissioners also gave several explicit instructions to the travel writer to make specific changes to the content, not because they thought that the travel writer might not be aware of the need to make such changes, but simply to ‘remind her’. These specific instructions included omitting all references to wines and wineries which exist in the English text.¹³⁵ When asked about the degree of flexibility given to the copywriter to make changes, the commissioner’s answer was very clear: ‘we are not prescriptive’.

Once the English text was translated into Arabic, it was sent back to the commissioners in the form of a Microsoft Word document file. The Arabic text was then passed along to Tourism Victoria’s graphic designer who then placed it in the brochure’s layout. The laying out process of the Arabic text was, nevertheless, one which had problems of its own. This was mainly due to the fact that the designer had no knowledge of the Arabic language. This resulted in the designer not knowing exactly where to put what and where the breaks between words within a sentence were. The fact that Arabic has a writing system different from English and reads from right to left made the laying out process even more

¹³⁵ The published English text (targeted at English-speaking expatriates in GCC) contained references to wine and wineries.

complicated for the designer. Once the Arabic text was laid out in the brochure, it was sent out to the Victorian Government Business Office (VGBO) in Dubai to be edited and proof checked by VGBO's Arabic-speaking staff. A copy was also sent back to the Dubai-based tour operator for proof checking. The proof checking process involved the Arabic text going back and forth between the commissioners and the proof checkers until both sides were satisfied that all needed corrections have been made successfully. Most of the corrections made were technical-related: misplaced paragraphs, missing dots, inappropriate line breaks, etc. To solve the layout-related problems and save time and effort spent in going back and forth, the commissioners plan to find and engage a locally-based graphic designer who speaks Arabic for future projects.

9.3 Closing the Gap between the Ideal and the Real

Despite the fact that the Arabic text translated by the copywriter demonstrated qualities of a functionally adequate TPM, this does not necessarily mean that the copywriter option is the only feasible option available. An alternative solution which can be equally effective is to use what the commissioners are reluctant to use: translators. In fact, I argue that this alternative solution represent a more feasible solution for the tourism industry in general in promoting tourism across languages and cultures. In order to demonstrate this, I will address some key misconceptions held by the commissioners against translators and highlight some important lessons which can be derived from the interview.

One of the most interesting findings derived from my interview with the commissioners is the way the concept of translation and translators are perceived and understood. The commissioners' stance towards translation and translators can be explained in terms of 'actions' and 'descriptions'. By 'actions', I mean the actual practices adopted by them with regard to the translation of TPMs, and by 'descriptions', I mean their verbal account of these practices and the way these practices were framed and described during the interview. In terms of 'actions', the commissioners clearly stated that they are not keen on engaging professional translators to translate their TPMs for foreign markets and have, therefore, engaged a copywriter to translate the English text of the brochure into Arabic.

In terms of 'descriptions', it seems that not only were the commissioners reluctant to use translators to translate their TPMs, they were even reluctant to use the term 'translation' and 'translate' to refer to the translation task performed by the copywriter. Although the commissioner did use the term 'translate' twice throughout the interview, it was rather

obvious that they tried to distance themselves from the whole idea of translation and instead showed preference for alternative terms such ‘rewrite’, ‘write’, and ‘writing’:

TV9.6

We are trying to **re-write** the content, but the problem is we've got to start from somewhere. So we are starting from English texts.

The travel agent had a freelance writer that does work for them. So we'd spoken to them... and we'd heard that the **writing** that that lady did was quite good. So we engaged that lady to **write** it [...]. That lady translated it and **wrote** everything and sent it back to us via the travel agent.

If I was to do this project again I might probably engage them. I would probably get the same travel writer to **write** it for me from Dubai.

We would possibly engage him because he would know how to lay out the whole thing. We will get it **written** in Dubai and bring it here and he will lay it out.

In some situations there are a few ways how you could translate a word so I had to try and work out do I trust the Victorian office or travel agent or travel writer.

It is promotional stuff. I don't think there is huge issue if you **wrote** it either way.

At one point during the interview, a question in which I referred to the process of producing the Arabic text as ‘translation’ was even answered by the commissioner using the term ‘writing’ instead:

TV9.7

Q: So, you assigned the travel agent to handle the **translation**?

A: No, the travel agent freelances a writer to do the **writing** for us.

The commissioners' decision to engage the Dubai-based copywriter did not stem from the fact that Melbourne lacks professional Arabic-English translators and translation houses, but rather because the commissioners seem to hold the often maintained view that professional translators should not be used to produce advertising and promotional texts in foreign languages, and that such texts should only be handled by creative people, such as copywriters, who are proficient in foreign languages (Torresi, 2010, p. 8). This view is largely

based on a misunderstanding of the concept and process of translation and the role of translators. Translation is perceived as a ‘mechanical’ rather than a ‘creative’ process (Bassnett, 2002, p. 12). As a result, the role of the translator is reduced to simply performing a purely linguistic rendering of texts from one language to another. As exemplified in TV9.4 and TV9.5, the commissioners strongly believed that the role of translators is limited to performing ‘direct translations’.

The commissioners also believed that, unlike copywriting, translation does not involve the TT producer (translator/translation agency) advising clients on cultural issues, claiming that ‘the translator’s job is to simply translate’. Thus, while the copywriter is granted an active and creative role, the translator’s role is downgraded to a passive and mechanical one. The translator is far from being regarded as a bi-cultural expert or a cultural mediator who is actively involved in shaping the content of the TT. On the contrary, as stated by the commissioners, the translator’s opinion and advice would ‘pollute’ Tourism Victoria’s research. In their answer to a hypothetical question regarding the extent to which a translator is welcomed to provide cultural advice and participate in shaping the content of the TT, should a translator be used, the commissioners stated:

TV9.8

In most situations I would say we would be quite prescriptive of the content, because in most situations we would have a deeper understanding of the destination than that person [the translator] and we also would claim to have a relatively good understanding of that market... in most situations... so markets that we are playing in we would have a good understanding.

The commissioners’ statement above is in striking contrast with their other statement ‘we are not prescriptive’, which was made in reference to the degree of flexibility given to the copywriter to make changes. The commissioners’ views reiterate the fact that although the view of translators within Translation Studies has long shifted from that of transferrer of words and sentences between languages to mediators of culture and cross-cultural experts, the common view outside the translation community remains unchanged. Even if translators are recognised as experts of the culture of the target audience, the concept of translation itself is seldom regarded as a two-way negotiation process in which changes and modifications are negotiated by the translator so as to produce functionally adequate translations. Instead it is viewed as a one-way instruction from the commissioner to the translator.

The fact that translation is perceived as a mechanical, uncreative and ‘within the competence of anyone with a basic grounding in a language other than their own’ (Bassnett, 2002, p. 12), is the reason why translation is often accorded low status and perceived as a secondary activity. Translation is seen as secondary to copywriting. The fact that translation is being pejoratively distinguished from writing has been highlighted by scholars of Translation Studies such as Susan Bassnett:

Translation is still viewed as inferior to ‘creative’ or ‘original’ writing, with the translator somehow down-graded into a second-class citizen with a lesser talent.

(Bassnett, 2009, p. 91)

As a result of the pejorative view of translation, the commissioners stressed that Tourism Victoria ‘tries’ to ‘rewrite’ all its TPMs in foreign languages rather than ‘translate’ for each target market. Ironically, in Translation Studies, ‘translating’ is also viewed as ‘rewriting’ and ‘translators’ as ‘rewriters’. Promoted by translation scholars such as Susan Bassnett and Andre Lefevere, this view emerged as a result of a theoretical and methodological shift in Translation Studies, commonly known as the ‘cultural turn’. The ‘cultural turn’ in Translation Studies reflects a move from language to culture, from ‘translation as text to translation as culture and politics’ (Munday, 2008, p. 125). Lefevere stresses that ‘the same basic process of rewriting is at work in translation’ (Lefevere, 1992, p. 9) and that translators are ‘those in the middle, the men and women who do not write literature, but rewrite it’ (Lefevere, 1992, p. 1). Based on the concept of ‘translation as rewriting’, translation is not a servile imitation. It seeks to rewrite the ST based on the socio-cultural, ideological and literary constraints which lie behind the production of the TT. In describing translation further, Lefevere states:

Translation is the most obviously recognisable type of rewriting, and [...] it is potentially the most influential because it is able to project the image of an author and or those works beyond the boundaries of their culture of origin.

(Lefevere, 1992, p. 9)

The notion of image is central to the concept of ‘translation as rewriting’. This concept seeks to promote a work or an author through translation. Although Lefevere’s notion of ‘translation as rewriting’ deals primarily with literary translation, it is equally applicable to TPM translation. Whereas literary translation seeks to project the image of the author and or literary works beyond the boundaries of their cultural origin, TPM translation seeks to project the appealing image of tourist destinations beyond the boundaries of their culture of origin.

There is no doubt that the concept of translation, which has evolved from predominantly linguistic approaches and source-oriented translation theories, to a more functionally, socio-culturally and target oriented concept of translation, has redefined the role of the translator. Under such a concept of translation, translators are not only required to master the nuances of the target language at a native level but also the nuances of the target audience and culture. Furthermore, translators are required to possess copywriting skills particularly in the case of the translation of persuasive texts such as TPMs.

My discussion has thus far addressed the commissioners' first three pre-requisites for the creation of an ideal scenario for the production of cross-cultural TPMs: linguistic competence, cultural competence and copywriting skills. This leaves us with the fourth pre-requisite, that is, product knowledge. In fact, it is this pre-requisite which was rather problematic for the commissioner given the fact that most copywriting activities are in-market activities performed by copywriters in the target market. In the case of the Tourism Victoria's Arabic TPM, this prerequisite was not ideally fulfilled. The copywriter did not have firsthand knowledge of the product being promoted and had to rely on second-hand knowledge obtained through research. This also required the translation to be checked for inconsistencies by another party who possessed both Arabic expertise and firsthand knowledge of the product (in this case it was the tour operator and VGBO). While, this pre-requisite poses some challenges for the copywriter option, it can be easily fulfilled if the translator option is used. This is because, unlike copywriting which is generally an in-market activity, translation is performed equally both in the SL country and the TL country due to market demand. Therefore, translators can be easily found outside their native country. For example, translators from English into Arabic are not only easily available in the Middle East but also in English-speaking countries such as Australia. When discussing this option with the commissioner, one of the concerns expressed was that there is a perception that translators living abroad lose touch of their language and culture:

TV9.9

I have heard from translation companies that the longer the person stays here as a translator, the less effective they are.

Although this statement could be true at the bottom end of the market, translators, in the true sense of the term, are professional bicultural and bilingual beings that live in two different worlds. While assimilating to the culture and language they live in, they also cultivate their membership to other cultural and linguistic circles. Translators are trained to reside within

this continuous duality and keep their language skills and cultural knowledge up wherever they live (Durban, 2011, p. 16). In describing this phenomenon, Pym (2004, p. 17) does not only describe translators as mediators but also as belonging to ‘professional intercultures’ – his coinage. This is one of the reasons why I argue that translators represent a more feasible solution for the tourism industry in promoting tourism across cultures.

One will also have to bear in mind that for the copywriter option to function cost-effectively in the commercial world, it is very likely that only bilingual copywriters can be used. This is because, unless native copywriters are flown in and familiarised with the products, only in-market bilingual copywriters, who can base their rewritings on existing contents written in English, can be used. In the case of the Arabic TPM, the copywriter was obviously competent in English as well. This additional prerequisite makes the copywriter option even more challenging compared to the translator option.

Besides the misconceptions regarding translation and translators, there are some important lessons from the interview which are useful for the mapping of best practices in TPM translation. One of the most salient qualities of the practices adopted by the commissioners is indeed the great emphasis given to cultural issues. Market research was an underlying tool used by the commissioner to match the attributes of the destination with the culturally predicated values, needs and motivations of the target audience. In the case of the Arabic text, its ST was tailor-made for an Arabic audience based on market research. Hence, many of the cultural issues were dealt with prior to the translation stage. This resulted in the translation task being less demanding compared to a task in which the ST is not tailor-made for the TT audience. In other words, it was possible for the copywriter to translate the ST with minimal intervention on her part. Nevertheless, although the content design of the ST in general was culturally appropriate for the TT audience with most cultural nuances addressed, it did not mean that what remained to be done was purely a linguistic exercise involving the transfer of textual elements from the SL into the TL. This is because it is not only the content which had to be culturally appropriate but the communication style had to be culturally appropriate as well, as claimed in chapter 8. The ST content had to be represented in the TL in a culturally acceptable and appealing manner. Therefore, cultural input in the translation stage continues to be crucial. By the same token, this also means that in the absence of such cultural input during the preparation of the ST, the responsibility of addressing the cultural issues of the content would shift towards the copywriter.

However, I must point out that the English-Arabic brochure is a unique case in the commercial-world of cross-cultural tourism promotion. The fact that the ST was written with

the TT audience in mind is an exception rather than the norm. Similarly, in the real world of the translation industry, an ST is seldom written for an audience other than the SL audience itself. In such a case, the role of the translator as a bi-cultural expert is even more crucial. Whether the cultural input is provided mostly during the writing process of the ST or mainly by the translator during the translation process, or partly during the writing process and partly during the translation process, one thing remains unchanged: the indispensable role of this cultural input. Hence, the responsibility of providing this cultural input and the roles of both the commissioner and translator in this regard must be negotiated wisely between the commissioner and the translator so as to ensure the success of the TPM. This is important since the intensity of the translation activity and the effort required on the part of the translator increase with decrease of cultural input on the part of the commissioner. And this of course has other implications particularly those related to translator's remuneration and the turnover time of the translation project.

In addition to culture, layout was equally a critical translation issue. The translation of the brochure does not only require the translation of linguistic and cultural aspects, but also the visual aspect which is also known as the layout of the brochure. Although layout-related problems are likely to be less significant in translating between languages of parallel writing systems such as English and Malay, they may become very critical when translating between different writing systems such as English and Arabic, or English and Mandarin. These problems are even more critical if the TPM is produced in the source culture, where knowledge of the TL is limited. Based on my own professional experience as an English-into-Arabic TPM translator, these problems can be minimised significantly by having the translator bridge the knowledge and skill gap that exists in this regard. This can be achieved by having the translator perform the additional task of typesetting. As we have seen in Tourism Victoria's experience, the gap is caused by the graphic designer's lack of knowledge and skills in the TL.¹³⁶ Thus, providing a typesetted TT which is ready to be placed in the layout could potentially solve many of the problems faced in addition to expediting the whole process of producing the TPM in the foreign language. In fact, the translator's role in relation to the layout begins upon receiving the translation assignment from the commissioner and before the TT is even produced and typesetted.

To expedite the process of producing TPMs in foreign languages and to avoid problems down the line, translators can play a proactive role by ensuring from the outset that

¹³⁶ The fact that the designer may not have access to the relevant TL-specific software could also pose a great problem.

the layout which will be used for the TT (which is often the ST layout) is suitable. In the case of English > Arabic translation, the fact that Arabic is written in the opposite direction of English, often impacts a ‘mirror image’ dimension to the layout. In other words, the Arabic layout will be a ‘mirror-image’ of the English layout and requires a re-ordering of the columns, tables, pages and positioning of visual elements, which to the English reader read backwards. Many commissioners are still unaware of the fact that the Arabic writing system is different from that of English, hence when they get back the Arabic translation from the translator they will simply ‘dump’ the Arabic text in the layout created for the English text thinking that it will work. Thus, the Arabic translator has a responsibility of advising and educating his or her clients on the appropriate layout for the Arabic text. This can be done upon receiving the translation assignment so as to allow the client to prepare the Arabic layout simultaneously while the translation task is being carried out. At the same time, the translator should be given a copy of the actual ST layout whether in soft or hard copy. By actual layout, I mean a layout which represents actual measurements as opposed to a copy which has been reduced in file size to allow faster loading or to make it a viable email attachment. Having a copy of an actual layout is useful for two purposes, namely translation and typesetting. In terms of translation, it will give the translator an idea of how long or short the TT ought to be. In terms of typesetting, it will inform the translator on text area measurement, line breaks, font size, line spacing, etc. Prior to typesetting, the TT could be sent to the commissioner in any simple format such as Word Document or PDF for approval. Once approved it should be typesetted in a format which allows the Arabic text to be easily placed in the layout. This will of course require the translator to have some knowledge and skills on the use of the typesetting software involved. In some cases, the translation commissioner might even request the translator to typeset the translation directly in the layout

There is no doubt that typesetting/graphic design is a distinct area of specialisation usually handled separately by typesetters/graphic designers who are responsible of the visual aspects of the TPMs. While such is the case in monolingual situations, in cross-lingual situations the contribution of the translator as a ‘bi-cultural’ expert is indeed indispensable in many cases.

In this chapter I have addressed some of the misconceptions held by tourism marketers against translators and argued that the ‘translator solution’ remains a more feasible solution for the tourism industry in promoting tourism across languages and cultures. I have also highlighted some valuable lessons which can be derived from Tourism Victoria’s practices with regard to cross-cultural tourism promotion.

Towards Best Practices: An English to Malay Sample

This final chapter examines the application of the cultural-conceptual translation model (CCT) in the commercial-world of cross-cultural tourism promotion. It illustrates how translation may be utilised at its best to achieve the ultimate purpose of tourism promotion. In order to do this, I personally translated the Victorian corpus ('the brochure') into Malay for the Malay market. The translation project was carried out in a simulated commercial-world setting with the commissioner-translator interaction being a key feature. This chapter represents a testimony to the validity of the CCT model within the context of the tourism industry and could pave the way for the mapping of possible best practices in the field of promotional translation in general and TPM translation in particular.

10.1 Negotiating the Translation Brief

In the previous chapter, I highlighted the importance of the translation brief, that is, the set of agreements and instructions negotiated between the commissioner and the translator. In my case, I negotiated and discussed the translation brief with Tourism Victoria's marketing managers whom I interviewed. The instructions were generally similar to those they had given for the Arabic translation, that is, not to translate the ST directly but to create a TT that will function effectively in the target culture. The instructions also required the omission of all references to wines and wineries that existed in the ST.

I also discussed with the commissioners the types of changes that can be implemented at my discretion and those which must be negotiated first with and approved by the commissioners. The commissioners emphasised that I was at liberty to implement minor changes and modifications which did not affect the core content or overall meaning of the ST. Although the distinction between what is regarded as a 'minor change' and what is not, is not a simple one, the commissioners did point out that changes which would definitely require their decision are those which involve 'excluding or including certain (tourism) products or certain (tourism) experiences'. This decision would rely on discussions and negotiations between the translator and commissioners. On the other hand, changes which were regarded as minor by the commissioners included changing a textual structure,

rephrasing a sentence, opting for different words, and making small changes to the description of a tourism product or experience to render it more appealing to the target market.

In terms of the layout, since the Malay writing system is similar to that of English (both use the Latin script and share a common writing system used on computers) a TT which is typed in Microsoft word document would be sufficient, as it is very unlikely that the commissioners' graphic designer would face any difficulties in copying the TT and typesetting it in the designated layout. I was also provided with an actual hard copy of the Victorian corpus, namely the English-Arabic brochure, which would give me an exact idea about the space allocated for the TT.

10.2 Translating the Brochure

In this section, I use the general knowledge about tourism promotion and the translation of TPMs as well as the specific knowledge about the translation of English TPMs into Malay, which I have gained in Part I and II respectively, and apply it to the translation of the brochure into Malay. The entire translation process has been guided by the CCT model. For the purpose of this thesis I have deliberately presented the TT in a way that would visually resemble its final appearance in the brochure. This will provide a clear picture of the verbal-visual context in which the TT exists. In addition, presenting the TT parallel to the ST will facilitate comparison. I have also included comments on the margins explaining selective individual translation choices.

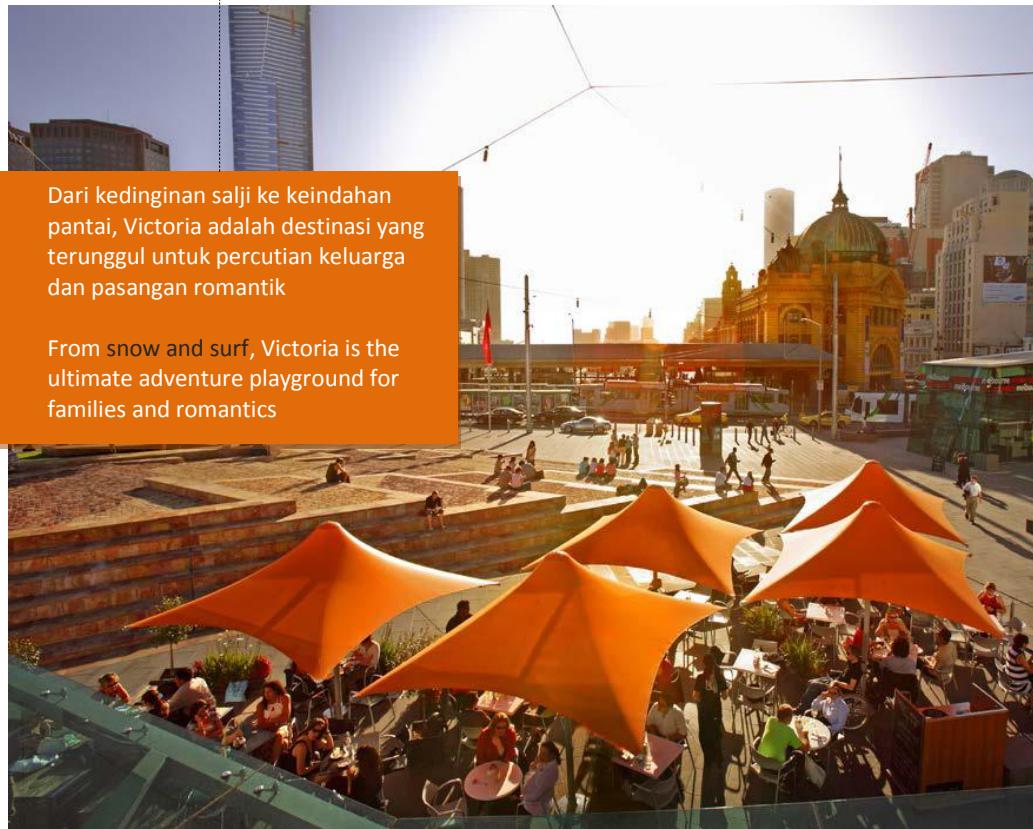
MELBOURNE, AUSTRALIA



visitmelbourne.com/malaysia

MELBOURNE
VICTORIA AUSTRALIA

VICTORIA



Dari kedinginan salji ke keindahan pantai, Victoria adalah destinasi yang terunggul untuk percutian keluarga dan pasangan romantis

From snow and surf, Victoria is the ultimate adventure playground for families and romantics

Victoria merupakan salah satu negeri Australia yang terkecil namun paling kaya dengan kepelbagaiannya. Negeri ini menawarkan pemandangan yang mengagumkan, bandar-bandar bersejarah, hidupan liar dan pelbagai tarikan pelancong yang boleh dilawati dengan mudah dari bandaraya Melbourne. Rasai keseronokan bermain salji, serta aktiviti mendulang emas, nikmati panorama terindah di dunia, atau terokai hidupan liar Australia di habitat semulajadinya. Di Victoria anda boleh lakukan kesemuanya sekali.

Victoria is one of Australia's smallest and yet most diverse States. Spectacular landscapes, historic townships, wildlife and unique tourist attractions are all within easy reach of the capital city, Melbourne. Ski in the snowfields; pan for gold in the goldfields; take a drive on the world's most scenic road; or enjoy unique Australian wildlife in its natural habitat. In Victoria, you can do it all.

The themes used in designing the content of this page correspond to the tourist experience sought after by the Malay tourist:

- The 'western' climate (snow is highlighted twice)
- Familial destination (playground for families)
- Nature: natural landscapes, wildlife, snowfields, beautiful sceneries
- Taming the untamed: 'adventure playground'
- Ease of access: 'within easy reach'

The ST employs alliteration as a tool of emphasis in introducing two key tourist activities and attractions: snow and surf. While the notion of 'snow' is retained in the TT, 'surf' is replaced by another seascape theme which the Malay tourist can relate to more effectively: the beauty of the beach. Despite the change in themes, the alliteration is recreated in the TT through 'kedinginan ... keindahan'.

'Ski' which requires skills is toned down to 'playing with snow' which does not require skills and is what the average Malay tourist is likely to be after.

The performance-oriented phrase 'take a drive' is translated to a sight-seeing-oriented phrase 'enjoy the sceneries'.

Melbourne



Terokai khazanah kotaraya antarabangsa ini yang memiliki gaya dan citarasa tersendiri

Discover the treasures of this global city with a style of its own

Untuk pengalaman yang tidak dapat dilupakan, jangan ketinggalan menaiki tram. Tram pelancong percuma City Circle beroperasi setiap hari dari pukul 10 pagi. Bagi pengalaman makan malam yang lain daripada lain pula, cubalah Restoran Colonial Tramcar yang direka ala zaman kolonial .

For an iconic Melbourne experience, visitors should explore the city by Tramcar. The free City Circle tourist trams run daily from 10am or for a dinner with a difference, try the Colonial Tramcar Restaurant.

www.tramrestaurant.com.au
www.varratrams.com.au

Melbourne

Melbourne sering kali dinobatkan sebagai bandaraya dunia yang paling sesuai untuk didiami. Metropolitan ini menyajikan tarikan terbaik Australia dalam satu kota yang canggih, meriah dan penuh kemesraan. Dari kawasan elegen Southbank di Yarra River, ke lorong-lorong beraneka ragam budaya di pusat bandar, dari kawasan tepi pantai St. Kilda yang penuh gaya, ke kawasan ala-Eropah di utara, Melbourne merupakan sebuah bandar metropolitan yang pasti memuaskan setiap pengunjung.

Melbourne

Consistently voted one of the world's most liveable cities, Melbourne packs the best of Australia into one sophisticated, vibrant and super friendly city. From elegant Southbank on the Yarra River, to the city centre's eclectic laneways, and from trendy, beach-side St Kilda, to the European influenced precincts to the north – Melbourne is a city that appeals0 to all.

'Iconic' > 'unforgettable'. The Malay loan word 'ikonik' (iconic) would sound too technical.

'Visitor should' > 'do not miss'. This is done to tone down the sense of obligation in line with the conventions of Malay politeness. This toning down strategy is applied throughout the entire translation using various linguistic strategies.

'Colonial Tramcar Restaurant' > 'the Colonial Tramcar Restaurant which is styled on the colonial era': to provide a clearer picture for the Malay reader.

This is a specific term given to a list of cities as they rank on a reputable annual survey of living conditions, the Malay equivalence of which can be found in parallel texts (bandaraya paling sesuai didiami).

'Eclectic laneways' > 'lorong-lorong beraneka ragam budaya' [laneways of cultural varieties]. 'Aneka ragam' is an authentic Malay expression denoting variety, diversity, multiplicity.

'With a difference' > 'lain daripada lain' (different from others / unusual). This is also an authentic Malay expression.

The use of such unique Malay expressions enhances the relationship between the text and the target readership (reception).



Membeli-belah

Bagi peminat fesyen, Melbourne mempunyai gaya yang tersendiri. Maka tidak hairanlah ia merupakan bandaraya membeli-belah terunggul di Australia. Anda boleh mengunjungi Collins Street untuk membeli barang jenama mewah, atau bersia-siar di lorong-lorong tersembunyi pusat bandar sambil membeli barang cenderamata. Melbourne menawarkan pelbagai pilihan, dari jenama rekaan kreatif tempatan hingga ke jenama antarabangsa tersohor. Untuk mendapat segala keperluan membeli-belah anda, kunjungilah kompleks membeli-belah terbesar di Hemisfer Selatan, iaitu Chadstone.

Shopping

When it comes to fashion, Melbourne has its own distinct style, which is why the city is Australia's undisputed shopping capital. Head to the Spring Street end of Collins Street for luxury brands, or get lost down inner city laneways for a unique Melbourne souvenir. From innovative local designers to the best international labels, you'll be spoilt for choice in Melbourne's many shopping precincts. For all your shopping needs under one roof, you'll find it all at the Southern Hemisphere's largest mall – Chadstone.

www.visitmelbourne.com/shopping

Bagi menerokai rahsia tersembunyi Melbourne, sertailah pakej lawatan Hidden Secret Tour yang akan membawa anda melalui lorong-lorong dan arkad-arkad Melbourne yang tersembunyi.

For an insider's guide to Melbourne join a Hidden Secrets Tour through the laneways and arcades.

www.hiddensecretstours.com

'For an insider's guide to Melbourne' is translated as 'To explore Melbourne's hidden secrets'. 'Insider's guide' is compensated by 'hidden secrets'. While the meaning of the descriptive proper name 'Hidden Secret Tour' is transparent for the ST reader, it might not be so for the TL reader. The proper noun is preserved in the TT to enable the tourist to identify and recognise the said tour at the destination. However, since the meaning is not transparent for the Malay reader, the proper name is coupled with a classifier 'tour package' and explanation 'which takes you through Melbourne's hidden laneways and arcades'.

The imperative 'Head to' is rephrased to 'You can go to'. Imperative verbs, particularly those denoting physical actions are reduced and rephrased to non-instructional structures throughout the brochure in order to comply with the conventions of Malay politeness.

'Get lost': the TL does not have a similar expression. The sentence is translated as: 'you can [...] stroll down Melbourne's hidden laneways'. The notion of lost is implied in 'hidden'.

'be spoilt for choice': the TL does not have a similar idiom. The sentence is translated as: 'Melbourne offers various choices'. Hence, there is a shift from the tourist to the destination.



The Crown Entertainment Complex yang menawarkan kemudahan membeli-belah, restoran dan hiburan adalah pilihan tepat bagi seisi keluarga.

The Crown Entertainment Complex, which offers first class shopping, restaurants and a range of entertainment options, is perfect for the whole family.

www.crownmelbourne.com.au

Tarikan Pelancong

Melbourne menawarkan tarikan-tarikan pelancong bertaraf dunia yang memenuhi cita rasa seisi keluarga. Kanak-kanak akan terpesona dengan Melbourne Aquarium dan Melbourne Zoo di mana mereka berpeluang mendekati alam haiwan, manakala Melbourne Museum dan pusat sains Scienceworks pula menawarkan pengalaman interaktif yang menarik. Untuk menikmati pemandangan kota raya Melbourne, kunjungilah Eureka Skydeck yang merupakan anjung tinjau tertinggi di Hemisfer Selatan. Bagi yang inginkan cabaran, mereka boleh mencuba pengalaman The Edge.

www.visitmelbourne.com/attractions

Attractions

The whole family is taken care of with Melbourne's world-class attractions. Kids will love the Melbourne Aquarium and the Melbourne Zoo for unique animal encounters, whilst Melbourne Museum and Scienceworks offer fun interactive experiences. For a birds eye view of Melbourne, stop in at the Eureka Skydeck, the highest observation deck in the Southern Hemisphere. Thrill seekers should try The Edge experience.

The use of the notion of 'taking care of something' in Malay is less flexible, and restricted to the idea of 'managing' (mengurus). Hence, the sentence is restructured to

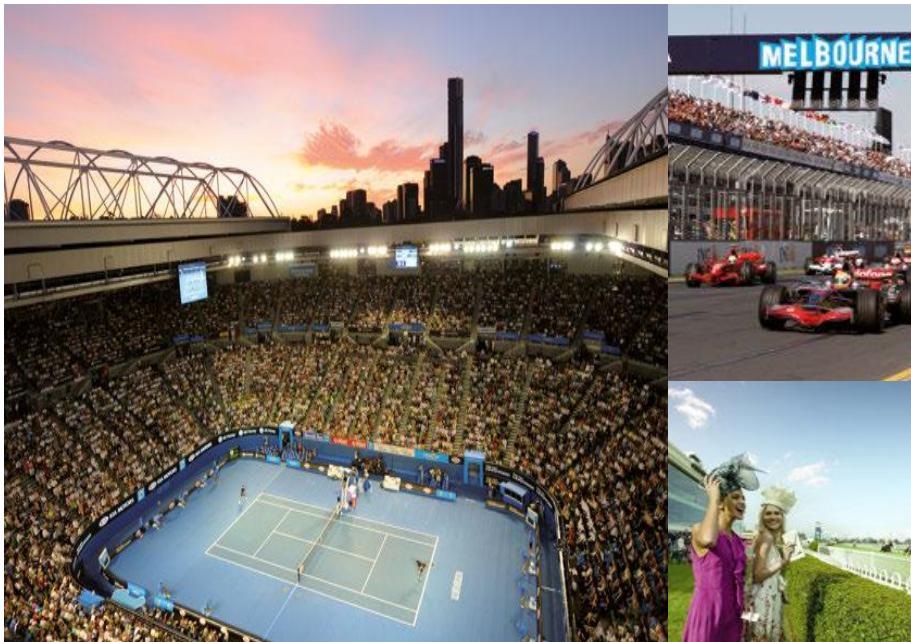
'Melbourne offers world-class tourist attractions which fulfil the taste of the entire family'.

The passive structure 'taken care of' is restructured to an active voice with the destination being the subject (performer).

Descriptive proper names which are quite 'transparent' for Malay readers are transferred into the TT untranslated and without expansion (in Malay aquarium is akuarium; zoo is zoo, museum is muzium)

'Thrill seekers' is translated as 'those who seek challenges'. Parallel texts show that those who seeks the thrill associated with adrenalin rush such as rollercoaster rides are often described as 'inginkan cabaran' (seek challenges).

'Should try' > 'can try': Like imperative verbs, 'should' is translated to 'can' in order to reiterate the notion of 'options' rather than 'compulsion'.



Acara

Melbourne amat terkenal bukan sahaja di Australia malah di seluruh dunia sebagai pusat penganguran temasya sukan dan pelbagai acara lain. Di samping temasya sukan terkemuka seperti Australian Formula One Grand Prix dan Australian Open Tennis Championship, pelbagai acara fesyen, kesenian dan kebudayaan antarabangsa dianjurkan termasuk L’Oreal Melbourne Fashion Festival dan Moomba Festival. Tambahan lagi, acara-acara komuniti yang diadakan sepanjang tahun menyemarakkan lagi kemeriahannya kota penuh warna-warni ini.

Events

Melbourne is widely renowned as the sports and events capital of the Australia, if not the world. Major sporting events such as the Australian Formula One Grand Prix and the Australian Open Tennis Championship, are complemented by a range of international fashion, arts and cultural events such as the L’Oreal Melbourne Fashion Festival and the **Melbourne Food and Wine Festival**. In addition, year round community events and festivals help feed the city’s vibrant energy.

Setiap November
karnival perlumbaan kuda musim luruh menganjurkan acara lumba kuda terkemuka dunia iaitu Emirates Melbourne Cup. Dalam acara ini, fesyen memainkan peranan yang tidak kurang pentingnya. Phenomena ini jelas kelihatan dengan kehadiran selebriti-selebriti antarabangsa untuk menyaksikan acara tersebut.

Every November, the spring racing carnival plays host to the world’s most famous horse race, the Emirates Melbourne Cup. Fashion is just as important as sport as evidenced by the local and international celebrities who flock to the event.

Due to the issue of ‘halalness’, the Melbourne Food and Wine Festival example is replaced by one of Melbourne’s other key festivals namely Moomba Festival. The change was made based on negotiations with the commissioners.

www.visitmelbourne.com/events

www.melbournecup.com.au



The word 'wonderland' is a keyword used to create the 'magical' and 'euphoric' dimensions of the discourse. It represents two main tourism perspectives: strangerhood and play. The use of 'wonderland' is also a form of intertextuality which refers the reader to another text: 'Alice in Wonderland'. This intertextuality represents the play perspective and evokes notion of fun and family. Thus, what is important here is to represent these perspectives in the most effective manner possible. The notion of fun and amazement represented by 'wonderland' is represented by two words in the TT *menakjubkan* (amazing) and *mempesonakan* (fascinating) [Explore Victoria's wildlife world which is truly amazing and fascinating.]

The literal dictionary equivalent to 'wonderland' is 'alam ajaib'. This phrase is, however, more likely to evoke a sense of mysticism and the paranormal.

Phillip Island is an iconic Australian destination for Malay tourists



The familial visual relates meaningfully to collectivistic audiences. It corresponds to their motivations, desires and expectations. Visual elements work hand in hand with accompanying verbal elements which similarly exploit familial themes.

'Escapes' functions as a keyword in the ST. The TL is unable to provide a keyword with similar semantic values. In other words equivalence cannot be retained at the semantic level but only at the pragmatic/functional level of 'keying'. Hence another keyword with similar force is used: 'percutian' (vacation)

'Family fun and romantic escapes' is translated as 'family and romantic couple vacations'.

The idiom 'sweet tooth' is translated to a non-idiom in Malay: 'chocolate lovers'.

To suit the Malay preferences for sceneries and sightseeing, emphasis is shifted from 'self-driving' to 'enjoying beautiful sceneries along the coastal road'.

The phrase 'with a difference' is translated to the idiomatic Malay expression 'lain daripada lain' (different from others).

The metaphorical phrase 'switches gear' is translated into another metaphorical phrase which expresses a similar sense: 'bertukar menjadi gelanggang' (transforms into a [fighting] ring)

Since the title of the attraction 'Penguin Parade' is not transparent for the TT audience, the title is followed by a description which includes the notion of 'waddling up and parading'. 'Waddling up' is translated as 'terkedek-kedek lenggang kankung', an authentic Malay expression which, in addition to the amusing physical movement, implies a happy-go-lucky attitude.

'3 Parks Pass > '3 in 1 ticket'. The 3 in 1 concept is a more familiar concept among Malays nowadays and is associated with cost-effectiveness.

'For great value' > 'cheaper price'. This rendering suits the budget-conscious Malay audience.

Pulau Phillip

Pulau Phillip dengan empat pekan kecilnya dikelilingi pantai-pantai luncur ombak terbaik di Victoria. Ini menjadikannya antara pusat peranginan pantai paling popular untuk percutian keluarga dan pasangan romantis. Pengunjung dapat menyaksikan burung penguin, singa laut dan koala di habitat semulajadi. Pengunjung juga boleh menerokai tarikan-tarikan warisan dan alam semulajadi, atau menikmati pemandangan indah sepanjang jalan pantai. Bagi penggemar cokelat pula, kenjungilah kilang cokelat Pulau Phillip. A Maze'n Things pula merupakan sebuah taman tema mini yang lain daripada lain. Pada bulan October, pulau ini bertukar menjadi gelanggang kepada acara Grand Prix motosikal 500cc.

www.visitmelbourne.com/phillipisland

Phillip Island

Surrounded by some of the best surf beaches in Victoria and with four townships, Phillip Island has a reputation as a coastal getaway with a bent for both family fun and romantic escapes. Visitors will see penguins, seals and koalas in their natural habitats, can explore heritage and natural attractions or can self-drive along the scenic coastlines. For the sweet tooth, try the Phillip Island Chocolate Factory, whilst A Maze'n Things is a mini-theme park with a difference. In October, Phillip Island switches gear for the 500cc Motorcycle Grand Prix.

Setiap hari pada waktu senja, pungungkan akan berpusu-pusu ke Penguin Parade di Pulau Phillip untuk menyaksikan aksi-aksi mencuitkan ribuan burung penguin kecil, terkedek-kedek lenggang kangkung 'berarak' naik ke daratan . Bagi menikmati harga yang lebih murah, saksikanlah spesis penguin ini yang tidak wujud di tempat lain di dunia dan tarikan-tarikan hebat lain dengan menggunakan tiket 3 dalam 1 (3 Parks Pass).

Every sunset visitors flock to Phillip Island for the world famous Penguin Parade where thousands of Little Penguins, unique to this part of the world, waddle up the beach to the delight of visitors. For great value, visit the Penguins and other great attractions with a 3 Parks Pass.

www.penguins.org.au

KAWASAN TINGGI & LAPANGAN SALJI

HIGH COUNTRY & SNOWFIELDS

Anda tidak perlu pandai bermain ski untuk bersuka ria di lapangan-lapangan salji Victoria

You don't need to know how to ski to have fun in Victoria's snowfields



The ST is explicitly designed to overcome intimidation and fear of embarrassment and of losing face due to lack of skills. This is a useful strategy to promote adventure themes among collectivistic and high uncertainty avoidance cultures.

Since the content of the ST has been predesigned for a TT audience in mind, the translation requires minimal interference from the translator

The verbal text works hand-in-hand with the visual text. The image has been designed for a collectivistic TT audience with an Islamic background. The intimidation and anxiety posed by a new environment with unfamiliar physical activities which are perceived by the audience to be adventurous and require significant amount of energy and skills is overcome by a familial image depicting a mother and her daughter. The message is: this destination is family-friendly, and the activities do not require much skills. If a mother and her child daughter can do it, you can. In addition, the image shown is that of a person from a cultural and religious background similar to that of the TT audience. This, in a way, is a 'visual testimony'.

Snow is one of Australia's attractions perceived as iconic by Malay tourists.

The image and caption are aimed at promoting adventure tourism to a collectivistic, high uncertainty culture with an Islamic background.



Images aim at representing the destination as:

- Familial
- Fun
- Safe

The design of the adventure discourse emphasises on

- Family
- Suitability for all ages
- Suitability for all level of competence
- Ease of access
- The destination as the performer
- Narrative style
- Ability to suit the tourist's budget

This optional sentence was added considering the appreciation of Malay tourists for the beauty of natural sceneries: 'This area is also regarded one of the areas with the most beautiful panoramic views in Australia'.

Kawasan Tinggi & Lapangan Salji

Kawasan tanah tinggi Victoria seperti Mount Buller, Mount Hotham dan Falls Creek menawarkan lapangan salji terkemuka Australia. Kawasan ini juga dianggap salah satu kawasan yang berlatarbelakangkan panorama-pantorama terindah di Australia. Dengan turunnya salji dari bulan Jun ke September, percutian salji yang ideal terletak amat berdekatan dengan kota Melbourne. Aktiviti-aktiviti menarik untuk semua peringkat umur akan memastikan bahawa setiap pengunjung terhibur. Membina 'snowman' dan meluncur menggunakan toboggan adalah aktiviti yang tidak patut dilepaskan oleh mereka yang pertama kali bertemu salji. Kelas latihan ski disediakan untuk semua peringkat. Bagi mereka yang berpengalaman, terdapat kawasan cerun khusus di mana mereka boleh mengasah kemahiran mereka.

www.visitmelbourne.com/ski

High Country & Snowfields

Victoria's High Country is home to Australia's premier snowfields including Mt Buller, Mt Hotham and Falls Creek. With snow from June - September, the perfect snow holiday is on **Melbourne's doorstep**. Activities for all ages will keep everyone entertained against the backdrop of some of Australia's most spectacular scenery. Building a **snow man** and taking a toboggan ride are essential activities for the **first timers** and **ski lessons** are available for all levels. For the more experienced, there is advanced terrain on which to hone your technique.

Mt Buller terletak hanya 3 jam dari kota Melbourne dan merupakan destinasi yang sesuai untuk kenjungan balik hari. Untuk pengalaman yang lebih menyeronokkan anda boleh bermalam di salah satu resort yang terdapat di lapangan salji. Kesemua lapangan salji menawarkan pelbagai pilihan penginapan mengikut kesesuaian dan kemampuan anda.

Only three hours from Melbourne, Mt Buller is the perfect day trip destination or for the ultimate experience, stay overnight at any of the resorts. All the snow fields have a wide range of on-mountain accommodation to suit any budget.

www.mtbuller.com.au
www.mthotham.com.au
www.fallscreek.com.au

This is to eliminate any sense of remoteness and to emphasise the notion of 'ease of access'.

The metaphor 'Melbourne's door step' is paraphrased in the TT to 'very close to Melbourne'

Although 'orang-orang salji' is the dictionary term given for 'snowman' in Malay, it is very seldom used by Malay speakers as they prefer to borrow the English word 'snowman'.

'All ages', 'first-timers', and 'ski lessons' function as devices to eliminate the fear and anxiety of facing challenging activities, losing face, and embarrassment.

LOMBONG EMAS & KAWASAN SPA

GOLDFIELDS & SPA COUNTRY

Selami zaman silam dan rasai nikmat kesegaran dengan mengunjungi perkampungan lombong emas dan kawasan spa Victoria

Leave relaxed and a little richer after a visit to Victoria's goldfields and spa country

The alliterative phrase 'leave relaxed and a little richer' is translated into the TL with two priorities in mind:

- Recreating a poetic effect to arrest the reader's attention;
- Employing distinctive idiomatic phrases

This is achieved by dropping the 'riches' theme from the text and compensating it with another prominent theme of the destination, i.e. 'the past'.

'Leave relaxed' is translated as 'rasai nikmat kesegaran' (feel the delight of freshness), while '[leave] a little richer' is translated as 'selami zaman silam' (experience the past).

It should be noted that in the ST, 'leave relaxed' corresponds to 'spa country' while 'a little richer' corresponds to 'goldfields'. In terms of arrangement, the textual elements would tally better had they been arranged as follows:

'Leave a little richer and relaxed after a visit to Victoria's goldfields and spa country'

However, in the ST coordination was neglected at the expense of creating a more forceful poetic effect.

In the TT, the order of the two thematic phrases was reversed by moving the more forceful alliterative phrase 'selami zaman silam' to the forefront of the sentence. This in a way re-coordinated the corresponding themes.



The visual is designed in a way that projects the familial theme as the main theme.

Lombong Emas & Kawasan Spa

Terokai khazanah Victoria dengan melawat pekan-pekan bersejarah di Ballarat dan Bendigo. Rehatkan minda dan badan anda di kawasan spa Victoria di Daylesford dan Macedon Ranges. Kawasan-kawasan ini bukan sahaja terkenal dengan senibinanya yang menarik dan sejarah kerubut emas malah juga terkenal dengan makanan tradisionalnya, kolam air panas dan pelbagai tarikan pelancong yang unik. Anda juga boleh melihat pelbagai jenis haiwan dari dekat termasuk wombat, buaya dan koala di Ballarat Wildlife Park.

Goldfields & Spa Country

Discover the riches of the Victorian Goldfields region with a visit to the historic townships of Ballarat and Bendigo or relax in Victoria's spa country region, Daylesford and Macedon Ranges. The grand architecture and gold rush history of these regions is complemented by great local food and wine trails, mineral hot springs and unique tourist attractions. For a wildlife encounter, come face to face with wombats, crocodiles and koalas at the Ballarat Wildlife Park.



Sovereign Hill di Ballarat merupakan sebuah muzium interaktif yang berlatarkan suasana zaman kerubut emas pada era 1850an. Tempat ini akan membawa anda ke zaman tersebut dan membolehkan anda mengalami sendiri sejarah Victoria dan mencuba nasib dengan mendulang bijih emas.

Ballarat's Sovereign Hill, is an interactive museum set in the 1850's gold rush. Step back in time to discover Victoria's history and try to strike it rich by panning for your own gold.

www.sovereignhill.com.au

www.visitmelbourne.com/goldfields
www.visitmelbourne.com/daylesford

'Wine trails' is omitted in the TT. This strategy was also adopted in the Arabic translation.

In the TT, subjectivity is shifted from 'you' the reader to the destination. 'Step back in time' is translated as 'This place will take you back in time'.

The figurative expression 'strike it rich' is replaced by a Malay fixed expression, i.e. 'mencuba nasib' (try [your] luck).

GREAT OCEAN ROAD

Alamilah pemandangan indah lagi
mendamaikan sepanjang laluan
pantai terindah di dunia

Take a trip along one of the world's
most scenic coastal touring routes



The textual structure is redesigned and manipulated in the TT to correspond to the preference and desire of the 'sightseeing' Malay tourist. The focus is shifted from the notion of active 'performance' and 'adventure' represented by 'take a trip' to the notion of passive 'sightseeing' represented by 'alamilah pemandangan indah'

BT: *Experience the beautiful and tranquil sceneries along the most scenic coastal routes in the world*

In terms of iconicity, promotional Malay texts frame Great Ocean Road within the 'sightseeing' framework with an emphasis on beauty and scenery. This is in contrast with the ST which frames Great Ocean Road within a 'performance' framework with emphasis on the performance of the tourist. The notion of 'performance' is realised through key phrases such as 'take a trip' (see caption on this page), and 'one of the world's great drives' (see following page).



Great Ocean Road

Kawasan Great Ocean Road adalah sebuah kawasan luas yang terbentang sepanjang pantai dan diiktiraf sebagai salah satu laluan pantai yang menawarkan pemandangan paling menakjubkan di dunia. Di samping jaluran pantai dan bentuk muka bumi yang mengagumkan, kawasan ini kaya dengan khazanah flora dan fauna dan perkampungan persisir pantai yang indah. Pemandangan paling menakjubkan adalah pembentukan batu Twelve Apostles atau Dua Belas Utusan yang mencapai ketinggian 70 meter dari permukaan laut. Otway Tree Top Walk dan Zip Line yang menawarkan pengalaman merentasi kanopi hutan Otway pula sudah pasti akan menghiburkan seisi keluarga dan peminat aktiviti mencabar. Mereka yang inginkan kedamaian pantai pasti akan tertarik dengan pekan Torquay yang merupakan salah satu pusat luncur air tertua di dunia dan tempat yang amat sesuai untuk berhenti rehat semasa dalam perjalanan.

www.visitmelbourne.com/greatoceanroad

Great Ocean Road

The Great Ocean Road region is a vast stretch of seascape recognised as one of the world's great drives. In addition to a shoreline embellished with beautiful beaches and rugged cliffs, the region also boasts enclaves of protected bushland and colourful coastal villages. A highlight of the Great Ocean Road is the famous rock formations, the Twelve Apostles, that reach up to 70 metres above the sea. Thrill seekers and families will love the Otway Tree Top Walk and Zip Line experience amongst the canopies of the ancient Otway rainforest. Those in search of beachside relaxation will love the town of Torquay, one of the world's oldest surfing communities and a great place to stop along route.



Cara terbaik untuk melihat keindahan Great Ocean Road dan Twelve Apostles adalah dari udara. Ini boleh dilakukan dengan menaiki helikopter.

The best way to see the Great Ocean Road and 12 Apostles is from the air, so why not try a helicopter joy ride.

www.12apostleshelicopters.com.au



The combination of the visual elements is designed to meet the travel preference of a collectivistic 'sightseeing' readership. The family imagery represents a family-friendly destination. The familial dimension is further emphasised in the body copy (e.g. 'families will love the Otway Tree Top Walk'). The coastal route visual represents beautiful sceneries while the surfer visual represents an opportunity for tourists to see for themselves an iconic Australian sporting activity.

'One of the world's great drives' > 'one of the coastal routes which offer the most amazing sceneries in the world': a shift from active performance to passive sightseeing. By opting for this shift, the problem of translating the word 'drives' does not arise, bearing in mind that a Malay word which includes both the notion of 'journey' and 'driving' in a single word such as 'drive' does not exist.

'Rugged cliffs' > 'amazing terrains': To avoid the negative associations of 'cliffs', it is chunked up to 'terrains'. 'Rugged' is not translated literally to 'berceranggah' as the latter do not evoke the sense of beauty in the Malay mind. Instead, in order to recreate the intended function of the ST, i.e. representing beauty, the adjective 'rugged' is 'unpacked' and 'reduced' to its functional purpose of creating an appealing image in the mind of the TT reader. This is achieved by opting for an explicit positive keyword, i.e. 'amazing' in the TT.

The meaning lost in the 'chunking up' process is regained through the visual elements which provide a specific description of the notion of terrain in question.

'Bushland' is not translated to its dictionary equivalent 'hutan belukar' which does not evoke positive associations in the Malay mind. Instead it is chunked-up to what would be perceived as highly positive: 'khazanah flora dan fauna' (the flora and fauna treasures').

SEMENANJUNG MORNINGTON

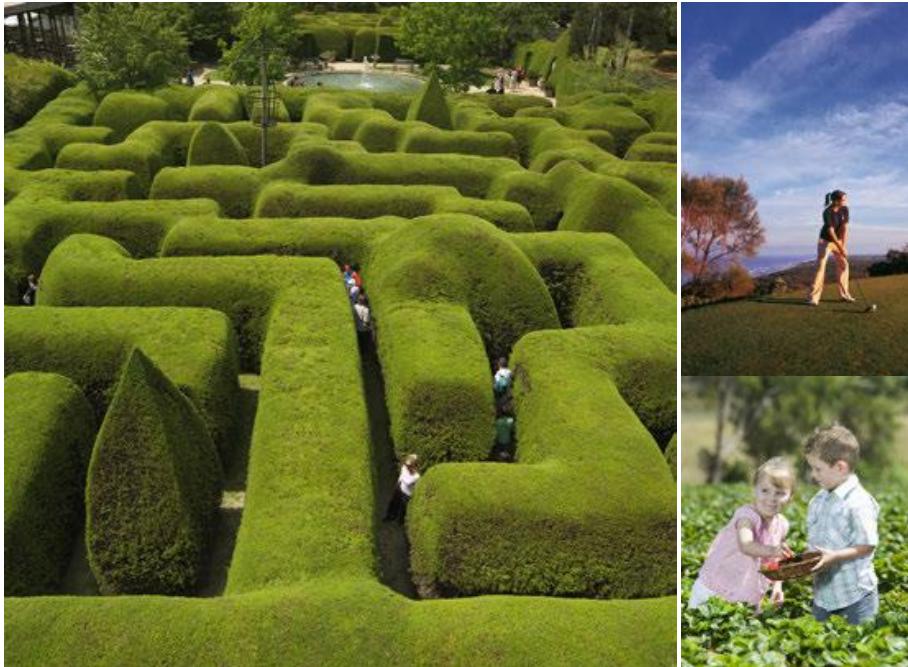
MORNINGTON PENINSULA

Hidupkan pancaindera anda dengan melawat semenanjung Mornington Peninsula

Stimulate all five senses with a visit to the Mornington Peninsula



The image implies even the touching sense (barefoot)



Mornington Peninsula

Mornington Peninsula yang kaya dengan taman-taman negara yang indah, pantai-pantai yang menakjubkan serta tarikan kanak-kanak yang mempesonakan merupakan destinasi pelancongan yang ideal buat seisi keluarga. Destinasi ini terkenal dengan hasil segar ladang-ladangnya dan restoran-restoran terkemuka. Kanak-kanak dapat menikmati pengalaman memetik buah strawberry di ladang Sunnyridge Strawberry Farm. Ashcombe Maze dan Lavender Gardens pula akan memberi pengalaman yang menyeronokkan untuk semua. Bagi peminat hidupan liar pula, berenang bersama singa laut dan ikan lumbar-lumba di kawasan teluk merupakan peluang yang tidak patut dilepaskan. Daerah ini juga terkenal dengan kolam-kolam air panasnya dan lapangan-lapangan golf terkemuka.

www.visitmelbourne.com/morningtonpeninsula

Mornington Peninsula

With its spectacular national parks and beaches, boutique wineries and attractions for kids, the Mornington Peninsula is an ideal family getaway. Gourmet food producers and celebrated restaurants will keep mum and dad busy, while kids can enjoy their own hand picked strawberries from the Sunnyridge Strawberry Farm. The Ashcombe Maze and Lavender Gardens is fun for everyone while swimming with the dolphins and seals in the bay will be a once in a lifetime opportunity for wildlife lovers. This region is also home to Victoria's first natural hot springs and some of Australia's top ranked golf courses.

Alamilah empat daripada tarikan pelancong terkemuka di Mornington Peninsula dengan harga yang terbaik menerusi tiket 'Attractions Pass'.

Experience four of the Mornington Peninsula's iconic tourist experiences for one great price with an 'Attractions Pass'.
www.emmp.net.au

'Boutique wineries' is omitted from the TT (it is also omitted from the Arabic version) due to the religious and cultural values of the target audience.

The ST does not strictly adopt an anti-tourism language approach. This is evident from the use of the word 'tourist' throughout the brochure.

Translated as:

This destination is famous for its fresh farm produce and leading restaurants.

The gastronomic element 'celebrated restaurants' is preserved in the TT. However, its function is changed from being a subject of oral consumption to a subject of visual consumption. In order to effect this change, 'will keep mum and dad busy' is dropped from the TT. Alternatively, the gastronomy theme could be replaced all together by a more appealing theme.

LEMBAH YARRA

YARRA VALLEY

Nikmati detik-detik indah penuh kedamaian bersama keluarga tersayang di pinggir kota Melbourne.

Indulge in life's great pleasures of food, fun and nature on Melbourne's doorstep



Due to the culturally and religiously inappropriate notion of 'indulging in life's pleasures', the indulgence theme is dropped from the TT (the Arabic translation adopted a similar approach). The food theme is also omitted. The TT reads:

Enjoy beautiful moments full of tranquillity with your beloved family on the outskirts of Melbourne.

The verbal text enhances the representation of the accompanying visual depicting nature. The visual enables the TT reader to link the notion of beauty and tranquillity to the lush natural landscape of farmlands and undulating hills of the countryside.



Lembah Yarra

Lembah Yarra yang terletak hanya satu jam perjalanan dari Melbourne, terkenal dengan keindahannya dan alunan bukit-bukaunya yang mengagumkan. Pengunjung boleh mendekati platypus, koala dan kangaroo di Healesville Sanctuary. Tidak jauh dari situ di Dandenong Ranges pula, pengunjung boleh menaiki Puffing Billy, iaitu sebuah keretapi wap lama yang telah dibaik pulihkan dengan teliti. Perjalanan keretapi ini akan membawa pengunjung sejauh 25km merentasi hutan hujan purba. Pada musim bunga pula, pengunjung pasti akan terpesona dengan hamparan taman bunga-bungaan indah pelbagai warna di Tesselaar's Tulip Festival.

Yarra Valley

Only one hour drive from Melbourne, the undulating hills of the Yarra Valley deserve their popularity and hype. This picturesque region is famous for excellent restaurants and luxury boutique hotels. Visitors can also get up close and personal with platypus, koalas and kangaroos at Healesville Sanctuary. Not far away, in the Dandenong Ranges, is the iconic Puffing Billy. A meticulously restored steam train which journeys through 25km of ancient rainforest.

Untuk pengalaman hidupan liar yang menakjubkan, dapatkan tiket Wild Encounter di Healesville Sanctuary di mana anda akan diberi layanan istimewa.

For the ultimate wildlife adventure, book a Wild Encounter at Healesville Sanctuary where you will be treated like a VIP.

www.zoo.org.au/Healesville

www.visitmelbourne.com/yarravalley

Although the gastronomic elements used do not necessarily suggest oral consumption, in order to reduce emphasis on the less appealing gastronomy aspect of the destination, this aspect is substituted by another aspect which, based on word-of-mouth, word-of-mouse and Malay journalist promotional articles, seem to attract the target audience: Tesselaar's Tulip Festival. The substitute is added towards the end of the body copy. The unlikely type of accommodation to be chosen by the average target audience (boutique hotels) is also omitted from the translation.

The Yarra Valley which is located only one hour drive from Melbourne is famous for its amazing beauty and undulating hills. Visitors can get close to platypus, koalas and kangaroos at Healesville Sanctuary. Not far away, in the Dandenong Ranges, visitors can experience riding Puffing Billy, a meticulously restored steam train. The train will take visitors 25km through an ancient rainforest. In spring, visitors will be fascinated by the beautiful and colourful carpets of flower gardens at Tesselaar's Tulip Festival.

In this regard, the visual image representing the gastronomy theme could be replaced by the Tulip Festival theme. This change in content was negotiated with the commissioners.

MAKLUMAT PELANCONGAN

TOURIST INFORMATION



Maklumat Pelancongan Tourist Information

Kota raya Melbourne adalah antara bandar-bandar di dunia yang paling harmonis dan kaya dengan pelbagai budaya. Khasanah warisannya meraikan pelbagai adat resam, budaya makanan dan kepercayaan agama yang telah lama bertapak di kota raya ini. Penduduk yang berasal dari lebih 140 negara dan menikmati kehidupan bersama di Melbourne merayakan kepelbagaianya dengan penuh rasa bangga.

This vibrant and welcoming city is also one of the world's most harmonious and culturally diverse communities. Its rich, multicultural heritage celebrates the countless traditions, cuisines and religions that have settled in the city. Residents from more than 140 nations live side by side in Melbourne, and the city as a whole celebrates diversity while sharing a common sense of place and pride.

Restoran Restaurants

Terdapat banyak restoran, kafe dan kedai di sekitar Melbourne yang menghidang makanan halal. Anda akan mendapati sebilangan besar kedai-kedai halal tertumpu di beberapa kawasan Melbourne yang berbilang budaya seperti Sydney Road, Brunswick.

There are many restaurants, cafes and retail shops around Melbourne that serve or sell halal food. You'll find a large concentration of halal establishments in some of Melbourne's **eclectic** precincts such as Sydney Road, Brunswick.

Abduls Halal Takeaway Food
22 Elizabeth St, Melbourne.
Phone: +61 (0) 3 9354 3506

Little Malaysia
26 Liverpool St, Melbourne.
Phone: +61 (0) 3 9662 1678

Gaylord Indian Restaurant *
4 Tattersalls Lane, Melbourne.
Phone: +61 (0) 3 9663 3980
www.gaylordindianrestaurant.com.au

Gurkhas Café Nepalese
Restaurant *
500 Flinders St, Melbourne.
Phone: +61 (0) 3 9629 7186
www.gurkhas.com.au

Nelayan Indonesian Restaurant *
265 Swanston St, Melbourne.
Phone: +61 (0) 3 9663 5886

Sawasdee Thai *
139 Little Bourke St, Melbourne.
Phone: +61 (0) 3 9663 4052
www.sawasdee.com.au

Souvlaki Bar (Greek) *
163 Russell St, Melbourne.
Phone: +61 (0) 3 9663 1388

Abla's Lebanese Restaurant
109 Elgin St, Carlton.
Phone: +61 (0) 3 9347 0006
www.ablas.com.au

* Diiktiraf halal oleh badan berkaitan

* Halal certified by a certification authority.

'electric' > 'multicultural'.



Masjid Mosques

Memandangkan jumlah umat Islam yang besar di Melbourne, terdapat masjid-masjid di serata kawasan bandar dan pinggir bandar. Masjid-masjid ini mengalui alukan kedatangan umat Islam dari serata dunia. Berikut adalah senarai beberapa masjid utama:

With a large Muslim community, Melbourne has a number of mosques spread throughout the city and suburban areas that welcome **international visitors**. Here are some of the more accessible options:

Coburg Mosque (Fatih Mosque)

31 Nicholson St, Coburg

Phone: +61 (0) 3 9386 5324

Melbourne City Mosque

(Islamic Council of Victoria)

66-68 Jeffcott St, West Melbourne

Phone: +61 (0) 3 9328 2067

Brunswick Mosque

660 Sydney Rd, Brunswick

Phone: +61 (0) 3 9386 8423

Untuk mendapatkan senarai terkini restoran halal dan masjid di Melbourne, layarilah:

For the latest and most up to date list of halal restaurants and mosques visit:

www.visitmelbourne.com/middleeast/

Maklumat Pelancongan Melbourne Melbourne Visitor Information

Pusat Pelancongan Melbourne yang terletak di Federation Square dan Bourke St Mall adalah pusat sehenti yang menawarkan pelbagai keperluan pelancong termasuk brosur percuma, peta, senarai acara, tempahan pakej lawatan dan capaian internet.

The Melbourne Visitor Centre at Federation Square and Bourke St Mall provide a one-stop shop for all visitor information needs including free brochures, maps, event listings, tour bookings and internet access.

www.thatsmelbourne.com.au/touristinformation

Pengangkutan Awam Public Transport

Menggunakan keretapi, tram dan bas adalah cara paling mudah untuk melawat kesemua tarikan utama dan pusat-pusat membeli-belah di kota Melbourne. Anda perlu membeli tiket untuk menaiki pengangkutan awam. Tel: 131 638.

Melbourne's trains, trams and buses are an easy way to see all of the cities best attractions, **city precincts** and shopping areas. Tickets are required when travelling on public transport. Phone – 131 638.

www.metlinkmelbourne.com.au

Tram Pelancong Percuma Free City Circle Tourist Tram

Tram 'City Circle' menawarkan perjalanan secara percuma kepada pelancong di atas tram bersejarah W-class: Ahad – Rabu dari 10 pg hingga 6 ptg dan Khamis – Sabtu dari 10 pg hingga 9 mlm.

The free City Circle Tram offers free travel for tourists on the historic W-class trams: Sunday – Wednesday from 10am to 6pm and Thursday – Saturday from 10am – 9pm.

www.yarratrams.com.au

Bas Pelancong Percuma

Free Melbourne City Tourist Shuttle

Khidmat bas pelancong percuma ini beroperasi setiap hari dari 9.30 pg – 4.30 ptg di antara sebilangan besar tarikan-tarikan utama di sekitar bandar. Anda boleh naik turun bas ini di mana-mana daripada 13 pusat tarikan pelancong yang ditetapkan.

This free tourist bus service runs daily from 9.30am – 4.30pm between many of the cities key attractions and precincts. Hop on and off at any of the 13 key tourism attractions and precincts.

Due to space constraint, 'City Circle' is dropped from the heading to be reflected in body copy.

'International visitors' is translated as 'visitors from around the world'. This is more idiomatic in the TL.

While in the ST the term 'tour' implies an organised guided visit, in the TT, the word 'pakej' (package) has to be added to convey this additional meaning.

'City precincts' is dropped from the TT as adding it creates ambiguity and does not add value to the TT.

MAKLUMAT PELANCONGAN

TOURIST INFORMATION



Tukaran Wang Asing dan Kad Kredit Currency Exchange and Credit Cards

Khidmat tukaran wang asing boleh didapati di bank-bank, lapangan terbang Melbourne dan hotel-hotel utama. Matawang tempatan adalah Australian Dollar (\$AUD). Kad-kad kredit utama diterima secara meluas.

Services are available at banks, Melbourne Airport and major hotels. The local currency is the Australian Dollar (\$AUD). Major credit cards are widely accepted.

Waktu Membeli-Belah Shopping Hours

Secara umumnya, waktu perniagaan bagi kedai-kedai di kawasan bandar adalah: Sabtu – Rabu dari 10 pg – 5 ptg, Khamis dari 10 pg – 7 mlm, Jumaat dari 10 pg – 9 mlm. Disenaraikan di sini beberapa pusat membeli-belah utama di Melbourne.

As a general rule, trading hours for the city shops are: Saturday – Wednesday from 10am – 5pm, Thursday from 10am – 7pm and Friday from 10am – 9pm. Some of the key Melbourne shopping precincts are listed here.

www.visitmelbourne.com/shopping

Membeli-belah Shopping

The Block Arcade
www.theblockarcade.com.au

Bridge Rd, Richmond
www.bridgerd.com.au

Chadstone Shopping Centre
www.chadstoneshopping.com.au

Chapel St, South Yarra
www.chapelstreet.com.au/shopping

Collins Street
www.collinsstreet.com.au

David Jones
www.davidjones.com.au

DFO Southwharf
www.dfo.com.au/southwharf

Federation Square
www.fedsquare.com

Harbour Town, Docklands
www.harbourtownmelbourne.com.au

Melbourne Central
www.melbournecentral.com.au

Melbourne's GPO
www.melbournesgpo.com

Myer
www.myer.com.au

Queen Victoria Market
www.qvm.com.au

QV Melbourne
www.qv.com.au

Royal Arcade
www.royalarcade.com.au

Southgate
www.southgate-melbourne.com.au

St Kilda Esplanade Markets
www.stkildamarket.com

Toorak Rd, Toorak
www.toorakroadsouthyarra.com

The text is highly informative, which in turn enables the successful use of a more literal approach.



Pengendali Pelancongan dan Tarikan Pelancong
Tour Operators and Attractions

Terokai rahsia-rahsia Melbourne dan jelajahi kawasan luar bandaraya dengan menyertai pelbagai paket pelancongan yang menarik. Disenaraikan di sini beberapa pengendali pelancongan utama. Untuk mendapatkan senarai penuh pilihan-pilihan yang ditawarkan, kunjungilah Melbourne Day Tour Centre dan Melbourne Visitor Information Centre yang terletak di Federation Square.

Discover Melbourne's secrets and explore regional Victoria with a great range of sightseeing tours. Some of the major tour operators are listed below or visit the Melbourne Day Tour Centre and Melbourne Visitor Information Centre at Federation Square for a full range of options.

AAT Kings Tours www.aatkings.com.au	Melbourne Chocoholic Tours www.chocoholictours.com.au
Australian Pacific Tours www.aptouring.com.au	Melbourne Hosted Tours www.melbournehostedtours.com.au
Australian Coastal Mountain Tours www.acmtours.com.au	Melbourne Private Tours www.melprivatetours.com.au
Autopia Tours www.autopiatours.com.au	Melbourne River Cruises www.melbcruises.com.au
Bunyip Tours www.bunyiptours.com	Melbourne Sports Tours www.melbournesportstours.com.au
Global Ballooning www.globalballooning.com.au	Natural Treasures www.naturaltreasures.com.au
Go West Tours www.gowest.com.au	Oceania Tours and Safaris www.oceaniatours.com.au
Gray Line www.grayline.com.au	Outlet Shopping Tours www.outlet-shopping-tours.com
Great Southern Touring Route www.greatsoutherntouring.com.au	Real Melbourne Bike Tours www.rentabike.net.au/biketours
Hidden Secrets Tours www.hiddensecretstours.com	South East Touring Triangle www.melbournestouringtriangle.com
Melbourne's Best Tours www.melbournetours.com.au	Sydney Melbourne Touring www.sydneymelbournetouring.com.au

www.visitmelbourne.com/tours

MAKLUMAT PELANCONGAN

TOURIST INFORMATION



Hotel

Di Melbourne dan kawasan-kawasan luar bandaraya terdapat banyak pilihan penginapan. disenaraikan di sini beberapa pilihan utama. Untuk senarai yang lebih lengkap, sila layari:

Melbourne and Regional Victoria have a great range of accommodation options to suit any visitor. A few major properties are listed below or for a full list visit:

www.visitmelbourne.com/accommodation

Bandaraya Melbourne

Melbourne City

Accor Hotels Melbourne
www.accorhotels.com/Melbourne
Alto Hotel on Bourke
www.altohotel.com.au
Batman's Hill on Collins
www.batmanshill.com.au
Causeway Hotels
www.causeway.com.au
Citadines Melbourne
www.citadines.com.au
Crown Hotels Melbourne
www.crownmelbourne.com.au/hotels
Crowne Plaza
www.ichotelsgroup.com
Grand Hyatt Melbourne
www.melbourne.grand.hyatt.com
Hilton Hotels
www.hiltonmelbourne.com.au
Holiday Inn Melbourne on Flinders
www.holidayinn.com

Hotel Lindrum
www.hotellindrum.com.au
InterContinental Rialto
www.intercontinental.com/melbourne
Langham Hotel Melbourne
www.melbourne.langhamhotels.com.au
Mantra Melbourne
www.mantra.com.au/victoria
Marriott Melbourne
www.marriott.com.au/melbourne
Medina Apartment Hotels
www.medina.com.au/melbourne-accommodation
Mirvac Hotels and Resorts
www.mirvachotels.com/-melbourne-cbd-hotels
Novotel Melbourne
www.novotelmelbourne.com.au
Oaks Hotels and Resorts
www.theoaksgroup.com.au
Park Hyatt Melbourne
www.melbourne.park.hyatt.com



Bandaraya Melbourne**Melbourne City**

Rendezvous Hotel Melbourne
www.rendezvoushotels.com.au/melbourne_city

Rydges Melbourne
www.rydges.com/melbourne

Sofitel Melbourne
www.sofitelmelbourne.com.au

Somerset Apartments
www.somerset.com

Stamford Plaza Melbourne
www.stamford.com.au/spm

The Hotel Windsor
www.thehotelwindsor.com.au

The Westin Melbourne
www.westin.com/melbourne

Hotel-hotel di Luar Bandaraya Melbourne**Regional Hotels**

Chateau Yering (Yarra Valley)
www.chateauyering.com.au

Lake House (Spa Country)
www.lakehouse.com.au

Mercure Geelong (Great Ocean Road)
www.mercuregeelong.com.au

Mercure Ballarat (Goldfields)
www.mercureballarat.com.au

Novotel Forest Creswick (Goldfields)
www.forestresort.com.au

One Four Nelson (Mornington Peninsula)
www.onefournelson.com.au

Moonah Links (Mornington Peninsula)
www.peppers.com.au/moonah

Mt Buller Chalet (Snowfields)
www.mtbullerchalet.com.au

Peppers the Sands (Great Ocean Road)
www.peppers.com.au/sands

Quay West Falls Creek (Snowfields)
www.quaywestfalls creek.com.au

Sebel Deep Blue (Great Ocean Road)
www.sebelwarnambool.com.au

Sebel Heritage (Yarra Valley)
www.sebelyarravalley.com.au

Silverwater Resort (Phillip Island)
www.silverwaterresort.com.au

Southern Ocean Villas (Great Ocean Road)
www.southernoceanvillas.com

Waves (Phillip Island)
www.thewaves.com.au

Zirky's Mt Hotham (Snowfields)
www.hothamholidays.com.au/zirkys

PROGRAM LAWATAN

ITINERARIES

Daily services from the Middle East and through South East Asia > 'Direct daily services from Malaysia'.

Melbourne merupakan destinasi percutian yang paling ideal di Australia. Perkhidmatan penerbangan terus dari Malaysia setiap hari menjadikan Victoria salah satu destinasi di Australia yang paling mudah dikenali. Dengan pelbagai pengalaman unik yang ditawarkan oleh Victoria, meneroka Negeri ini yang kaya dengan pelbagai warisan boleh memakan masa berminggu-minggu. Sama ada anda menyertai pakej pelancongan atau menyewa kereta dan memandu sendiri, dua program lawatan di bawah akan memberi anda kenangan yang indah.

Melbourne is the perfect gateway for an Australian holiday. Daily services direct from the Middle East and through South East Asia, make Victoria one of the most accessible destinations in Australia. With so many unique experiences on offer in Victoria you could spend weeks exploring this compact but diverse State. Whether you are hiring a car and driving yourself or joining a tour bus, here are two great itineraries that will give you a taste of this amazing destination.

4 HARI

4 DAYS

Hari 1	Day 1	Hari 2	Day 2	Hari 3	Day 3	Hari 4	Day 4
Jelajahi kota Melbourne dengan menaiki tram pelancong percuma City Circle. Kemudian bersiar-siar di Collins Street dan Bourke Street sambil membeli-belah. Kunjungi Lygon Street untuk menyelami budaya masyarakat Itali di Melbourne sebelum melawat menara tinjau Eureka Skydeck.	Explore the city on the free City Circle tourist tram, followed by some shopping time in Collins and Bourke Streets. Venture to the Lygon Street Precinct, Melbourne's Italian quarter, for a cultural experience before a visit to the Eureka Skydeck.	Pada sebelah pagi luangkan masa untuk menaiki keretapi Puffing Billy merentasi banjaran Dandenong Ranges. Kemudian bergembira bersama keluarga anda di sebelah tengah hari di semenanjung Mornington Peninsula.	Following a morning ride through the Dandenong Ranges on Puffing Billy, enjoy an afternoon of food, fun and family activities on the Mornington Peninsula.	Terokai lorong-lorong tersembunyi Melbourne dengan menyertai lawatan Hidden Secrets Tour kemudian bersiar-siar di kawasan Southgate yang terletak di tepi Sungai Yarra, diikuti dengan kunjungan ke Crown Entertainment Complex untuk membeli-belah dan bersuka-ria.	Get an insiders view of Melbourne on a Hidden Secrets tour followed by an afternoon exploring the riverside precincts of Southgate and the Crown Entertainment Complex for some shopping and fun.	Kembali ke zaman silam di Sovereign Hill, kemudian lihat hidupan liar Australia dari jarak dekat di Ballarat Wildlife Park sebelum menuju ke lapangan terbang untuk destinasi anda yang seterusnya.	Step back in time at Sovereign Hill and come face-to-face with unique Australian wildlife at the Ballarat Wildlife Park before heading to the airport and your next destination.

6 HARI

6 DAYS

Hari 1 Day 1

Beristirahat sambil bersiar-siar di kawasan tepi pantai St Kilda diikuti dengan sesi membeli-belah di Melbourne Central dan Victoria Market.

Relax and unwind from your travels with a visit and lunch at the beachside precinct of St Kilda followed by some retail therapy and dinner at Melbourne Central and GPO shopping hubs.

Hari 2 Day 2

Bertolak menuju ke salah satu destinasi Victoria yang paling menarik iaitu Pulau Phillip. Setelah melintasi jambatan ke pulau tersebut, berhenti sebentar untuk menghirup secawan kopi dan menikmati cokelat di Kilang Cokelat (Chocolate Factory). Setelah mengunjungi ladang bersejarah Churchill Island, dan berhibur bersama keluarga di A Maze'n Things, kunjungilah Pusat Konservasi Koala. Akhiri hari anda dengan menyaksikan 'perarakan' penguin-penguin kecil pada waktu senja.

Depart for an Island adventure at Phillip Island. Just over the bridge is the first stop, coffee and chocolate at the Chocolate Factory. Following lunch at Churchill Island historic farm, if you don't get lost at A Maze'n Things, stop in at the Koala Conservation Centre before the sunset arrival of the Little Penguins.



Hari 3 Day 3

Terokai sejarah Melbourne di Melbourne Museum. Kemudian susuri Sungai Yarra dengan menyertai Melbourne River Cruises sehingga ke pusat sains Scienceworks dan kawasan membeli-belah Docklands.

Discover the city's history at the Melbourne Museum. Take a cruise down the Yarra River with Melbourne River Cruises to Scienceworks and the Docklands shopping and dining precinct.

Hari 4 Day 4

Bagi pelancong yang ingin melarikan diri daripada kepanasan iklim tropika Asia Tenggara, perjalanan kereta separuh hari dari Melbourne akan membawa anda ke alam musim sejuk Australia. Habiskan hari anda menikmati cuaca dingin sambil membina 'snowman' atau berehat di hadapan pendiang api di hotel anda.

For visitors escaping the summer heat of the Gulf, a half day drive from Melbourne, including a short stop in the Yarra Valley, and you'll be in Australia's winter wonderland. Spend the afternoon acclimatising as you build a snowman or relax in front of the open fire at your hotel.

Hari 5 Day 5

Buat tempahan bagi mengikuti kelas ski atau pakej lawatan ke kawasan gunung untuk pengalaman salji yang lebih mendalam. Akhiri perjalanan anda ke alam salji dengan rawatan spa yang menyegarkan.

Book a ski lesson or guided tour of the mountain for an in-depth snow experience followed by lunch with a view at one of the onsnow restaurants. An afternoon spa treatment is the perfect finish to any snow trip.

Hari 6 Day 6

Kunjungi pusat membeli-belah DFO untuk membeli-belah saat akhir sebelum pulang. Jangan lupa membeli set pinggan mangkuk Corelle dengan harga yang murah.

Kemudian singkah sebentar di pekan pelbagai budaya Brunswick untuk menjamu selera sebelum ke lapangan terbang.

Grab a last minute bargain at the DFO shopping centre before a trip to Melbourne's multicultural precinct of Brunswick for a quick bite to eat on the way to the airport.

Added: 'Don't forget to buy a set of Corelle kitchenware (at DFO)'. Although other tourists might not be aware of this, it is no longer a secret among Malay tourists to Australia that one of their 'must buy' items on their shopping list is branded kitchenware particularly Corelle. DFO in particular has been a popular destination lately among Malay tourists who are after the Corelle brand. It is very likely that the Corelle-craze phenomenon is fuelled by word-of-mouth among Malay tourists.

'the summer heat of the Gulf' > 'the tropical heat of South East Asia'.

10.3 Reflecting on the Translation Process

Part I and Part II of this thesis helped me to approach the translation of the brochure in a structured and effective way. Rather than dealing with each problem individually as it came up, I went into the translation process with a clear idea of the issues I might face and an arsenal of strategies for tackling them. Part I in particular helped me stay focused on the function of TT while identifying cultural problems which may hinder the achievement of this function. Part II, provided me with practical strategies to overcome these problems and achieve the ultimate function and overall purpose of the TT.

A translation-oriented analysis of the ST revealed that the features of the brochure were already consistent with many of the cultural values of the Malay market. Although the content of the ST was designed primarily for an Arab-Gulf audience, the fact that the value systems of the Arab-Gulf culture and the Malay culture have a lot in common, had a significant impact on the entire process of translation. The Arab-Gulf culture bears resemblance to the Malay culture in various cultural dimensions including those which were identified as significant to this study. Like the Malay culture, the Arab-Gulf culture is high in collectivism, uncertainty avoidance, power distance and restraint. Both cultures also share a common religious belief, that is, Islam. In terms of communication style, both are categorised as high context communication cultures. Not only does the Arab-Gulf society share common cultural values with the Malays, they are also in the same tourism phase as the Malays: the sightseeing phase. In terms of climate, tourists from both cultures also show a similar interest in escaping the sun and searching for cooler environments and climate features which do not exist in their home country such as snow. Due to the similarities between both cultures, many of the culturally-predicated content and themes used in the ST are as appealing to Malay tourists as they are to Arab tourists. This meant that many of the themes were ‘translation-friendly’ or even ‘translation-ready’ and could be reproduced in the TT with minimal changes. As a result, the translation could be carried out more efficiently with less translational intervention, less negotiations and within a shorter period. Nevertheless, this did not mean that the translator was ‘relieved’ of his ‘cross-cultural duties’ as it is his or her responsibility as the bi-cultural expert to ensure that no cultural nuances are left unaddressed and to present the TT in a culturally effective style. I will discuss some of the most significant cross-cultural inputs supplied by the commissioners and further cross-cultural- inputs that had to be added by the translator to render the content culturally functional for the Malay market. These cultural inputs could be loosely divided into two categories: content and style. At the content level, I will discuss a number of cross-cultural inputs related to religion, family, tourist activities, and the beauty of nature. At the level of style, I will discuss a number of cross-

cultural inputs related to the use of the imperative voice, poetic devices, and authentic Malay expressions.

One of the most significant cross-cultural inputs supplied by the commissioners is Islamic gastronomy. This is reflected in the brochure's dedicated informational section on halal eateries and the commissioners' explicit instruction to omit all references made to wine and wineries. Nevertheless, the Islamic gastronomy input by the commissioners was insufficient, as the notion of halal food was not adequately addressed. References made to what seems to be non-halal restaurants throughout the promotional section of the brochure raise questions with regard to the functionality of such content for a Muslim audience. Based on my interview with the commissioners, there seem to be some lack of understanding with regard to the concept of halal in Islamic gastronomy. They were quite surprised when I informed them that the gastronomy theme will not appeal to Malay tourists unless it is explicitly labelled as halal. This could be attributed to the common misconception that halal gastronomy is simply defined as the exclusion of pork and alcohol. This gastronomic issue was also left unaddressed in the Arabic translation, which in turn raises questions about the cross-cultural role of the Arabic copywriter as it seems that the commissioners were not advised on this matter by the Arabic copywriter. In the case of my Malay translation, several strategies were used to overcome the problem. One of the strategies was to replace the gastronomy experience with another experience (omission with compensation).¹³⁷ Since this particular translation strategy involves a change in a tourism product, it was negotiated with the commissioners. One of the examples in which this strategy was employed is in the translation of 'Melbourne Food and Wine Festival' (TV10.1). Based on the translation brief, which requires the omission of all references to wine, the phrase 'wine' only should be omitted, hence changing the name of the festival to 'Food Festival'. Although this strategy was adopted in the Arabic translation, it is quite problematic not only due to the fact that the concept of halal was not adequately addressed but also because it does not reflect the actual name of the festival.

¹³⁷ For a detailed discussion on this strategy, see 5.2.4.

TV10.1

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Major sporting events such as the Australian Formula One Grand Prix and the Australian Open Tennis Championship, are complemented by a range of international fashion, arts and cultural events such as the L’Oreal Melbourne Fashion Festival and the <u>Melbourne Food and Wine Festival</u> .	Di samping temasya sukan terkemuka seperti Australian Formula One Grand Prix dan Australian Open Tennis Championship, pelbagai acara fesyen, kesenian dan kebudayaan antarabangsa dianjurkan termasuk L’Oreal Melbourne Fashion Festival dan <u>Moomba Festival</u> .	Apart from major sporting events such as the Australian Formula One Grand Prix and the Australian Open Tennis Championship, various international fashion, arts and cultural events are organised including the L’Oreal Melbourne Fashion Festival and <u>Moomba Festival</u> .

Refer to the translated brochure in 10.2, p. 266. Emphasis in ST mine.

I explained to the commissioners the cross-cultural issues involved and proposed that ‘Melbourne Food and Wine Festival’ should be replaced with one of Melbourne’s other cultural events. The commissioners acknowledged, in principle, the need to make this change in the Malay translation. Although, my initial suggestion was to use the ‘Melbourne International Film Festival’ as a substitute, the commissioners were of the view that it was not compelling enough. They argued that ‘there is no reason for travelling to a film festival when you can get it from your own country’. Based on their strong knowledge of the tourism products and experiences, they suggested ‘Moomba Festival’ as a more viable substitute. Apart from the ‘omission with compensation’ strategy, the ‘oral-visual consumption shift’ strategy was also employed such as in TV10.2.

TV10.2

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Gourmet food producers and celebrated restaurants will keep mum and dad busy [...]	Destinasi ini terkenal dengan hasil segar ladang-ladangnya dan restoran-restoran terkemuka.	This destination is famous for its fresh farm produce and leading restaurants.

Refer to the translated brochure in 10.2, p. 276.

In the above example, the gastronomic element ‘celebrated restaurants’ is preserved in the TT. However, its function is changed from being an object of oral consumption to an object of visual consumption.

Where the gastronomy theme was less significant and non-specific, the omission strategy presented itself as a more viable option (TV10.3). TV10.2 and TV10.3, as well as the subsequent examples of changes discussed in this section, are examples of minor changes which do not change the core content of the ST. They do not include or exclude a specific tourism product or experience, and therefore do not require the approval of the

commissioners. Nevertheless, for the purpose of this research, examples of minor changes were also discussed with the commissioners for their feedback.

TV10.3

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Following a morning ride through the Dandenong Ranges on Puffing Billy, enjoy an afternoon of <u>food</u> , fun and family activities on the Mornington Peninsula.	Pada sebelah pagi luangkan masa anda untuk menaiki keretapi Puffing Billy merentasi banjaran Dandenong Ranges. Kemudian bergembira bersama keluarga anda di sebelah tengah hari di semenanjung Mornington Peninsula.	In the morning spend your time riding the Puffing Billy train across the Dandenong Ranges. Then, enjoy with your family in the afternoon in Mornington Peninsula.

Refer to the translated brochure in 10.2, p. 285. Emphasis in ST mine.

In addition to Islamic gastronomy, other cultural-religious content such as the dedicated section on mosques and visuals of Muslim women (presumably tourists) wearing Islamic attire are not only attractive features for Arab tourists but also for other tourists from the Muslim world such as the Malays. Moreover, the fact that the ST did not emphasise (non-Islamic) indulgence-oriented themes such as night life and partying, further enhanced the suitability of the ST content for the Malay culture which is high on restraint and adhere strictly to religious rules and cultural norms. However, there were some minor elements of indulgence and these were dealt with appropriately (TV10.4):

TV10.4

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Indulge in life's great pleasures of food, fun and nature on Melbourne's doorstep	Nikmati detik-detik indah penuh kedamaian bersama keluarga tersayang di pinggir kota Melbourne.	Enjoy beautiful moments full of tranquillity with your beloved family on the outskirts of Melbourne.

Refer to the translated brochure in 10.2, p. 277.

The above example is one of the main captions found in the brochure. In my Malay translation of the caption, the notion of indulgence was addressed by shifting the focus from ‘indulgence’ and ‘pleasures’ to ‘enjoyment’, ‘beauty’ and ‘tranquillity’. Adding the optional phrase ‘bersama keluarga tersayang’ (with [your] beloved family),¹³⁸ immediately after the word ‘kedamaian’, serves two functions. Firstly, it creates mood and music through the use of the poetic device of consonance (kedamaian [...] tersayang) in order to further enhance the persuasive effect of the caption, following the poetic device of alliteration used in the ST

¹³⁸ The TT would also work perfectly without the addition of this phrase.

(food, fun). Secondly, it also reemphasises the familial dimension of the discourse, a key feature of the brochure which I shall now turn to.¹³⁹

In addition to the religious and restraint features of the ST, another salient feature of the ST is the profound use of collectivistic-familial themes. For example, keywords including 'family' (in its singular and plural forms) and 'kids' are used throughout the ST. In fact, the very first caption on the first page of the brochure promotes Victoria as follows:

TV10.5

From snow and surf, Victoria is the ultimate adventure playground for families and romantics

The theme is not only reflected verbally but also visually, with many images in the brochure depicting parents and children enjoying activities together. The familial dimension of the discourse is further enhanced by the notion of comfort and convenience. For example, the ST tries consistently to create an image of tourist attractions that can be visited easily and comfortably, through the use of the 'ease of access' theme. Attractions located outside the capital city of Melbourne are described as being within easy reach of tourists. This is reflected through the use of phrases such as 'within easy reach of the capital city', 'just 90 mins from Melbourne', 'only three hours from Melbourne', 'only one hour drive from Melbourne', 'on Melbourne's door step', and 'not far away'. This theme is used to pre-empt any sense of remoteness and difficulty which might be perceived by a sightseeing-oriented tourist who values comfort and convenience. In fact, the commissioner's acknowledgment that three of the ten official tourism regions of Victoria were excluded from the ST for being 'too far' from the capital city for Arab tourists shows that the 'ease of access' theme is a deliberate strategy to attract this particular group of tourists.

Furthermore, the ST was designed to create an image of tourist activities and experiences which are non-intimidating, novice-friendly, family-friendly, relaxing and above all risk-free. This is done to meet the nature and needs of Arab tourists who are generally categorised as risk-adverse, non-adventurous, traditional sightseeing tourists. Such characteristics are attributed primarily to the collectivistic and high uncertainty avoidance dimensions of the Arab-Gulf culture. Even activities which require special skills are presented in a novice-friendly manner. For example, under the heading 'Victoria's High Country and Snowfields' the skiing activity is introduced by a caption with the following statement:

¹³⁹ The tourist destination is Yarra Valley, and as indicated in the body copy accompanying the caption, it is very much a familial destination with Healesville Sanctuary, and Puffing Billy being among its main attractions.

TV10.6

You don't need to know how to ski to have fun in Victoria's snowfields.

The statement is complemented by an accompanying visual depicting a Muslim mother and her young daughter on one of Victoria's ski mountains (see p. 269). The message conveyed by the visual is that Victoria's High Country and Snowfields is a family-friendly destination with family-friendly and novice-friendly activities. The visual and caption is further elaborated in the body copy which points out that ski lessons are available for 'all levels'. The cross-cultural inputs by the commissioners in this aspect were further enhanced in my Malay translation by ensuring that all skill-requiring activities are dealt with adequately. Although 'skiing' was presented in a culturally appropriate manner in the dedicated section on Victoria's High Country and Snowfields, it was perhaps overlooked in one of the most important parts of the brochure: its introductory page. The copy in the introductory section includes an action-filled imperative sentence 'Ski in the snowfields'. Given the cultural background of the Malay tourist, I toned down this sentence to 'Rasai keseronokan bermain salji' (Feel the enjoyment of playing with snow).¹⁴⁰ I felt that it was necessary to implement this change given the fact that it is a highly promotional introductory section. In Malay, 'playing with snow' sounds more attractive aesthetically and poetically than other translation options such as 'learn how to ski'. Moreover, playing with snow is high on the wish-list of the Malay tourist, not to mention that the 'learning to ski' theme is presented later on in the brochure. In another example found in the caption of the first page of the brochure (TV10.7), the alliterative phrase 'snow and surf' was used as a tool of emphasis to introduce Victoria as an ideal tourist destination:

TV10.7

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
From <u>snow and surf</u> , Victoria is the ultimate adventure playground for families and romantics	Dari kedinginan salji ke keindahan pantai, Victoria adalah destinasi yang terunggul untuk percutian keluarga dan pasangan romantik	From the coolness of snow to the beauty of the beach, Victoria is the ultimate destination for family and romantic couple holidays

Refer to the translated brochure in 10.2, p. 262. Emphasis in ST mine.

There is still a problem with the word 'surf' as it is a skill-requiring activity. This required me to 'tame' the sentence while at the same time trying to preserve the poetic force. In doing this, I replaced 'surf' with another seascape theme to which the Malay tourist can relate more

¹⁴⁰ Notice that I avoided following the structure of the ST in translating this sentence. 'Ski in the snowfields' is not simply translated as 'play with snow'. Instead, it was translated as 'feel the enjoyment of playing with snow' in line with the convention of Malay politeness and indirectness (see chapter 8).

effectively: the beauty of the beach. I also managed to recreate a poetic force of alliteration, assonance and consonance in the Malay translation by adding two parallel words: ‘kedinginan’ (coolness) and ‘keindahan’ (beauty). The phrase ‘adventure playground’ is also toned down to ‘holiday destination’. Although the concept of ‘adventure playground’ (A. Brett, R. C. Moore, & E. F. Provenzo, 1993, p. 26) in English does not imply the true sense of risk and uncertainty but rather ‘safe risks’,¹⁴¹ it highlights the contrast between safe and risky, adventure and comfort, and emulates the contrast between the notion of ‘playing with snow’ and ‘surfing rolling waves’. And since the adventure-oriented notion of ‘surf’ has been replaced by the sightseeing-oriented notion of ‘beach’, shifting from ‘adventure playground’ to ‘holiday destination’ would be perfectly appropriate for purposes of consistency. Further, in keeping within the framework of sightseeing, adventure-performance oriented experiences were translated as sightseeing-oriented experiences in the Malay copy such as in TV10.8:

TV 10.8

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
[T]ake a drive on the world's most scenic road [...]	Nikmati panorama terindah di dunia	Enjoy the most beautiful panorama in the world

Refer to the translated brochure in 10.2, p. 262. Emphasis in ST mine.

This is done by shifting the focus from the adventure of driving to the beauty of nature and scenery, from the reader to the destination, and from active performance to passive gazing.

On the notion of the beauty of nature, I also ensured that the concept of ‘untamed nature’ was replaced by the concept of ‘tamed nature’.¹⁴² For example, to avoid the negative connotations associated with ‘cliffs’ in Malay, it was chunked-up to ‘bentuk muka bumi’ (terrains). The meaning lost in the ‘chunking up’ process is regained through the accompanying visuals which provide a clear idea of the exact notion of terrain in question. Meanwhile, the adjective ‘rugged’ is not translated literally to ‘berceranggah’ as the latter does not evoke any sense of beauty in the Malay mind. A literal translation of ‘rugged cliffs’ (cenuram berceranggah) would sound like a ‘technical’ term used in a geography book. Far from sounding ‘promotional’, they evoke notions of risk, danger, and wilderness. In order to

¹⁴¹ The term ‘adventure playground’ was introduced by the British after World War II. The British concept of ‘adventure playground’ was inspired by the ‘junk playground’ that was built in 1945 at Emdrup outside Copenhagen by Danish landscape architect and educator C. Th. Sorenson. An ‘Adventure Playground’ is defined as a place where children under supervision, are free to do many things they can no longer easily do in urban societies such as building huts, forts, tree climbing, digging, camping, etc. (A. Brett, R. Moore, & E. Provenzo, 1993, p. 26).

¹⁴² See 6.2, for a discussion on the concept of tamed vs. untamed nature.

recreate the intended function of the ST, that is, to represent beauty, the adjective ‘rugged’ is ‘unpacked’ and ‘reduced’ to its functional purpose of creating an appealing image in the mind of the TT reader. This is achieved by opting for an explicit positive keyword, that is, ‘mengagumkan’ (fascinating) in the TT (TV10.9).

TV10.9

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
In addition to a shoreline embellished with beautiful beaches and <u>rugged cliffs</u> , the region also boasts enclaves of protected <u>bushland</u> and colourful coastal villages.	Di samping jaluran pantai dan bentuk muka bumi yang mengagumkan, kawasan ini kaya dengan khazanah flora dan fauna dan perkampungan persisir pantai yang indah.	In addition to fascinating beaches and terrains, this region is rich with flora and fauna treasures and beautiful coastal villages.

Refer to the translated brochure in 10.2, p. 274. Emphasis in ST mine.

Similarly ‘bushland’ was not translated to its literal dictionary equivalent ‘hutan belukar’ which does not evoke positive associations in the Malay culture. The phrase ‘hutan belukar’ evokes the image of ‘untidy’, rough, and harsh naturescapes. Instead it is chunked-up to what would be perceived as highly positive: ‘khazanah flora dan fauna’ (flora and fauna treasures).

At the stylistic level, the English ST was generally structured within the ‘sightseeing’ framework, exhibiting discursive features analogous to those that exist in Malay tourism promotional discourse. These stylistic features create an ambiance of comfort, convenience and relaxation rather than energy, action, and dynamism. A key stylistic feature is indeed the scarce use of the imperative voice and the dominance of the expository mode over the instructional mode. Furthermore, the discourse of the ST is styled in such a way that it focuses on the tourist attractions rather than tourist performance. Emphasis is placed on how the destination can perform for the tourist instead of how the tourist can perform at the destination. The fact that the stylistic features of the ST correspond to those exhibited by comparable TPMs in Malay, facilitates the translation process to a great extent. This meant that many parts of the ST did not require major restructuring at the linguistic level.

Some of the stylistic changes carried out to enhance the functionality of the TT included mitigating some imperative structures in line with the convention of Malay politeness by using modal verbs such as ‘boleh’ (can, may) (TV10.10):

TV10.10

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Head to the Spring Street end of Collins Street for luxury brands [...]	Anda boleh ke Collins Street untuk barang jenama mewah [...]	You can go to Collins Street for luxury brand goods [...]

Refer to the translated brochure in 10.2, p. 264. Emphasis in ST mine.

Imperative verbs denoting physical actions were also mitigated by replacing physical action imperative verbs with non-physical action imperative verbs. For example, the imperative verbs ‘ski’ and ‘pan’ were replaced by the imperative verb ‘rasai’ (feel), and ‘sertai’ (take part) respectively (TV10.11):

TV10.11

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Ski in the snowfields; pan for gold in the goldfields [...]	Rasai keseronokan bermain salji, sertai aktiviti mendulang emas [...]	Feel the joy of playing with snow, take part in the panning for gold activity [...]

Refer to the translated brochure in 10.2, p. 262. Emphasis in ST mine.

Apart from the imperative voice, other expressions which carry a sense of compulsion were translated into expressions which carry a sense of option. In Example 10.12, for example, ‘should try’ is translated as ‘boleh mencuba’ (can try):

TV10.12

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Thrill seekers <u>should try</u> The Edge experience	Bagi yang inginkan cabaran, mereka <u>boleh mencuba</u> pengalaman The Edge.	For those who want challenges, they <u>can try</u> The Edge experience.

Refer to the translated brochure in 10.2, p. 265. Emphasis in ST mine

Furthermore, as exemplified in some of the previous examples (TV10.4, TV10.7) the persuasive effect created by poetic devices in the ST is reproduced as much as possible in the TT through the use of Malay poetic devices. In fact, where the function of form precedes that of content, priority is given to recreating these stylistic effects even at the expense of the semantic value of the text. The following example is a highly persuasive caption promoting Victoria’s Goldfields and Spa Country (TV10.13):

TV10.13

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
<u>Leave relaxed</u> and a <u>little richer</u> after a visit to Victoria's goldfields and spa country	<u>Selami zaman silam</u> dan <u>rasai nikmat kesegaran</u> dengan mengunjungi perkampungan lombong emas dan kawasan spa Victoria	<u>Experience the past</u> and <u>feel the delight of freshness</u> by visiting Victoria's gold mine village and spa region.

Refer to the translated brochure in 10.2, p. 271. Emphasis in ST mine.

The double-alliteration phrase ‘leave relaxed and a little richer’ is translated into Malay with two priorities in mind: (a) recreating a poetic effect to arrest the reader’s attention; (b) employing distinctive idiomatic phrases to enhance the poetic effect. This is achieved by dropping the ‘riches’ theme from the text and compensating it with another prominent theme of the destination, that is, ‘the past’. ‘Leave relaxed’ is translated as ‘rasai nikmat kesegaran’ (feel the delight of freshness),¹⁴³ while ‘[leave] a little richer’ is translated as ‘selami zaman silam’ (experience the past) – a poetic phrase which combines alliteration, consonance and assonance. It should be noted that in the ST, ‘leave relaxed’ corresponds to ‘spa country’ while ‘a little richer’ corresponds to ‘goldfields’. In terms of arrangement, the textual elements would tally better had they been arranged as follows:

Leave a little richer and relaxed after a visit to Victoria’s goldfields and spa country.

However, in the ST, coordination was neglected at the expense of creating a more forceful poetic effect. In the TT, the order of the two thematic phrases was reversed by moving the more forceful alliterative phrase ‘selami zaman silam’ to the forefront of the sentence. This in a way re-coordinated the corresponding themes.

The persuasive effect of the TT was also induced by introducing authentic Malay expressions. The use of such unique expressions enhances the authenticity of the TT, hence promoting the relationship between the text and its target readership (reception) (TV10.14).

¹⁴³ ‘Kesegaran’ from the root word ‘segar’ in Malay does not only denote freshness but also rejuvenation, and invigoration.

TV10.14

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
From elegant Southbank on the Yarra River, to the city centre's <u>eclectic</u> laneways [...] (p. 263)	Dari kawasan elegan Southbank di Yarra River, ke lorong-lorong beraneka ragam budaya di pusat Bandar [...]	From the elegant area of Southbank on the Yarra River, to the laneways of <u>cultural varieties</u> in the city centre.
In October, Phillip Island <u>switches gear</u> for the 500cc Motorcycle Grand Prix. (p. 268)	Pada bulan Oktober, pulau ini bertukar menjadi gelanggang kepada acara Grand Prix motosikal 500cc.	In October, this island <u>transforms into a [fighting] ring</u> for the 500cc Motorcycle Grand Prix event.
[T]housands of Little Penguins, unique to this part of the world, <u>waddle up</u> the beach to the delight of visitors. (p. 268)	[R]ibuan burung penguin kecil, terkedek-kedek lenggang kangkung 'berarak' naik ke daratan.	[T]housands of little penguins <u>waddle up</u> the beach in a 'parade'.
[F]or a dinner <u>with a difference</u> , try the Colonial Tramcar Restaurant. (p. 263)	Bagi pengalaman makan malam yang lain daripada lain pula, cubalah Restoran Colonial Tramcar [...]	[F]or a dinner experience which is <u>different from others</u> , try the Colonial Tramcar Restaurant.
[...] try to <u>strike it rich</u> by panning for your own gold. (p. 272)	[...] mencuba nasib dengan mendulang bijih emas.	[...] try <u>your luck</u> by panning for gold ore.

Refer to the translated brochure in 10.2. Emphasis in ST mine.

This translation project has highlighted several points, the most significant of which is the importance of cross-cultural input in the translation process. Cross-cultural input could be commissioner-initiated (e.g., at the pre-translation stage of content design and translation brief) or translator-initiated (e.g., at the mid-translation stage). Translator-initiated input could also be solely at the discretion of the translator (e.g., in the case of minor changes) or through mutual negotiation between the translator and the commissioner (e.g., in the case of core content changes). The amount of commissioner-initiated inputs available and the amount of translator-initiated inputs required has a direct bearing on the fluency of the translation process, effort and time required to translate, and rate of pay. It is obvious that commissioner-initiated inputs made available through market research require time, effort and money. Similarly, translator-initiated input would also require additional time, effort and therefore money. Hence it is quite reasonable to say that the rate of pay should depend on how much input has been supplied by the commissioner and how much is still required by the translator.

The project also highlighted that while the translator has more knowledge in the language and culture of the target audience than the commissioner and is therefore the expert on the language and culture of the target audience, the commissioner has more knowledge of the tourism product and experience being promoted and is therefore the expert

on the subject matter being translated. This highlights the importance of mutual negotiation between the translator and the commissioner.

The project has also demonstrated that a cost-effective and efficient way of translating TPMs for different markets is to design STs based on cultural similarities. For example, markets of different linguistic background but similar cultural values could be targeted using a single culturally-designed ST. This is proven by the fact that the ST designed for the Arab-Gulf market was, to a large extent, culturally appropriate for the Malay market. In other words, for the purpose of designing STs, markets could be grouped together based on their cultural values.

Lastly, but not least, the translation project has in a way rectified some of the misconceptions initially held by the commissioners about translation and translators. The project seemed to have started giving them a different perspective of the concept of translation and translator. One of their responses to the textual changes implemented by me in the Malay translation was:

I think that is where you try to find a good travel writer or a good translator who can do that (the culturally-driven changes). I mean you want that!

Although they still insisted on the use of ‘travel writer’, at least now they have also included ‘translator’ in their vocabulary as a viable option.

This translation project is proof that translator-commissioner relationship is an indispensable part of the translation process and that an effective translated TPM is contingent on a successful negotiation between the translator and the commissioner. It also confirms the validity of CCT as an effective model for the translation of promotional materials in general and TPMs in particular.

Conclusion

The analysis conducted in this research on three broad categories of tourism discourse namely, urban tourism, nature tourism and adventure tourism confirms what has been claimed in the literature about translated TPMs: that the translation standard of TPMs in general is deplorable, and that translation is not given the professional attention now taken for granted in most other aspects of the tourist trade including the production of original TPMs.

My analysis has revealed that a key factor behind the poor standard of the translation is the inability or reluctance of the translator to deal with the cultural-conceptual differences effectively. Chapters 5, 6, 7 and 8 have demonstrated numerous examples of such conceptual differences. For example, the analysis of urban tourism discourse in chapter 5 demonstrated how the iconicity of particular urban icons are conceptualised differently by different societies, such as in the case of Australia's Gold Coast. While hedonism is a key feature in the make-up of the iconicity of the Gold Coast for Anglophone tourists, its iconicity for the Malay tourist lies solely in its familial characteristics. Similarly, appealing gastronomy is conceptualised differently, with the notion of 'halalness' being indispensable for the Malay tourist.

The cultural conceptualisation of nature tourism also differs significantly from one culture to another. Chapter 6 has illustrated, among other things, how nature is presented to Anglophone audiences within the secular framework of an earthly paradise, and how the Malay culture conceptualise nature within a different framework: that is, the framework of divinity. In terms of tourist performance, chapter 7 has revealed how adventure tourism is framed for the Anglophone tourists within the post-sightseeing, anti-tourist framework, and how it is framed within the traditional sight-seeing framework for the Malay audience. Chapter 8 highlighted that cultural conceptualisation has a direct bearing not only on the themes employed in the discourse of tourism promotion but also on how such themes are presented and communicated. The analysis has demonstrated that although orality is a key stylistic feature used to lure potential tourists in both the Anglophone and Malay cultures, it is employed within different frameworks. While secondary orality is used to entice Anglophone readers, this strategy contradicts the nature of residual orality within which the Malay language operates.

While identifying the causes of the problem is fundamental, what is more important is finding effective ways to solve the problem. Therefore, this study has taken a step forward by proposing a solution - the cultural-conceptual translation model (CCT) - which is not only grounded in sound theoretical principles, but has been tested on end-users of TPMs and applied successfully within the context of the commercial-world of tourism promotion. The model shows that dealing with cultural-conceptual differences in translating TPMs often requires a re-representation of ideas, a re-positioning of the reader, and/or a re-styling of the language used. These can be achieved by implementing various strategies ranging from micro-linguistic changes to macro-content changes depending on the nature of the cultural difference: the larger the difference, the greater the changes that have to be made. In addition to a 'gut-level' understanding of the target culture, effecting these changes requires two conditions to be met. Firstly, sufficient background knowledge of the topic being translated, that is, the tourism destination, product or experience being promoted. This knowledge is crucial to enable the translator to find different ways of re-representing destinations, products or experiences by exploiting some of their other qualities which are not present in the ST, or by replacing a particular product or experience with other viable products or experiences. The second condition is to have an effective negotiation with the commissioner of the translation. This condition is particularly important not only due to the fact that it is the commissioner who has the final say on how the translation should proceed, but also due to the fact that the commissioner is often the expert on the subject matter being translated. In other words, mutual negotiation between the cross-cultural expert (the translator) and the tourism expert (the commissioner) is crucial for the success of the translation.

The interview conducted with Tourism Victoria in chapter 9 confirms what has been highlighted in the literature regarding the major misconception of translation in the field of global marketing and advertising: that translators should not produce divergent advertising and promotional texts in foreign languages. This chapter has suggested that by rectifying these misconceptions the 'translator solution' will manifest as a more feasible solution for the tourism industry. The successful application of the CCT model within the context of the tourism industry, as illustrated in chapter 10, is a testimony of the validity of this model at the commercial level of cross-cultural tourism promotion. The application of the model further revealed that negotiations with experts in the field of global marketing and advertising are useful at three distinct levels. Firstly, such negotiations will allow the translator to define and broaden the translation boundaries within which he or she is to work so as to optimise the effectiveness of the end-result of the translation. The collaboration between these two experts will facilitate the fluency of the translation process. Secondly, such negotiations will

create awareness on the cross-cultural issues involved in TPM translation. Thirdly, at a more general level, such negotiations are instrumental in uplifting the professional image of the translator not only as a cross-lingual expert but also a cross-cultural one. In other words, these negotiations are not only instrumental at the specific level of individual translation projects, but rather have a wider effect on the translation profession in general. Through such negotiations, TPM commissioners are made aware of the level of competence, expertise, and professionalism that translators bring to the table. By entering into negotiations and dialogues with these commissioners, the widely held misconceptions with regard to translation and translators can be rectified. This has been confirmed by the negotiation conducted in this research with Tourism Victoria.

The application of the CCT model in the commercial world of tourism promotion has made it possible to propose some recommendations towards the mapping of best practices in TPM translation. These recommendations can be grouped into two broad categories: translator prerequisites and translation procedure as follows:

Translator Prerequisites

- Knowledge of audience

Knowing your target audience means knowing their culture. Know what they want, what they need and what they expect. Know how tourism is conceptualised in their culture. There is no better way of knowing this than being ‘one of them’. Being one of them basically means having native competence in the target language and culture. By being one of them, you automatically have access to their ‘out-of-awareness’ ‘informal’ level of culture. Only by being part of that culture, can your instinct and gut feeling tell you what is appropriate and what is not in that culture. Having knowledge on the ‘out-of-awareness’ level of culture enables you to make informed decisions and justify them to the commissioner. Knowing TT audience also means knowing how they differ from the ST audience. Knowing the differences between the two is instrumental in devising effective translation strategies. Being able to differentiate between the source and target cultures at the ‘out-of-awareness’ level is what makes the translator a ‘cross-cultural expert’.

- Knowledge of genre conventions

Knowing the strategies and conventions of the language of tourism promotion in the TL is essential. Having a good command and understanding of this particular genre is what differentiates the ‘specialist’ from the ‘general practitioner’. And again, knowing

the TL conventions also means knowing how they differ from those of the SL. Knowing these differences is undoubtedly useful for formulating translation strategies. These strategies and conventions can be explored by studying TPMs produced originally in the TL for the target culture (parallel texts). This component is what makes the TPM translator a cross-cultural creative writer or what is also termed as ‘transcreator’ (Lal, 1964, p. 5; 1972, p. 1).

- Knowledge of product

Having adequate knowledge of the ‘product’ being promoted (i.e. tourism destination, product, attraction or experience) empowers the translator to promote the said product not in any specific way but in ways that appeal to the target audience. Product knowledge will enable translators to make use or propose the use of product attributes which are not described in the ST but exist in reality and are true reflections of the product. This will be useful when certain themes are found to be culturally inappropriate and need to be replaced by other themes. While having firsthand knowledge is no doubt the best, this knowledge can also be acquired through research.

Translation Procedure

- Adopt a prospective approach

This is an effective approach for translating TPMs. Instead of the traditional bottom-up retrospective approach which focuses on the translation of micro linguistic elements, adopt a macro top-down prospective approach, focusing first on the purpose of the translation, that is, to ‘convert readers to tourists’. The purpose of the translation is not to find linguistic equivalence for the ST in the TL, but to use the ST as a basis to create an appealing image of the tourism destination for a new audience and convince them that the destination can satisfy their needs, wants and expectations. This purpose should serve as the guide and remain a key driver throughout the translation process. Therefore, what does not serve ‘the purpose’ in the target language and culture, even though it present in the ST should be avoided altogether. In this respect, knowing how the purpose is achieved in the TL also means knowing how in the SL the same purpose is achieved differently. Knowing the difference is useful in designing the TT.

- Identify the culturally-motivated themes in the ST

The culturally-motivated themes used to lure readers in the ST can be identified by understanding how tourism is conceptualised in the source culture and by knowing the key factors that motivate the ST audience to become tourists. An understanding of the core underlying values which inspires such themes is essential to fully comprehend the mechanism of persuasion employed. It is these themes that are most likely to pose cross-cultural challenges for the translator.

- Identify the cultural challenges posed by the ST

Once the culturally-motivated themes and the cultural conceptualisation behind these themes have been identified, compare them with the target culture. Examine their level of compatibility with the target culture. Will these themes have the same effect on the target audience? Does the target audience have similar cultural conceptualisations? The result of this step will specify the degree of transferability of the ST themes into the target culture. This requires sound knowledge of the source and target cultures: the needs, expectations, motivations, preferences and their underlying values. The larger the cultural difference between the two cultures, the fewer cultural commonalities they will have, and the greater the changes that have to be made.

- Engage the commissioner

Prior to carrying out the act of translation, it is important to have a clear and useful brief. In order to achieve this you have to establish an effective two-way negotiation process between you, as the cross-cultural expert, and the commissioner as the client and the expert on the ‘product’ being promoted (i.e. the tourism destination, attraction or experience being promoted). The main objective of this relationship is to achieve maximum impact on the target audience and culture in the best possible manner with the fewest problems for the translator and greatest satisfaction to the commissioner. Based on your initial analysis of the ST, flag ST sections and themes (both verbal and visual) which you have identified as culturally problematic, inappropriate or irrelevant. Advise your client on the necessary changes that have to be made. Seek advice from, or provide suggestions to, the commissioner on possible substitutes for features that ought to be removed, changed or modified. Discuss the translation strategies required to create maximum impact for the target audience. Clarify with the client upfront on permission for affecting changes, making adjustments and rewriting. Discuss the types of changes that require permission and

those which can be carried out at your discretion. Such a discussion will also make the commissioner aware of the level of competence and professionalism of translators and the complexities involved in translating TPMs. This in turn will justify the remuneration and turnover time required.

- Translate with the target culture and conventions in mind

Based on the contrastive analysis conducted on the ST and your negotiation with the commissioner, create the TT with one purpose in mind: to persuade a new audience. The message to be conveyed to the target audience is one that should rouse their burning desire to visit the destination. The ST should serve as a point of departure providing the translator with an outline of the message content. Adhering to the conventions of the language of tourism promotion in the target language and culture, mould the message in a way that will bring out interest in the target audience. This is where your knowledge of the culture of the target audience is crucial. Based on the underlying cultural values and conceptualisation of the target audience, use translation strategies that will best serve the translation purpose. A good way of doing this is to recall how tourism destinations, attraction or experiences are promoted in the target language and culture. Recall the themes and strategies employed in parallel texts. Recall how the audience is positioned within the discourse.

- Take responsibility of the TT's final form

Take responsibility of the final form in which the TT is published. This includes making sure that the final layout is designed in a manner that meets the expectation of the reader. Without an optimal layout, even the most persuasive TT will not be effective as publicity material. Although layout-related problems are likely to be less significant in translating between languages of parallel writing systems such as English and Malay, they can become very critical when translating between different writing systems such as English and Arabic, or English and Mandarin. Commissioners are often unaware of this issue. Anticipate any layout issues from the outset and discuss them with the commissioner. Translators should also remain conscious of the length of the translated text as this may have design-related implications. For example, if the translated text is substantially longer than the ST, it may not fit in the pre-designated text boxes or buttons. The quality of the final form in which the TT is published, can be assured in a variety of ways including maintaining open lines of communication with the person in-charge of the layout (e.g., designer, typesetter), providing the TT in a format which allows the TT to be placed easily in the layout, or even typesetting the TT directly into the layout.

The commissioners could play a critical role by ensuring that their translators have a recognised professional qualification in translation, and that they have native competence and copywriting skills in the TL. Commissioners should engage translators with a clear idea of translation as a ‘creative’ rather than a ‘mechanical’ process and the translator as a cross-cultural expert. Commissioners must also be aware of the cross-cultural issues involved in translating TPMs and discuss these with the translator. It is also highly recommended that the translator is given the required flexibility to provide suggestions, propose changes and rewrite certain sections in order to render the TT suitable for the target market. Finally, commissioners should also take note that besides getting the right translator and establishing an effective negotiation process with him/her, the quality of translation also depends on the conditions under which the translator is expected to work: How much the translator is being paid and how much time is given.

These are some possible recommendations which could be adopted by the translation and advertising industries and integrated in their current practices. As translation develops into a highly recognised profession, it would indeed be motivating to see specific translation guidelines and standards which deal with specific areas of translation and between specific language pairs.

On a final note, due to time and space limitations imposed on this research I was only able to explore four categories of tourism discourse and a limited number of cultural values. It would have been preferable, of course, to explore a wider range of tourism categories and cultural values. Nevertheless, this research has highlighted key problem areas in translating TPMs and provided a well-tested model for their resolution. The implementation of the model in this research has yield some practical strategies and techniques for the translation of TPMs in general, and for the translation of TPMs from English into Malay in particular. The CCT model also has pedagogical applications in that it builds on and refines some of the practices already in use. It provides another perspective to the functional theory of translation and joins in the choir of similar works in Translation Studies which focuses more on macro concerns and transcends a wider range of disciplines. Cultural conceptualisation is another important aspect of translation which could be discussed more systematically in the classroom. More importantly, this thesis opens up a number of avenues for further research. Specifically, the CCT model could be further explored for the translation of other persuasive genres across various fields, languages and cultures.

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