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Language Perspectives and Translation Approach

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PREFACE

Translation in the tourism industry has been discussed by translation scholars from a number of aspects including the tourism discourse and how it should be considered for translation. This book is based on the idea that translation in the tourism industry needs to be taken into account because it is common that tourism translation has been criticized for its poor quality.

This book is organized into five chapters. The first chapter focuses on the nature of translation and the debates around the issue of equivalence and functional translation approach and the relation to translating tourism texts. Chapter 2 discusses the language of tourism from the sociolinguistic perspectives based on the theoretical perspectives proposed by Dann (1996). Taking the tourism language perspective, Chapter 3 provides an analysis of tourism texts to examine how the language is used and how it is functioned as tourism texts to achieve the purpose as promotional material. Chapter 4 discusses translation in tourism. It focuses particularly on how translation in tourism domain considered as a specialized translation as it needs a particular strategy and approach, which not only deals with linguistic aspect but also with cultural aspects in the texts, thus, tourism texts should be translated by taking into account the tourism language dimension.

This book is, of course, open for critics and suggestions for future improvement. The author would like to thank those who have assisted in the process of accomplishing this book.

Gorontalo, March 2019

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CHAPTER 1

THE DEFINITION OF TRANSLATION

Translation has attracted much attention not only from linguists, professional translators and language teachers, but also from those working in fields such as engineering, electronics and even mathematicians (Catford 1965; Munday 2008, 2012). Moreover, translation was considered as a non-academic discipline which had a low status and was perceived as a secondary occupation rather than as a creative process within the competence of anyone (Bassnett 1980, 1988, 2002).

In its development since the 1960s, translation has emerged as an academic field of study that relates primarily to theory and practice. It involves a combination of language and other academic disciplines covering areas such as comparative literature, communication studies, philosophy, and many types of the cultural studies. Translation has also been a large part of language teaching and learning and was central to the grammar translation approach. It was considered by many as a vital part of a classical education.

Early work on translation focused on understanding how the act of translation could be understood. Jakobson (1959) sees translation from a semiotic point of view as a transfer of signs and many of his descriptions of translation are mainly at the level of words. He distinguishes translation into three categories which are a) Intralingual translation which is translating in the same language, for example from an Old English text into modern English; b) Interlingual translation which is translating between two different languages and; c) Intersemiotic translation which is translation or transfer between sign systems. In his three classifications of translation, Jakobson (1959) brought out the notion of translation particularly in terms of linguistic meaning and equivalence at the word level. Nida, in his seminal work (1964), states that translation is to reproduce the message in the source language into the closest natural equivalent in the target language text. Similarly, Catford (1965) using a linguistic approach to translation, defines translation as the replacement of textual material in one language by equivalent textual material in another language.

The term translation has also been used to refer to both a process (translating) and a product (Munday 2008, 2012). Translation as a product is when it is seen as a final work produced by a translator, and readers of the translated text may not be aware of the problems and dilemmas perceived by the translators in translation process. On the contrary, translation as a process is when translation is considered as an activity involving the stages and procedures in which translators engage until the text reaches its final form. Bassnett (1980, 1988, 2002) also divides translation as product-oriented, which emphasizes the functional aspects of the target language in relation to the source language text, or as a process-oriented, which emphasizes the analysis of what actually takes place during translation. These texts depend on how translation is perceived and understood as an object of a research study.

It is true that the understanding of translation is different from writer to writer. The way people perceive and define translation varies in terms of how they approach the idea based on different theoretical points of view. All of these different approaches are aimed at achieving a good translation which is readable for the readers.

A. The Notion of Equivalence

Before the twentieth century, translation was mostly understood in terms of the ideas of 'literal' and 'free' translation formulated by Cicero and Horace (first century BCE) who perceived that texts should not be rendered or translated word for word but instead, it should be rendered sense for sense from the source language in the target language text (Munday 2012). Literal translation (e.g. word for word) has been understood as the transfer of each word using the grammatical equivalent of the source language in the target language text. In ancient Roman times, initially literal or word for word translation was rendered exactly as the original Greek texts with each word and the structure of the source text being replaced with its equivalent in Latin. The free (e.g. sense for sense) translation sees that translation is the transfer of meaning (sense) or content of the source language text and this view rejected the concept of word for word translation. It was argued that literal translation may be absurd and cloak the sense of the original if the text that is rendered word for word which follows too closely the form of the source language text (Venuti 2012).

Both the ideas of 'word by word' and 'sense by sense' translation remain problematic. The idea of translating texts literally may produce a text that readers may find difficult to read and understand because it is rendered exactly the same as the words or structures of the original text and this result in a poor translation. On the other hand, the free translation may be over translated, and thus it would not be a good translation because it has departed too far from the original texts. These principles of translation have been widely used as a way to translate texts in ancient China, Arabia, and some countries in Europe (Munday 2008, 2012). The debates between the two translation approaches have been discussed up to modern times.

In order to resolve the problematic ideas of literal and free translation, the concept of equivalence was introduced in the 1960s and held an important role as well as being a key concept in the field of translation. Linguistic scholars such as Nida (1964) and Catford (1965) shared similar views of equivalence theory from the linguistic perspective, and regarded that equivalence as a basic foundation of translation theory. The idea of equivalence was put forward from a linguistic perspective in which texts are seen and translated based on its linguistic forms. During this period of time, the understanding of the quality of translation was limited to how texts are bound in terms of equivalence (Venuti 2004). Equivalence is understood as sameness, correctness, fidelity, or adequacy and is seen in terms of how the source text is connected to the foreign language text (Venuti 2004). The term is also used to refer to the relationship existing between the target text and the source text (Palumbo 2009). In other words, equivalence is perceived as an attempt at finding the closest meaning of the source text into the target text. The notion of equivalence itself is commonly regarded as the most prominent feature of a quality translation and has been considered as the key concept in translation studies.

1. Nida's view of equivalence

The term equivalence in translation was first proposed by Eugine Nida (1964); an American linguist and translator. He devoted much of his time to the work of Bible translation in which he found that equivalence played an important role in how a source text is related to the foreign text. Nida (1964) sees that equivalence is the core process of translation in order to reproduce as closely as possible the natural message of the source text into a target text message both in meaning and style.

Nida differentiates between formal equivalence and dynamic equivalence in his approach. Formal equivalence focuses on the message in terms of its content and structure, for example, the correspondence of poetry to poetry, sentence to sentence or concept to concept (Nida 1964). This means that the translator should be able to match as closely as possible the meaning of the source text to the target text both in its content and structure. Formal equivalence is strongly oriented towards the source text structure and the structure has a significant influence in determining how accuracy and correctness are understood in the texts. In other words, formal equivalence puts great emphasis on the original texts when it comes to translation process. In this context, the translators should preserve the fidelity and sameness of both the form and content of the original language text as the author intended.

Dynamic equivalence, on the other hand, focuses on evoking a similar response in the target language as the source language readers would have had for its intended audience. In dynamic equivalence, Hatim (2001) points out there are at least three procedures involved in the process of reproducing the source language in the target language. Firstly, replacing or substituting more suitable target language cultural material for less accessible source language items. Secondly, making references which are implicit in the source text linguistically explicit in the target language and, thirdly, regulating redundancy in order to facilitate comprehension. Nida (1965) considers that the concept of dynamic equivalence can overcome problems of achieving formal equivalence, such as when content or form cannot be translated directly between languages. Dynamic equivalence leads to texts being translated based on the given situation of the target text in terms of meaning and context without giving emphasis to the fidelity of the structures found in formal equivalence. This means that a translator working with reference to dynamic equivalence will be more likely to try to relate the text to appropriate or desired behaviours of the recipient culture.

2. Catford's view of equivalence

Similarly, Catford (1965) a British linguist and a translation scholar, has addressed the principle of equivalence in translation from a linguistic point of view. He argues that one of the principle issues in translation is to define the nature of translation equivalence. Moreover, he suggested that equivalence should be the basic principle on which the source language text is replaced by target language textual material. By language textual material Catford meant language items ranging from morphemes up to sentences in the source language which need to be replaced by equivalent categories or elements in the target language. In addition, Catford (1965) sees translation as a process of substituting the text in one language with another language. He argues that we do not transfer meaning between languages, but merely replace a source language meaning by a target language meaning that has the same structure and function.

Catford (1965) divides his model of equivalence into what is called 'formal correspondence' and 'textual equivalence'. In formal correspondence, the source language text is taken as the basic key when translating it into the target-language text. Formal correspondence is any target language category which can be said to occupy as closely as possible the same place of the target language as the given source language category occupies in the source language (Catford, 1965). In other words, it can be said that the translator should preserve the linguistic forms such as the unit, class, element of structures of the source language as closely as possible in the target language text. The example of this context is for instance, replacing a noun in the source text by a noun in the target text, or a verb with a verb. This is to say that formal correspondence covers the formal relationship in both texts in terms of their linguistic form, which should be replaced by the same linguistic forms (Hatim and Mason 1990). It is noted that Catford's idea of formal correspondence is therefore similar to Nida's idea of formal equivalence that also addressed the preservation of the structure of the source language text in the target language text.

In addition, when formal correspondence cannot be achieved in translation, Catford (1965) suggests that textual equivalence should be used in order to attain equivalence. He defines textual equivalence as the overall meaning of any target language text or portion of text which is translated based on the particular features of the target language text, or in a particular context, to be equivalent of a given source language text or portion of text. In other words, textual equivalence is the transfer of both meaning and content without emphasizing the similarities of structure or form between the source text and the target text. This means that, textual equivalence is tied only to a particular source text and target text pair, whereas formal equivalence is a more general system-based concept of the relationship between two languages. For this reason, since it is considered that the textual equivalence involves the process of translating at the level of textual pairs between the source and target language text, Catford (1965) states that equivalence at unit level is paramount to quality translation and achieving the goal of equivalence.

The notion of equivalence has long been an influential and key concept in translation theory. The notion of equivalence itself is commonly understood as how closely the source text relates to the target text and is regarded as the most significant feature of a quality translation. Equivalence at its most narrow form is understood as equivalence of form and this is the most desirable type of equivalence. Where this is not possible, theorists recognise that other ways of achieving equivalence is necessary. This may mean that equivalence can mean different things.

3. Problems with Equivalence

Equivalence has been viewed as an appropriate approach in attaining good translation. However, this theory still remains problematic and has caused heated controversy in the field of translation studies. There are a number of criticisms that have been made of the idea of equivalence and these will now be dismissed.

One of the main criticisms that people have made against equivalence is the requirement for sameness between two languages. The principle of formal equivalence has been criticized as not being relevant (Snell-Hornby 2006). It has been attacked due to the fact that languages do not all have the same structures. Since it is claimed that the idea of equivalence is more source text-oriented, critics argue that it may be difficult to reproduce the same structure as the source language in the target language. In formal equivalence or formal correspondence, the idea of keeping and preserving the form and structure of the source language text in the target language text is hard to achieve and so such an idea of equivalence is problematic for evaluating the quality of a translation.

In addition, dynamic equivalence has been claimed to be unnatural. Since the translator is given more opportunity to determine how to translate and how he/she renders the texts which may be different from the structure of the source language text. He/she is therefore more likely to go beyond the boundaries of an exact translation. This is to say that although dynamic equivalence in translation may be more natural than formal equivalence translation, yet it is also inevitable that it will be less accurate because translators may over-translate or under-translate. Consequently, it has been argued that the idea of searching for sameness in a translation is not helpful because exact sameness does not exist between the source and target language (Bassnett 1980, 1988, 2002).

Another criticism that has been made of equivalence relates to the impact of culture on meaning. Translation involves a complex process and it is inevitable that problems occur during the transfer from the source language into the target language. Hatim (2001) argues that Catford's (1965) definition of equivalence is fairly broad and may involve intercultural issues relating to how different language users see language in different ways. In formal equivalence, the presence of cultural elements between two languages may be lost when the process is merely to find the equivalent structures. Hatim believes that, because Catford (1965) views translation as the activity of replacing a text with another text, this means that he ignored other aspects of translation such as cultural elements in the texts. In the process of translation, the meaning of cultural elements may be vague or it may be difficult to find the equivalent form of the original text because it does not exist in the target language or culture. For example, the translation of words or phrases from the original text may be considered inappropriate or taboo by target language readers. These cultural elements in the source language may be understood differently in terms of the meaning and context which may lead to miscommunication and meaning distortion between the source and target text readers. Snell-Hornby (1988) has argued that the translation process cannot simply be reduced to a linguistic exercise since textual, cultural and situational aspects should also be taken into account Therefore, critics argue that equivalence does not adequately consider cultural differences between the source and target text in translation.

A further problem with equivalence is that it is sometimes an unclear concept. It is evident that in both formal equivalence and formal correspondence, texts are translated based directly on the linguistic structures in the way equivalence is understood, such as replacing a noun with a noun, and this means that there is clarity in the translation. However, when it comes to dynamic and textual equivalence, the concept of what makes a text equivalent may be vague. If equivalence is understood as the same reader response, this is not a clearly defined concept, because readers may have different responses to the translated texts. It is problematic to assess whether the target readers would have the same understanding of the texts as the original text readers (Hatim 2001). Thus, it is likely difficult to be difficult to identify for any two texts how the original and target texts are dynamically equivalent, which may cause problems in measuring and evaluating how far the translated texts depart from the original.

From what has been outlined above, the notion of equivalence has been considered a problematic and remains a controversial idea in the field of translation theory. The term has triggered debates within the field of translation studies. It is considered that equivalence is more likely not enough for broader applications of translation. As a result of a number of criticisms made against this view, the equivalence approach is problematic for understanding the quality of translation, especially for understanding the quality of non-literary translations such as tourism texts and how they achieve their purpose as translation of promotional material. In the past decades, scholars have begun to move away from the idea of equivalence and have attempted to address some of the problems found with the idea of equivalence by introducing new approaches in translation studies, such as functionalism, which will be discussed further in the next section.

B. Functional Views of Translation

Functionalism has been an influential trend in modern translation studies. This recent focus moves away from the previous linguistic-based theories during the earlier period of the 1960s and 1970s that perceived translation solely as a transfer of meaning and tried to explain other ways of understanding how equivalence between a target and a source text could be achieved.

The functional approach, which is claimed to be more target-text oriented, construct the purpose of the target text for its audience in a target culture context as their guiding principle (Gambier and Doorslaer 2010). Functionalists see that translation is primarily understood as a form of human action in both contexts and cultures, and thus the functional approach has tried to address some of the limitation of the theory of equivalence in translation by considering the nature of the action involved. Functional approaches were put forward in Germany by translation scholars such as Hans Vermeer (1989) with 's*kopos*' theory and further elaborated among others, for example, by Nord (1997, 2014). These theories will now be explored further.

1. Skopos theory

Translation, for the functionalist, is seen as a type of human action. The theory of action has become the foundation of translation theory which is called the *Skopostheorie* proposed by Hans J. Vermeer in the 1970's. *Skopos* is derived from the Greek word that means 'purpose'. It is a technical term for the purpose of translation in the process of translating. This section will take a closer look at the basic concepts of the theory that has become the foundation theory of translation in functionalism.

Functionalism sees that a good translation is one that achieves the purpose for which the text was translated. Vermeer (1989) explains that each text is produced for a given purpose and therefore it should function for this purpose. This means that the main principle in this translation approach is that any translation is determined by its purpose. The *skopos* principle means to translate or interpret in a way that enables a translation to function and suit the situation in which it will be used and with the target users who will use it in the way they want it to function (Vermeer 1989).

The theory is intended as a more target text-oriented approach to translation and sees that the way the target text is translated is influenced to a great extent by the function intended for the target text from its original language text. Function is a variable notion of how the translated text is connected to the receiving language and culture. Venuti (2004) also explains that function has been understood as the potentiality of the translated text to produce diverse effects, involving the communication of information and the production of a response comparable to the one produced by the foreign text in its own culture.

According to s*kopos* theory, language and culture are interrelated and should be considered as such in translation theory. In his theory, Vermeer (1989) defines culture as the totality of knowledge, proficiency and perception that is basic to the functional approach to translation as a different form of communication and social action. Therefore, culture is one important aspect which is also taken into account in the theory in order to produce a good translation which is based on the readers' condition.

Skopos theory is claimed to be target text-oriented (Vermeer 1989; Nord 1997; 2014), which means that the structure of the translated text may be different from the structure and context of the source language text. In her book, Nord 1997; 2014) argues that translating is viewed as interpersonal interaction involving a number of roles such as the initiator, commissioner, producers, users or recipients of the source and target text. In this interaction, a translation is started by the initiator who recommends that a text needs to be translated. The commissioner has the role of determining the purpose of a translation given to the translator. The commissioner negotiates with the translator as the expert or doer about the conditions that need to be achieved. In other words, the nature of the target text is primarily determined by the commissioner. This is to say that in s*kopos* theory, the translation is not determined by equivalence of meaning but by its adequacy to the functional purpose of the target text situation as defined by the commission. Vermeer (1989) acknowledges the commission as an important factor in his theory and thus stated that every translation presupposes a commission which is determined by the commissioner or client. To enable a translation to be carried out, the commission therefore should explicitly or implicitly cover the *skopos* or purpose of the text. It thus can be said that in the theory, the commission is very important and considered as a key concept in the quality of a translation.

Besides the commission, s*kopos* theory also considers producers and recipients as keys to the translational action (Vermeer 1989; Nord 1997; 2014). Producers, who are the translators themselves, need to communicate with the commissioner so that they understand the purpose of the texts that need to be realised for the target recipient or users. The identity of the recipient or users of the translation are used to decide how the texts will be translated, for example a text may be translated differently for adults or children. In *skopos* theory, the target audience is an important factor that is used to determine the purpose of a translation (Nord 1997; 2014). The functionalists argue that each translation has particular target audience because the *skopos* theory states that to translate means to produce a text in a target setting for a target purpose and audience (Vermeer 1989; Nord 1997, 2014). Therefore, paying attention to the target audience is necessary because the *skopos* of the translation can be specified only when the target readers have been defined.

In addition, Snell-Hornby (2006) argues that the purpose of a translation determines what strategies and methods are to be employed in order to produce a functionally adequate result, which is called the 'translatum' by Vermeer (1989). The 'translatum' is defined as the result of the translation process based on the intended purpose of the translation for the target readers. Thus, the translator, as the key person in the process of the translation, can determine what sort of strategies and methods the translator will have to employ based on the purpose or function of the target text.

Since s*kopos* is more target-text oriented, this allows the possibility that a text can be translated in different ways because the intention and function of the target text, which is specified by the translation client or commissioner determines how the text should be translated. The resulting translation may therefore be different from the source text because of the intended purpose or function of the translation in the receiving culture. Thus, the same text may be translated in different ways to achieve different purposes.

Vermeer (1989) suggests that there are two basic factors that are relevant to how a source language text can be translated differently based on the function or intended purpose for the target text readers. The first factor is called 'intra-textual coherence'. The intra-textual coherence is defined as the adequacy of the target text for its purpose and it is realised when the text has been understood by the reader because it has been adapted to his or her particular situation or culture and so achieves its intended purpose. This form of coherence is seen as most important in s*kopos* theory because a translation needs to be made in order to function in a particular way in the recipients' context and culture. Intra-textual coherence emphasizes the importance of the target text readers and the translator's ability to interpret a text based on the target text recipients' situation.

The second factor is called 'inter-textual coherence'. Inter-textual coherence is defined as the correlation between the source and target language texts in terms of their structure and the content that the author of the source text intended. It is also known as the fidelity rule, where the translator should preserve the form of the source language text in the target language text. According to this factor, the structure of the source language text is retained when the functions of both source and target text are the same. This suggests that a translator should be able to comprehend the source text in order to be able to engage with the purpose intended by the author of the source text to have in the target language. However, inter-textual coherence is taken to be secondary to intra-textual coherence because the main purpose of how a text should be approached is making it appropriate to the context of the target readers.

2. Nord's functional model

Developing s*kopos* theory, Christiane Nord (1997, 2006, 2008, 2014), another translation scholar who addressed the same functional approach, presented a functional model that focuses more on analysis at the level of sentence and text types. Nord made a distinction between translations as either 'documentary translations' or 'instrumental translations'. Nord (1997, 2006, 2008, 2014) explains that documentary translation is the transferring of a text into the target text in such a way that the target readers still have the same experience as the author of the source text intended for readers of the source text. This aims to maintain certain cultural elements of the source text, such as, the names of places and foods. On the other hand, instrumental translation is more independent from the source text. Nord (1997, 2006, 2008, 2014) defines an instrumental translation as one intended to fulfil the communicative purpose in a different form and cultural situation from that of the source language text. In this context, the purpose of the target text may be different from what the original author intended to achieve in the source language. In other words, the readers of the target text will not realize that they are reading a translation but rather believe they are reading a text created in its original form in the target language.

Nord (1997, 2006, 2008, 2014) also points out the importance of the translation commission which gives information about the purpose of the translation, such as its intended text functions, recipients and time, as well as the text meaning. She also suggested that before a translator begins the process of translation, he/she must first decide whether or not the translation is documentary or instrumental, based on the intended function of the target text. This consideration is important since it will decide the style of translation, for example, whether it will be source text or target text oriented. Again, this is similar to what has been explained by Vermeer (1989) above, that different purposes may be served by different translation strategies.

All in all, it is evident that the functional approach considers the purpose of the translation by taking into account how texts are translated based on the needs of the target text recipient and represented in the commission by the translation client. In order to achieve the goal of the translation, the commission needs firstly to be communicated to the producer, or the translator, who can then determine the approach and strategies or style when it comes to the translation activity.

From what has been outlined above, functionalism is presented as a solution to the problems of the linguistic approach, which mainly emphasized the concept of equivalence (Hatim 2001; Munday 2009; 2012; Venuti 2004). Functionalism addresses some of the limitations of previous translation theories because it more adequately addresses the cultural gaps that exist in translation and places emphasis on the recipient of the translated text. In addition, the functional approach acknowledges culture as integral to language and meaning making and it does not do away with the idea of equivalence but instead moves beyond the idea to meaning as it relates to purpose, context and audience. It uses the idea of purpose as a way of understanding how close the source text and the target text have to be when evaluating the equality of a translation. However, this does not mean that the equivalence approach has been abandoned as it makes a useful contribution and still remains as a basic concept in the field of translation studies.

3. The importance of the translation commission

One of the important aspects of functional approaches, as suggested by Vermeer (1989) and Nord (1997, 2014) is the importance of the translation commission, which is sometimes referred to as the translation brief. The translation commission is the instructions or specifications given by a person (client) to the translator to carry out a translation work (Vermeer 1989; Palumbo 2009). This section will seek to understand the idea of the translation commission and its significance for the translation process.

Nord (1997, 2014) argues that the commission specifies the kind of translation needed by the client to suit the target audience. This commission is used by the translator to help him/her determine what kinds of strategies can be used to suit the commissioner's expectations. However, Nord (1997, 2014) has emphasised that although the commission normally contains explicit information about the translation it does not contain information that tells the translator about how the translation should be done, for example, what kind of translation strategies should be used. These decisions entirely depend on the competence of the translator as the expert in translational action because with the translator's knowledge and professional competence s/he can determine the strategies suitable to deal with the text. This means that the translator needs to use his/her professional competence to consider the commissioner's needs in order to produce a quality translation.

Vermeer (1989) states a commission should contain as much detailed information as possible. He also asserts that the purpose (*skopos*) of the translation is defined by the commission itself, and thus the commission must be as specific as possible so that the translator can do an optimal translation. For example, s/he can decide what kind of changes will be necessary to suit the target audience.

In addition, Vermeer argues that the detailed information required for the translation commission itself should emphasise two main aspects; the goal of the text and the conditions for how the goal should be achieved. The goal gives the specification of the aim or purpose of the translation. Nord (1997, 2014) proposes further detailed information about what should be included in the translation commission particularly in terms of the features of the goal of the text. She argues that the commission should contain information about (a) the intended text functions (b) the target-text audience or addressee (c) time and place of the text's reception (d) the medium through which the text will be transmitted, for example through speech or writing, and (e) the motive for the production or reception of the text, which shows why the source text was written and why it is being translated. All of this information is useful because it can help the translator to determine what kind of information should be included or excluded in the target texts (Munday 2008, 2012).

On the other hand, the conditions should contain information about practical matters for example, the deadline and fee. These aspects should be explicitly negotiated between the client (commissioner) and the translator. In other words, these two different features of the commission are significant and need to be taken into account to understand translation task. The information provided may be used by both translator and commissioner as a guide in the translation commissioning process. For the translator, the commission guides the work. The information allows the translator to prepare and establish the general requirements for how a text should be translated to achieve the intended function and purpose. The information about the target texts' audience, for example, allows the translator to examine the relevant background and knowledge of the target audience in order to suit for the target texts. Likewise, the information about the intended text functions may provide the translator with a picture of what sort of information needs to be edited, omitted and/or prioritised over other information in order to achieve the intended function of the translation. For the commissioner, the commission provides a reference point to evaluate the complete translation work.

In essence, the translation commission is a key element that plays a significant role in helping translators to achieve the intended communicative function of the text (Zou 2015). Also, the translation commission is important because it defines and specifies how a text should be translated and how the translation can serve the intended function and purpose required by the client. The absence of a translation commission may result in difficulties for the translator to interpret the expectations of how the text should be translated. Therefore, in the functional view, a translation task should be accompanied by a translation commission that helps define how a translated text should perform a particular function to achieve the purpose of the translation.

4. Translation adequacy

Translation adequacy is used as a way of understanding the quality of translation with regard to particular standards and requirements. This section will look at how the functional approach understands the quality of translations and how it differs from the traditional approach in terms of how translation adequacy is understood.

The functional view sees adequacy as the appropriateness of the translated text based on the translation commission (Reiss 1983). The idea of appropriateness here is related to how the translated text meets the requirements and intended purposes of translation. In other words, to determine whether a translation is adequate or inadequate is based on the appropriateness of the translation for its purpose. Nord (1997, 2014) therefore argues that adequacy is a critique of the quality of the translated text in terms of whether a translation has met the requirements outlined in the translation commission. Esala (2014) also states that translation adequacy is a criterion to critique and evaluate the appropriateness of the translation in relation to the purpose of the translation. This means that if the target text conforms to and fulfils the purpose and requirements as outlined in the commission, it then can be said that the translated text is adequate (Vermeer 1989; Palumbo 2009; Nord 1997, 2014; Munday 2008, 2012) and that the translation is therefore of good quality.

In the traditional translation approach, the term adequacy has been understood in terms of equivalence (Reiss 1983). The adequacy of a translated text has often been assessed based on whether or not it is equivalent to the source text. In other words, a translation is considered adequate if it follows and maintains the message and meaning of the source texts in terms of the forms, structure and meaning (Nida 1965). For example, the adequacy of a translated text is assessed based on the level of equivalence which is whether the text maintains the form and content of the message of the source text, as in formal equivalence, or produces an equivalent effect for the target readers as for the source text's readers have, as in dynamic equivalence. Therefore, the way the equivalence approach understands the adequacy of translation is based on whether the target text maintains a relation to the source text message and evaluates the target text in terms of the source text.

The idea of adequacy is therefore different in the two approaches. The functional approach understands the translation adequacy is in terms of how the translated text fulfils the purpose and requirements stated in the translation commission to suit the target readers' circumstances and needs. The equivalence approach, however, focuses on how well the target text reflects the meaning of the source text. This is to say that adequacy from the functional view is process-oriented, focusing on the relation between the target text and the purpose, whilst from the equivalence view adequacy is the relation between the source and target text. Hence, it is important to make a clear distinction about how each approach understands translation quality in terms of adequacy. The functional approach allows the quality of translation to be seen from the adequacy for the purpose based on the whole process of translational action. It does not only look at quality in terms of how the texts are translated based on the source text norms as the yardstick for the translation decisions.

CHAPTER 2

THE LANGUAGE OF TOURISM

The translation of tourism texts is the translation of a specialised text types as tourism texts use language in particular ways to achieve their purpose. The language of tourism itself has recently become a field of research which has been stimulated by various fields such as discourse analysis, cultural studies and specialized discourse studies (Argonii 2012). The language of tourism has also been developed as a field within languages for specific purposes and has often been included as a form of language for business (Ruiz-Garrido & Saorín-Iborra 2013). In addition, the language of tourism has also been classified as part of the language of promotion (Dann 1996), or the language of consumerism (Moeran, 1983).

Dann (1996) has revealed some of the characteristics of the language of tourism from sociolinguistic perspective. He considered that tourism has its own language that functions as a promotional act. Dann (1996) stated that the language of tourism is aimed at persuading and seducing human beings in order to convert them from potential into actual clients of a tourist destination. The way the language of tourism attracts and seduces its audience is through images, written texts and audio-visual means in order to entice them to become customers, for instance, when reading about a place in tourism promotional materials (e.g. tourist guidebooks, brochures, and other commercial promotional materials). These promotional materials (which are referred to here as tourism texts) are often associated with the publications of both public and private organizations and aim to give information and to advertise a destination such as country, city, hotel, or restaurant. Their aim is to attract and to encourage and so the visitors or tourists may be persuaded to go those places and experience the knowledge of the nature and culture of the designated places and in doing so increase the business of the tourist organisation (Kelly 1998; Sanning 2010).

A. A Theoretical Perspective of The Language of Tourism

The language of tourism has specific purposes which means that it is constructed in particular ways to achieve these purposes. The promotional and persuasive characteristics of the language of tourism form part of Dann's (1996) four theoretical perspectives that tourism writers use based on the perceptions of their audience and expectations as well as the views of the tourism experience. The four perspectives are: authenticity, strangerhood, play and conflict. These perspectives are aimed at highlighting the nature and the significance of the language of tourism, which can be understood as distinctive in its own right.

1. The authenticity perspective

According to the authenticity perspective, the way tourism texts are written are based on the perception that tourist seeks a tourism experience based on authenticity. Therefore, the texts are designed to appeal to authenticity and in this context the writers maintain the language by emphasizing things which are relevant to the perspective. Authenticity can be defined as the attempt to seek and experience the real cultural situation of a particular place. The term ‘authenticity’ was first introduced by MacCannell (1976). MacCannell argues that tourists who are seeking authenticity hope to find a more genuine lifestyle which they think is more pure and complete than their own. When tourists go on holiday, they want to experience the local life and culture of that place. Dann (1996) said that tourists may be motivated to travel because they are looking for authenticity in other cultures which are different from their own. Dann has also pointed out that the reality and authenticity are covertly staged, as tourism has been increasingly institutionalized and commercialized, and tourists constantly attempt to seek this authenticity. The language of tourism therefore makes use of authenticity because it is an important element in tourism promotion which can give a sense of value and raise desire for potential customers.

2. The strangerhood perspective

Another way writers of tourism texts communicate with their audience is from the perspective that tourists want to find unfamiliarity of the place they visit in holiday. Strangerhood is defined as the desire to experience new things which are different from the tourists’ own experience. Cohen (1972) stated that tourists are interested in things, sights, customs and cultures different from their own. Therefore, writers of tourism texts may focus on ideas related to this perspective.

3. The play perspective

In the play perspective, writers of tourism texts use the language of imagination or contemplation as the basis of how they see and imagine their audience and therefore how they create tourism texts. The main feature of the play perspective is that it considers tourism as a game and the tourists as players looking for pleasure and amusement. The play perspective treats tourism as a game by using language to construct experiences for the tourist that relate to their enjoyment of the cultural and natural conditions of the designated place of tourism (Dann 1996).

Dann (1996) asserted that the play perspective is basically based on the romantic and collective gaze of the tourist. This gaze is shaped and formulated in the promotional materials for the tourists' reference of when, where and how to gaze. This is to say that in the play perspective, tourism text writers use language which actually tells the tourists of what to do by providing informative texts that guide the audience in terms of what should be seen and done.

4. The conflict perspective

The last perspective is the conflict perspective which focuses on the way in which the relationship between tourists and tourist destinations are described and portrayed in promotional texts. The conflict perspective represents tourists as feeling superior to the place and the people they visit. The conflict perspective was originally put forward by Edward Said (1978), who examined a relationship between the west and the east, which developed during the nineteenth century, in which people from the east have been considered inferior than those from the west. As a result, in the language of tourism the place and people may be represented as weak, childlike and different, in contrast to a west that is described as rational, normal, and mature. Such representations create stereotyped images about the people and tourism destinations (Said 2003). In regard to the language of tourism, Dann (1996) has pointed out that such language may represent Western dominance and superiority over the Eastern inferiority. Morgan and Pritchard (1998) have argued that such tourism images do not reflect cultural values of the destination but rather the cultural values of the tourists and draw upon stereotyped images. Morgan & Pritchard (1998) therefore conclude that the tourism images can be powerful because they promote and reinforce the ways of seeing the world and can also have the ability to confirm people in a particular mind set.

B. The Properties of The Language of Tourism

This chapter will attempt to outline and to discuss properties of the language of tourism that show to what extent the language is comparable to other kinds of language and in what ways it may be a distinct type of language in its own right. The following discussion outlines a number of features of tourism language that Dann (1996) claimed create its distinctiveness: function, structure, tense, lack of sender identification, monologue, euphoria, and tautology.

The first property is called function. The property refers to the ways in which language is used to serve a certain purpose. Dann argues that language has functions that express ideas, emotions, actions, or to give information to other people. He uses Jakobson's (1960) six functions of language which can be distinguished in verbal communication as a framework for understanding function in tourism language.

1. The expressive (emotive) function: the attitude, feeling and wishes of the sender towards the message are emphasized, for instance, by interjection or the use of emphatic speech.
2. The conative function: influencing the attitudes, emotions and beliefs of the addressee. In other words, the conative function is used to persuade, recommend, permit, order or warn.
3. The referential (informational) function: either the sender of the message conveys new information to the addressee or the receiver asks for information, for instance by reporting, describing, asserting, requesting, or confirming.
4. The phatic (interactional) function: language is used to check that the communication itself is working in which the language creates, prolongs and terminates contact via a medium of communication by checking whether or not the channel is working properly.

5. The metalinguistic function: refers to the use of language to speak about itself in order to transmit meaning.
6. The poetic function: emphasizes the value of the language for its own sake, such as the use of metaphors and rhymes.

Dann (1996) has argued that all six functions are likely to be present in the language of tourism, with a predominant use of the expressive and poetic functions in the attempt of describing a tourism destination, particularly in tourist brochures that appeal to the emotional interest of potential clients.

The second property is structure. The structure here refer to how tourism texts are structured and Dann argues that tourism texts employ a binary structure, which contrasts both text and pictures to communicate different aspects of a tourism destination and showing opposition in language such as life and death, happiness and misery, love and hate, in order to promote a place or product. Dann found that many tourism texts are similar to a journey which moves and changes by playing with words and their opposites both in the text and pictures which describe and promote a place, for instance:

> *'Cartagena holds a special enchantment, new and old, delicate and strong, permanent and on the move, with each time requires discovery' (Borra in Dann 1996).*

From the examples above, it can be observed how Cartagena is portrayed with opposites: as *new and old*, *delicate* *and strong*, etc. The structure of these opposites is commonly present in the language of tourism in order to give a sense of the comprehensiveness of the place and the experience tourists may have.

The third property is tense. It is generally identifiable that most tourism texts are characterized by the use of present tense. Dann (1996) has argued that the language of tourism and its industry are aimed at seducing and luring its clients and therefore the language does not reveal the passage of time. Instead, Dann (1996) suggested that the language tries to maximize the more agreeable characteristics of quality time which is shown in the present tense. Images or descriptions written in tourism materials are always in the present tense in order to show tourists that the things they have read will always be present, whenever they decide to visit the destination. Thus, even though the description written has taken place, the sender of message employs the present tense in order to reinforce timelessness so that the tourists feel that the place stands still. However, Dann (1996) noted that there are some tourism promotional materials that explicitly employ the past tense, particularly for describing history and cultural authority. Hence, temporal markers are a common feature of tourism texts and different themes may have different markers.

The lack of sender identification is Dann's fourth property of the language of tourism. The lack of sender identification refers to the vagueness of the identity of the sender of the message. Tourism texts appear to be written anonymously and it is often difficult to identify the sender or the creator of message in the language of tourism. Dann (1996) has explained that all the readers know is that the materials were written by people inside, or even outside, the tourism industry but they are not explicitly mentioned. Dann argues that the lack of specificity of authorship can render texts more authoritative as there is no clear author with whom to disagree.

The fourth property is monologue. Dann (1996) has said that the language of tourism assumes the form of a monologue because the communication is only one way. Therefore he argued that although it is difficult to identify the sender of the message, it is generally the sender of the message who speaks and the reader is positioned as the listener. In tourism texts, since the communication is only one way, pictures are shown to give more understanding for the readers who in fact not able to answer back in relation to what they have read. This means that the writers of tourism texts are likely to write clear description accompanied by pictures in order to avoid vagueness and to appear to have objectivity and truthfulness about the texts.

The fifth property is euphoria. In the context of tourism, euphoria refers to happiness and all positive aspects related to the potential tourist experience. The language of tourism is euphoric because it uses a form of extreme positive language (Dann 1996), which aims at promoting concepts such as beauty and exoticism, as well as other positive aspects of the destination. Therefore, Dann (1996) claimed that a destination must be presented with all of the benefits of the destination and appear to be problem-free so that the readers will feel comfortable and not worry about any potential difficulties that may happen. This means that the message of the promotional materials should avoid difficulties and problems existing at the destination. Instead, the texts should be written with language that aims at seducing readers, such as using metaphors and hyperbole that focus all the good aspects of the destination.

The last property is tautology. Dann (1996) stated that the relationship between the language of tourism and tourists is tautological because the language influences its readers and they in turn to repeat the things they have read. In addition, tourism is tautological because tourists visit to a tourism destination because the want to experience what is described in the tourism promotional materials, especially the photographs. Most pictures taken by tourists are generally the reproduction of the pictures they have seen in promotional materials. Dann (1996) has explained that the world that the tourists experience is a reproduction which comes back to them like a poor copy. For example, a tourist who is visiting Jogjakarta, will return home with a photograph of Borobudur temple, because it is the landmark of Jogjakarta represented in the promotional materials. Therefore, by taking photographs similar to what is shown on the materials he/she has seen before visiting the destination, the tourist fulfils the tautological circle. Thus, Dann (1996) concluded that it is not only that tourism is a circular phenomenon, but also the language of tourism is a tautology that rotates in its own series of circles, designed to fulfil the very expectations that it has itself created.

The properties of language of tourism discussed above show that the language of tourism has its own features and properties which are different from other types of communicative language. In addition, the properties explained also show how the language of tourism affects the readers through the persuasiveness of the language, which enables it to seduce and lure its readers and tempt them to act upon the promotional materials.

CHAPTER 3

THE LANGUAGE CHOICE IN TOURISM TEXTS

This chapter will discuss the analysis of a tourist brochure containing tourist information available from the Tourism Board of Gorontalo province in Indonesia. The texts in the brochures are bilingual written in Indonesian language with their English translations. The brochures contain information about tourism sites in Gorontalo accompanied with pictures illustrating the sites being described. Some of the texts contain several sections describing different kinds of tourism sites being promoted.

In this chapter, the analysis aims to understand the features of the language choices used in the original texts before they are translated. Nord (1997; 2014) has argued that examining the source text is important as it may relate and contribute to the quality level of translation. The text will be analysed based on the features of the language of tourism proposed by Dann (1996). Dann argues that the language of tourism texts is designed and written from particular perspectives to achieve the purpose of the texts based on perceptions of tourists' expectations and experiences. The source language texts will be analysed to see which perspectives are used in the texts.

Of the four perspectives proposed by Dann (1996) that will be considered in the analysis of the texts, there are only three of them occur in the texts; authenticity, strangerhood, and play. The perspective of conflict is not found anywhere in the texts as the language used in the texts does not refer to superiority or inferiority of the tourist sites and the local people, therefore this perspective will not be included in the discussion.

The following table provides a brief summary of the set of texts, their features and the language used. Each of these texts will be discussed in detail with discussion of each in the sections.

Table 1. Overall summary of the set of texts

Text Name	Text features/ sections	Overview
Gorontalo: The Hidden Paradise	• Olele sea garden • Otanaha fortress • Bajo village • Nantu forest • Saronde island • Pentadio resort	The text highlights the beauty of nature, an emphasis on pleasure, tradition and unique image of the sites and the people.

The next section will give an in-depth analysis of each text in order to see how the tourism language perspectives are employed in the texts through the language choices made.

A. Analysis of tourism language

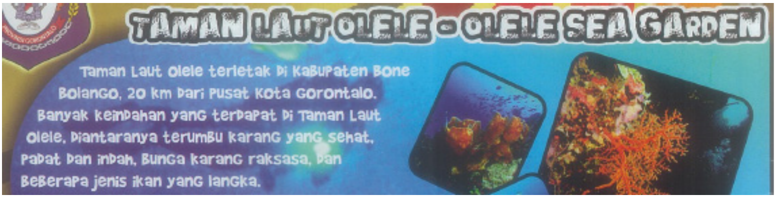
The text has six sections illustrating six different tourism sites; Olele Sea Garden, Otanaha Fortress, Bajo Village, Nantu Forest, Saronde Island and Pentadio Resort and is written with the total of 264 words all together.

The text is printed on a glossy two-sided paper with pictures accompanying each site being described. It also shows that it is produced by the local government of Gorontalo. This can be identified through the inclusion of the province's logo at the top of the text, the name and address as well as contact number of the government office that is responsible for the production of the text in the bottom left corner of the text. Slogans *"The Hidden Paradise"* and *"Wonderful Indonesia"* can also be seen in the text as the tourism branding used for tourism promotion.

Given the fact that the text is divided into six short text sections describing different tourist sites, the text will be analysed per text section based on the focus of language choice that reflects the perspectives of tourism language used in the text to achieve the purpose to persuade and attract the readers' interest. However, before moving to the analysis of each section, it is important to discuss the slogans mentioned in the text.

As said earlier, the text contain two slogans *"Gorontalo the Hidden Paradise"* and *"Wonderful Indonesia"* used as the market branding of the tourists sites. It can be said that the logos are designed and written with the language choice that can attract interest of the readers. The phrase *"hidden"* conjures a sense of untouched, unspoiled or uncommon things which reflects the perspective of strangerhood, whereas the phrase *"paradise"* and *"wonderful"* creates image of beautiful and pleasurable things to readers that represented through the perspective of play.

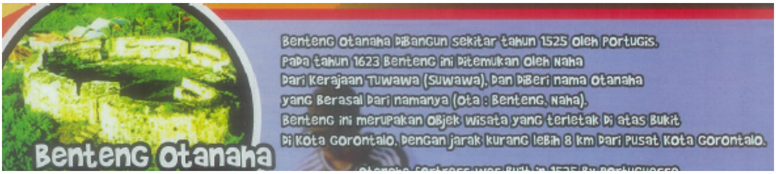
1. Olele sea garden



The first section gives a short illustration of Olele Sea Garden, a snorkelling and diving are located about 20 km drive from the city centre. The text is written with the language that shows the beauty and attractiveness by illustrating the beautiful features of the site. The language attempts to impress the readers through the information about the site that tells them that they will experience a fantastic time when the visit and explore the sea garden. This impression can be identified in the sentence *"banyak keindahan yang terdapat di taman laut Olele, diantaranya terumbu karang yang sehat, padat dan indah, bunga karang raksasa dan beberapa jenis ikan yang langka"* (there lots of different beautiful things that can be sighted in Olele sea garden, among them are the healthy, solid and beautiful coral reefs, giant sponge and other rare fish species). The text uses language to create an image of pleasure by highlighting the beauty of the sea garden. The phrases *"banyak keindahan"* (lots of beautiful things) conjures the sense of play perspective to appeal the tourist to get attracted. In addition, this impression of play perspective can be also observed through the phrase *"terumbu karang yang sehat padat dan indah"* (healthy solid and beautiful coral reefs) and *'bunga karang raksasa'* (giant sponges) that create a significance to the readers through the language choice that focuses on the image of fun, pleasure or amusement.

2. Otanaha fortress

The second section of the text describes the fortress called Otanaha. Looking at its name Otanaha Fortress, the text uses language that focuses on creating historical nuance to appeal to tourists through the description of an ancient building left from early times. The historical impression of the language is made to create the perspective of authenticity by representing some facts of the site and its short history. This impression can be identified in the beginning of the passage *"benteng ini dibangun sekitar tahun 1525 oleh Portugis"* (the fortress was built by the Portuguese in 1525). The sentence suggests to the readers that the fortress is a relict built during the colonial periods hundreds years ago that still remain existent today. It shows that the language used in the text attempts to reflect the authenticity perspective through the use of dates and the historic image of the site. This kind of language dimension is employed in attracting readers' interest who seek to have such an experience.



The last part of the text tells the readers about the location and distance of the site from the city centre. *"...objek wisata yang terletak diatas bukit...dengan jarak kurang lebih 8 km dari pusat kota..."* (the site is located on a hill… about 8 km from the city centre) suggests to readers that they are reminded to see a nice scenery from the top of the hill when they visit the site. This image is also represented through the inclusion of photographs of the site which show the fortress on the hill and scenery of green rice fields as well as a lake view from the top of the hills. The language also suggests to readers that the site can be reached within a short time from the city centre so that they should not face any obstacles to reach the site. The language used in the text tries to create an image of a beautiful scenery, accessibility and convenience to the readers that fits with the play perspective to attract and persuade readers at the same time.

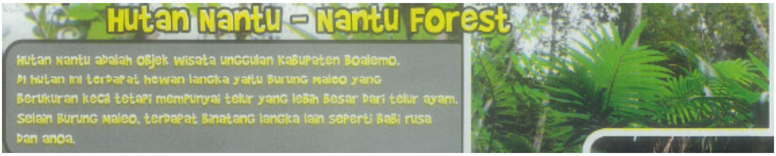
3. Bajo village

The third section of the text illustrates a special village inhabited by the Bajo people. The site is called Perkampungan Suku Bajo (the settlement of Bajo ethnic) in Torosiaje. The text describes the way of life of the Bajo people who live on the sea by building their houses on stilts. The readers are firstly given information about the location and distance of the village which can be reached within 2 hours' drive from Pohuwato district or 6 hours' drive from the city centre of Gorontalo.

The text uses language that focus on the authenticity by representing the unique way of life of the Bajo people. The authenticity can be observed through one of the phrases in the text *"keunikan dari perkampungan ini karena letak pemukimannya yang berada diatas air laut…yang bermata pencaharian sebagai nelayan"* (the uniqueness of the village is the houses built on the sea … and making their living from being fishermen). The word *"keunikan"* (uniqueness) *"nelayan"* (fishermen) suggest to readers something different and authentic of the way of life of the Bajo people. It describes how the people keep the way they live from early times and is still preserved until today. This creates an image to readers of something very different from their daily life through the authenticity perspective by emphasizing the unchanged way of life of the Bajo people. This also, on the other hand, conjures a sense of strangerhood perspective to the readers through the image of the unusual or strange way of living that rarely found in this modern day. The photographs of illustrating the site are also giving a significant role in creating the image to readers through the portraits of the stilted houses on the sea and a man on a boat. This is the way the language of the text reflects the perspectives of authenticity and strangerhood to appeal to readers. It shows that the language used creates two perspectives (authenticity and strangerhood) in the same time in engaging interest and luring readers through the image of an authentic traditional and strange way of life that is different from the readers' real life.

4. Nantu forest

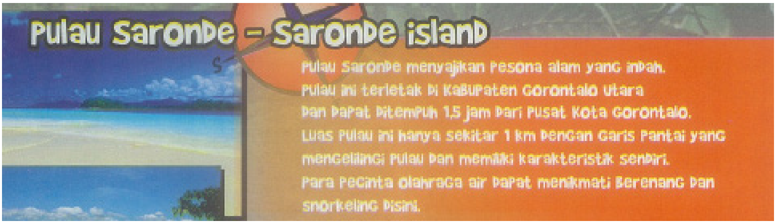
The section is about a reserved forest inhabited by some endangered species. The language used in the text emphasizes on creating s sense of untouched or unspoiled forest and the special animals living in the forest. The sentence *"Hutan Nantu adalah objek wisata unggulan kabupaten Boalemo"* (Nantu forest is a leading tourist attraction of Boalemo district) shows that the language tries to give a first good impression in the opening of the text through the phrase "*wisata unggulan*" (leading tourist attraction). This impression is to give an image to readers of the significance of the site.



The text continues illustrating the special species that the tourist can find in the forest. The language dimension keeps on creating image of the unusual features of a small bird called Burung Maleo (Maleo bird) yet lays very large eggs. This can be seen in the sentence *"di hutan ini terdapat hewan langka yaitu Burung Maleo yang berukuran kecil tetapi mempunyai telur yang lebih besar dari telur ayam"* (there are rare animal named Maleo bird that is small in size but has larger eggs than a chicken). The phrases *"hewan langka"* (rare animals), *"berukuran kecil tetapi mempunyai telur yang lebih besar dari telur ayam"* (small in size but lays eggs bigger than chicken's size) create an image of something authentic yet strange to readers through the emphasis of a comparison of the eggs and the bird's size which reflect not only authenticity perspective but also strangerhood at the same time. The image of strangerhood perspective can be further observed in the contrast between *"kecil"* (small in size) and *"telur yang lebih besar dari telur ayam"* (bigger eggs than chickens') conjure a sense of something odd or strange features of the bird that the readers have never seen before. This reveals that the text uses the perspectives in order to show the sense of something authentic and unusual to appeal to readers.

5. Saronde island

The next section of the text contains a description of an island called *Pulau Saronde* (Saronde Island). It is described as a beautiful island located in North Gorontalo district and can be reached within a one and a half hour drive from the city centre. The language used in the text focuses on creating an image of pleasure to the readers by representing the beauty and charm of the island. The impression is also represented through two images of the island which portray the white sand beach and clear blue sea as well as beautiful scenery around the island. The text uses language that attempts to convince its readers that they will experience a wonderful time in the island. This image can be observed in the opening sentence of the passage *"pulau Saronde menyajikan alam yang indah"* (Saronde island presents beautiful natural charm). It shows that the text tries to give a nice first impression in its first sentence to engage readers' interest. The phrase *"menyajikan alam yang indah"* (presents beautiful natural charm) suggests to readers that the island has something wonderful to offer to tourists which reflects the play perspective.



The language continues to focus on emphasizing the image of pleasure to the readers by giving more illustration of what the island has to offer. The text gives a further illustration of the island through the phrase *"....memiliki karakteristik sendiri"* (has its own characteristic) which conjures a sense to readers that the island is special or distinctive with all its authentic features different from other island and hence reflects the authenticity perspective to appeal to tourists that they will experience something not only pleasurable but also authentic and unique that is only available on the island.

In addition to the image of pleasure and fun, the text makes an emphasis to readers that they will experience a great time at the site which can be seen in the last part of the passage *"para pecinta olahraga air dapat menikmati berenang dan snorkelling disini"* (the water sport lover can enjoy swimming and snorkelling here). The phrases *"olahraga air"* (water sport), *"menikmati"* (enjoying), *"berenang"* (swimming) and *"snorkelling"* create an image of pleasure and amusement to readers especially for those tourists who love water sports which add up all the image that reflects the play perspective.

This reveals that the language of the text is written mostly through the play perspective to create the image of pleasure and fun to readers.

6. Pentadio resort

The last section of the text gives an illustration of a tourist resort called *Pentadio Resort*. It describes features of the site which is located in Gorontalo district about 10 km from the city centre. Similar to the previous section, the text is written with the language highlighting the images of pleasure and fun to the readers to convince them that they will experience a wonderful time by enjoying all the things offered in the site. This image of pleasure is also emphasized through the pictures accompanying the section that portray a big swimming pools and cottages.

The pleasurable images in the text can be observed in the sentences *"di objek ini anda dapat menikmati beberapa fasilitas seperti kolam air panas, penginapan dan kolam renang untuk dewasa dan anak-anak"* (in this tourist site you can enjoy facilities such as a hot water spring pool, cottages and a swimming pool for adults and children). It shows that the language creates an image of enjoyment to the readers though the things available in the site. The phrases *"fasilitas"* (facilities), *"kolam air panas"* (hot water spring pool) *"penginapan"* (cottages), and *"kolam renang untuk dewasa dan anak-anak"* (swimming pools for adults and children) suggest a pleasurable visit to readers and that they will enjoy and have fun. This image is created through the play perspective with the perception that tourists going to visit tourist's site are to seek pleasurable experiences.

CHAPTER 4
TRANSLATION IN TOURISM TEXTS

A. Translators of Tourism Texts as Cultural Mediators

The translation of tourism texts is an interesting case for research in cross-cultural communication since it is a contact zone for communication between different cultures which deals with the transfer of cultural elements of a specific place. The cultural elements of a particular place include the geographical, social, historical and culture specific items or elements (Baker 1992, 2009). In this context, as translators deal with these elements in the transfer of a text loaded with different cultures, they are thus called cultural mediators.

The idea of mediation was originally put forward in translation studies by Hatim and Mason (1990, 1997) in the field of translation. According to Katan (2009), a cultural mediator is a person who facilitates communication, understanding and action between persons or groups who differ with respect to language and culture. In addition to Katan's (2009) view of the role of cultural mediator, Liddicoat (2015) also argues that the mediational role of a translator is to communicate the meanings that have been implicitly expressed by the source text writer. This suggests that the mediational role of the translator can be defined as the act of interpreting meaning and communicating the interpreted meaning (Liddicoat 2015). The way the mediator facilitates communication is by interpreting the expressions, intentions, perceptions, and expectations of each cultural group for the other, which according to Katan (2009) is achieved by establishing and balancing the communication between them. The translator positions his/herself between the reader and writer. In this case, according to Liddicoat (2015), the translator as a mediator needs to perceive the audience differently from what the target text's writer had in mind and to consider the needs of this different audience when translating the texts.

In regard to the mediational role, Muñoz (2011) argued that translators must fulfil two different requirements; they must be linguistic mediators between languages, and cultural mediators between different cultures in which both requirements need comprehensive linguistic and cultural knowledge. This means that the mediator must have a good command of cultural knowledge between the source and target culture. The translators must be aware of cultural elements both in the source and target language so that the translation can be efficiently adapted to the target culture context. For such reasons, Katan (2009) has argued that a mediator must be bicultural. Translators as cultural mediators should have the cultural knowledge in order to be able to bridge the world between the source and target language readers in order to establish and to balance the communication between cultures (Katan 2009). This ability, as Agorni (2012) said, is not a matter of demonstrating the knowledge of a specific field but rather the capacity to mediate that knowledge and effectively reach readers who may be different from those intended for the source text work. With this ability, a high quality translation is required in order to produce more effective communication with the audience. With this knowledge, translators can achieve the aim of the translation and bring the target reader closer to the source language text by maintaining the functions established by the translation commission.

Mediation is reflected in the extent to which translators intervene in the transfer process, feeding their own knowledge and beliefs into their processing of a text. This means, translators have opportunities to modify the texts during the translation process and the decision making (Agorni 2012) to adapt them to a new communication situation based on the intended purpose initiated by the commission. This involves deciding whether mediation, which may involve restructuring or revision, is needed to achieve a certain purpose (He & Tao 2010). The restructuring and revision in translation include different strategies and a number of scholars (Baker 1992, 2009; Kelly 1998; Liddicoat 2015) have shown that translators may employ different strategies in the process of mediation.

Baker (1992, 2009) and Kelly (1998) have argued that in the process of mediation, translators may employ two different strategies; addition and omission. Omission involves leaving out any redundancy and repetition in the source language text which will distract from the meaning in the target language (Molina & Albir 2002). In addition, Baker (1992, 2009) and Kelly (1998) also suggested that translators may omit material whenever there is no close match in the target language. In other words, the translators may choose not to translate or omit a long and redundant explanation which may distort the meaning of the text. In addition, as Molina and Albir (2002) and Nida (1964) have suggested, addition is a strategy that can be employed in order to clarify an elliptic expression or to avoid ambiguity in the target language. This means that translators may give further explanation of an idea by adding more information in order to bridge the gap between the target readers' world and the textual world when the translators feel that the source language readers have different knowledge from the target language audiences. Such mediational work in tourism texts would aim to avoid or to overcome the cultural gap so that effective cross-cultural communication can be well established.

B. Strategies Used in Translating Tourism Texts

A number of studies have shown that effective and flexible strategies need to be used in order to deal with tourism texts which are loaded with cultural elements (Valdeon 2009; He & Tao 2010; Sanning 2010; Ma & Song 2011; Muñoz 2011). The translator's intervention in the process of translating tourism texts may differ in terms of the strategies employed in the translation process.

The strategies in which the translator perceives most appropriate in dealing with cultural features in tourism texts may vary. Venuti (1994, 1998) has made a distinction between strategies for dealing with cultural aspects in translation: domestication and foreignization. Domestication is often used to refer to the adaptation of the cultural context or of culture specific terms of the source language texts into the target language texts. The adaptation may be done by reducing or replacing specific items of cultural differences into the target context of the target language. By doing this, domesticating may preserve the contexts of the target language text and it takes the understanding of the source language text so that the readers read the text as if it were a production of their own language and context. Foreignization refers to preserving the source cultural context in terms of its setting, names of places, etc. It means that faithfulness to the source culture is the top priority when translating a text. The translator must be faithful to the key ideas of the source language text no matter if it contains foreign cultural elements. Venuti (1994, 1998) claimed that foreignization keeps the concepts of the source language text in terms of its cultural and historical elements in order to show the equality between language and cultures both in the source and target language texts. These two strategies are well known and have been used and discussed by both translation theorists and translation practitioners.

In the translation of tourism texts, both domestication and foreignization have their own advantages and disadvantages (Sanning 2010). Sanning has argued that domestication can give a high understanding of the translated texts for the readers, but the cultural elements of the source text could be lost. A domestication strategy may not be appropriate in tourism texts especially those that adopt a strangerhood perspective and seek to enhance the exotic otherness of a destination. Foreignization, on the other hand, can maintain the cultural elements of the source text, but it ignores the readers understanding and the function of tourism texts in attracting its readers (Sanning 2010).

This is to say that translation strategy is an essential aspect that the translators need to take into account in order to be able to mediate and bridge cultural meanings in the translation of tourism texts. Translators need to be able to choose appropriate strategies in dealing with particular texts and find ways to communicate the purpose and the ideas of the source language texts for target language readers which in turn leads to higher quality translations of tourism texts.

CHAPTER 5

CONCLUSION

The aim of this book has been to provide a description of the language of tourism used in the promotional texts and how they seek to achieve their communicative purpose through the language they use to create particular perspectives as well as how this language choice should be considered when it comes to translation. The analysis reveals that the use of an authenticity perspective is more common in the texts with some inclusion of strangerhood and play perspectives. These perspectives are created through language that highlights images of uniqueness, beauty, exoticism, pleasure and the unusualness to attract, encourage and convince tourists that they will have a great experience when they visit the sites. The perspectives are employed based on the perception that tourists are likely to seek something authentic, pleasant and different from their own culture and daily life. Hence, these perceptions of tourist' expectations are reflected through language choices to create different perspectives as a strategy by text writers to engage and attract potential tourists.

The analysis has shown how the language of the text and Dann's (1996) perspectives are used as the tool to understand it. The use of the various perspectives of tourism language is evident in the way the source language texts are designed and written to depict to readers experiences of nature and culture in the tourist sites. These images are significant when it comes to the translation of the texts into the target language. This is important because tourist texts function as a bridge between the tourists and tourism sites, including the cultural elements that may be experienced. It is essential to understand the language used and how this relates to the way the source language texts fulfil their purpose in attracting tourists. The perspectives reflected in the source texts reflect the sense and purpose of the texts' meaning as intended by the texts' authors that need to be addressed in the translation. This is because the translations of these texts have the same purpose (skopos) as the source language text and therefore the target language text also needs to achieve the same objectives.

When considering translation from a functional perspective, a text is viewed as an offer of information from the commissioner to its recipient (Shaffner 1998; Nord 2001) and the text analysis has shown that the language choices used in the text is formulated to create various perspectives as the way how the information is shaped to achieve the text function and purpose. The language choices made in the texts reveal the ways language in the source text is used to achieve the communicative purpose of the texts and the same thing needs to be achieved in the target text when the purpose is identical with the source text. As Vermer (1978) and Nord (2006, 2008) have stated, the functional purpose of the source text needs to be achieved in the translation of the target text in such a way that its readers will also have the same experience and be affected in the same way as the authors intended for the source text readers. Since the fact that the original texts and the translation are produced and commissioned by the same organization for the same purpose but for a different audience, this means that the translation of the texts should have the same *skopos* as in the original texts in terms of being attractive, persuasive and informative. Therefore, looking at the language use and choice will give insights of how the language achieves its communicative purpose, and translator also needs to be able to realise the same *skopos* to achieve the same purpose and function in the new language in the target text. In other words, the language features of the source texts particularly the characteristics of tourism language may be used by the translator to understand how s/he should approach the target text so that a good quality translation can be achieved (Valdeon 2009; Sulaiman 2013).

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