An-Najah National University
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Translating Promotional Tourist Websites: Balancing the Informative and the Appellative Functions

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Dedication

I dedicate this work to my amazing parents who supported me throughout my life and to my brother Mohammad for his encouragement, love and care.

Acknowledgments

First, I wish to express my gratitude to Almighty God for giving me the strength and patience to do this dissertation. My undying gratitude is also due to Dr. Abdel Kareem Daragmeh whose careful guidance and valuable help contributed to the completion of this work.

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To each one of the above, I extend my deepest appreciation.

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الإقرار

أنا الموقع أدناه، مقدم الرسالة التي تحمل عنوان:

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Translating Promotional Tourist Websites: Balancing the Informative and the Appellative Functions

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ترجمة المواقع الالكترونية الترويجية السياحية:
تحقيق التوازن بين وظيفة النص الإخبارية والترويجية

أقر بأن ما اشتملت عليه هذه الرسالة هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه
حيثما ورد، وإن هذه الرسالة ككل، أو أي جزء منها لم يقدم من قبل لنيل أية درجة أو لقب علمي أو
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Declaration

The work provided in this thesis, unless otherwise referenced, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Table of Contents

Table of Images

Table of Abbreviations

Abbreviation	Term
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
CRM	Customer Relationship Management
GMT	Greenwich Mean Time
SFA	Systemic Functional Approach
SC	Source Culture
TC	Target Culture

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Abstract

The present study examines new practices of translating tourist websites. It studies the extent to which translation can optimise communication between communities, extend the potentials of the web and develop its promotional function. For data collection, the study depends on six tourist websites, of which four websites are translated from English into Arabic; whereas two of them are translated from Arabic into English. A comparative corpus research between the translated texts will be constructed, focusing on the linguistic and extra-linguistic elements in the websites.

The research starts with the structural features of the tourist websites. It studies their role in constructing an effective web communication, and having given rise to a new cyber genre. Then, it proceeds to investigate the linguistic features of the tourist websites, and how they were treated in translation. Finally, the role of culture is researched in the translation of these websites of global hospitality.

The study draws the conclusion that tourist websites have developed into a genre *per se*. This genre has distinctive linguistic features that do not

cause a high level of difficulty in translation. However, the translation of these features becomes more challenging when a word's morphology and syntactic structure within the genre is used for a specific function. Moreover, the study investigated the stylistic devices repeatedly used in the genre. It found that translating the humorous parts and the acoustic elements are the most challenging texts to transfer from one language to another.

The final chapter examines the concept that web translation requires adequate knowledge of the cultural contexts of the source and target languages. Utterances need to be accurately transferred from their source context to target one. Accordingly, translation strategies resorted to are expected to achieve the overall translation purpose and make available the socio-cultural preferences of the target audience.

Chapter One

Introduction

Chapter One

Introduction

1.1 Introduction

The number of tourists travelling between countries is growing steadily and rapidly. In many countries around the world, tourism has become one of the main economic branches which contribute to the growth in national income. Therefore, governments around the world are investing more resources to promote their countries using various marketing options like advertisements, brochures and websites. However, the success of this industry is tacitly related to the proper design of publicity websites. A marketing website is expected to decrease the distance between the tongues and cultures involved, and to promote a good image of the countries exchanging business.

This can be achieved by employing linguistic and extra-linguistic elements to communicate the intended meanings from the SL website. A typical tourist website has an interdisciplinary nature which, according to Munday (2008: 14), "challenges the current conventional way of thinking by promoting and responding to new links between different types of knowledge and technologies". This promotional goal would be beyond reach if the meanings and messages in the original texts were badly communicated, or worse still not communicated at all to the intended audience.

Though it is widely believed that a TT is rarely as effective as its original copy, one should tip their hat to the translators whose work has helped in providing appropriate equivalents for given texts. Tourism websites are very much like other text-types where communicative intent is considered the cornerstone to successful translation. These translations "forge other communication channels, cutting across traditional disciplines to reach all scholars working in the field, from whatever background" (ibid.: 9).

Skibitska (2013: 736) lists the linguistic and extra-linguistic elements that are to be catered for when translating tourist websites. These include,

> Vocabulary, texts, hypertexts, and associated documents. It [the translation] handles also the [ST] adaptation, dates, distances, measures, currency conversion, content modification, non-relevant data removal, explanatory notes, or summary addition, [and] written style adjustment.

1.2 The Purpose of the Study

This thesis aims to discuss new practices of web translation. It sheds light on the impact that extra-linguistic elements leave on a website. It studies how textual content accompanied by extra-linguistic items contained in the webpages form meanings, create more appeal and optimise communication. The interrelationship between these items makes no component more essential than the other.

The study also considers the linguistic features of the tourism genre and aims to explain how they relate to the promotional function of the texts. No matter what advances in technology have brought to websites, good translation still holds sway of text meanings on all levels. The study examines the lexical choices, syntactic structures and the repeatedly encountered stylistic devices of the translated versions.

Finally, this thesis highlights the pre-eminence of cultural competence in the source and target communities. To improve understanding of other nations, adequate recognition of the cultural beliefs and orientations of both the sender and receptor communities is of high importance.

1.3 Research Questions

This research poses a number of significant questions for translation research:

1- How do multi-media resources such as colours, images, videos, hyperlinks, navigation bars and electronic maps steer the translation process into new directions, and how much do they contribute to the appeal of the translated texts as far as marketing performance is concerned?

2- Do tourism-related websites configure a genre *per se*? What are the linguistic features of this genre? And how are they treated in translation?

3-   How do translators deal with the cultural content of tourist texts? How do they deal with the communicative intentions of the ST which target a multi-cultural audience as far as functional equivalents are concerned?

1.4 Statement of the Research Problem

Tourist websites have developed into a distinctive genre *per se*. Therefore, translators who work in the field need to broaden their knowledge beyond their professional scope, in order to take into account multiple audiences from different backgrounds. The translation of tourism websites is concerned with satisfying the personal and cultural expectations of the prospective users. Though commonly accepted invariant textual features will be preserved, it is expected that an adjusted recreation of the original will seek to optimise communication. Linguistic and cultural alterations should occur if necessary, adapting the cultural values of the SL into the TL standards. Thus, literal translation takes away potential promotional force. According to Beylard-Ozeroff et al (1995: 142) literal translation is communicatively inadequate when cultural information is implied in the source text rather than explicitly stated…to translate literally or not is determined by the [translators'] understanding of the communicative function of the element of culture to be translated in that particular context.

1.5 The Significance of the Research

This current study aims to investigate translation of tourism-website texts. As tourist texts have only recently formed a new cyber genre, few books have been written to explore the translation of these texts. Thence, the translation strategies that are followed to translate tourist texts resemble those that are used to translate other promotional text-types. However, tourist texts have developed their own linguistic features that have become the inherited norms and conventions of the genre. Also, tourist texts include cultural-specific content that needs special attention by translators. In short, the significance of the research is derived from the fact that tourist texts are loaded with three main functions: expressive, informative and vocative. A translator's skill will have to mobilise to use these functions in the reproduction of an intact translation, pursuant to the inclinations of the intended audience.

1.6 Literature Review

The emergence of tourism-related websites evolved in parallel with the inception of the World Wide Web. They have become a new field of study for both web designers and translators. In a way, tourist websites have become the locus of a new cyber genre which, far currently, has addressed a number of repeated themes. For instance, the value of 'escape' is communicated through romanticism and regression-related key words. The value of 'delight', which is essentially, what tourists look for, is

communicated through happiness, hedonism and helio-centrism related key words (Edwards & Curado, 2003: 1).

Equally prevalent in tourist texts are multisensory descriptions. These involve the senses in an attempt to evoke a reader's indulgence in a place's beauty. Cappelli (2008: 4-14), as well stresses on the fictive verbs as a remarkable language feature in the tourist content. They give accurate descriptions to the location or the motion of objects, the case that makes the tourist web content more specialised.

One of the most important qualities tourist websites exhibit is the formation of a genre, which consists of variable text types. Sanning (2010: 125), states that tourist texts mainly offer the expressive, the informative and the vocative functions of language. The expressive function, on one hand, unfolds the feelings of the text originator irrespective of any response from viewers. In relation to tourist websites, text publishers and translators utilise this linguistic function to show the emotional state or the subjective attitude of the place promoters. On the other hand, the core of the informative function is an external aspect. It relates to the facts of a topic that is reality outside language. Website publishers use it essentially to communicate information about the destination being promoted, and to describe the world or reason about it. This is particularly obvious in the descriptive texts of tourism websites. Finally is the vocative function; it basically addresses the readership. The term vocative is used in a sense 'calling upon' readership to think, feel and react in the way intended by the

text. In fact, the vocative function is used to influence the readers' behaviour, and stimulate them to pay a visit to the destination wanted. "The vocative function is the goal, while the informative function is the premise" (ibid.: 125).

Promotional tourist texts are expected to appeal to the consumers' needs, desires, previous knowledge and experience through which they perceive the world. It attempts to show the places' qualities that presumably carry positive values for the consumers. Additionally, it offers the right load and kind of information, taking the target audience into account. This functional orientation of websites is basically achieved by the technical tools inserted, as well as the semiotic system. The technical aspect has some recognisable features such as colourful images, navigation systems, hypertexts, videos and electronic maps that create a coherent and usable whole within the website. Semiotics, on the other hand, studies the structure and the functions of language which accompany the extra-linguistic elements in the text.

When commenting on the linguistic features of the tourism genre, Dann (1996: 2) highlights the textual properties of tourism websites:

> Several verbal techniques typical of promotional tourism
> discourse…are commonly found, such as an abundant use
> of adjectives and of emphatic language (language
> euphoria), the frequent use of the imperative mood and of

the formulae of direct address to the reader (ego-targeting), common collocations meant to satisfy the personal and cultural expectations of potential customers and to describe an attraction by resorting to certain socio-linguistic perspectives (e.g authenticity, stranger hood, et) and topics (keywords).

As a linguistic feature in tourist websites, key words permeate tourist web content. In a sense, key wording aims to use the correct terminology of promotion. Daniela (2013: 12) refers to the key wording feature as "not [indicative to] the real attributes of the destination. Rather, they correspond to the requirements and expectations of the potential tourists". With this in mind, this feature caters to special meaning to the readers. The words are meant to stimulate ideas and fire the tourists' imagination. These key words highly expectantly, have the nouns "adventure, escape, dream, imagination, discovery, romance and excitement". With regards to adjectives, Maasalmi (2013: 14) adds "free, romantic, secluded and dream-like," to mention but a few.

Edwards and Curado (2003: 1) divided the repeatedly encountered key words into thematic categories. The primary pairs of categories are romanticism and regression, happiness, hedonism and helio-centrsim. It is maintained that each one of these thematic categories "has its own distinctive discourse features used in order to attract tourists towards the destinations promoted" (ibid.:1).

Romanticism and regression both reproduce the value of escape. Generally speaking, peoples' understanding of romanticism is rooted in a binary opposition. Daniela (2013: 1) makes the idea more concrete by saying that romanticism calls for pure air, unspoiled sceneries, a mood of informality, abandonment, serenity and freedom. They all stand in contrast to the dirt, noise, rush and pollution of every day city life. Hence, tourist texts of this type are filled with historical stories of the past, myths time has transmitted, flowery descriptions of natural landscapes and the exotic elements of a destination, which can be romantically depicted.

Promotional tourist texts appeal to sensorial experiences. Pictorial displays and visual settings are usually accompanied with an acoustic landscape. The verbal descriptions serve to make the tourist content highly emotive through appealing to the senses. The aesthesia value permeates through texts and unleashes desire of travel. In a nutshell, the promotional act depends on what Dann (2001: 45) calls "The Multi-Channel Communication Network" theory. He explains it as,

> Markers (signifiers) which communicate via media (text) to appeal to the senses; the visual elements are catered for through written messages, pictures and the structural outlay of the website. The aural is emphasised by the sounds and silence of the countryside; the gustatory via food; the tactile by allusion to wind, water and human relations, and the

olfactory through reference to the fragrance of nature and

the nostalgic aroma of the spring waters.

Viewers always encounter descriptions like "Listen to the sounds of cockerels greeting a new day, breathe in the crisp fresh air and look forward to the simple pleasures of life, enjoy an icy cold dip in the nearby river before trying your hand at fishing or baking delicious Malay cakes" (Malaysia Tourism Website).

Closely related to the romanticism theme is the theme of regression or retreat. Nature, the primeval mother, is the protagonist of this value. It takes tourists one step further through relief and rebirth. Edwards and Curado (2003: 12) view regression as escape from the status quo wherein the whole sale of tourism is to rejuvenate one's self. Regression-related key words web publishers repeatedly utilise are "retreat, escape, deep and eternal".

Whereas the common denominator for the previous thematic domain is escape, the next themes of happiness, hedonism and helio-centrism have a common focus on delights and pleasure. Happiness embodies having fun by escaping from daily obligations. Further, it implies immediate gratification at a place and a total immersion in the moment. Daniela (2013: 5) describes the tourist 'happiness' as "the emergence of a narcissistic tourist who seeks the freedom to abandon the conventions of home". Hence, in this thematic category, tourist texts employ individualistic and

pleasure-centered expressions. Some repeatedly used expressions are relax, enjoy, feel the comfort, hop in, turn in, turn out, marvel, indulge, sunbathe, laid-back, indulgence and luxury, and they are all tourism-centered.

The next theme is hedonism. Selwyn (1993: 127-37) defines it as "the chance to engage and overindulge in activity that may be possibly sanctioned at home in terms of expected behavior". Hedonism is also the state of mind about a destination. It is not about tangible offers, but thoughts and abstract concepts about them. Morgan and Pritchard (2000: 10) believe that the tourism business is "all about illusion. It is about selling people a dream and the creation of an atmosphere tourists would like to realise. Potential tourists accordingly buy a holiday purely on the basis of symbolic expectations established promotionally through words and so forth".

The last category is helio-centrism. Simply put, helio-centrism means the sun. Sun has always been connected with happiness, success, victory and a good life. Sun has become an independent verbal cliché in the tourist content, which cannot be ignored. Daniela (2013: 7) says that the sun promises warmth, freedom; its beneficial rays guarantee pure hedonism. Nonetheless, she adds that this kind of tourism centered on the beach and sunshine is relatively recent. Nevertheless, "when it emerged, it was an immediate success" (ibid.: 8). Tourist texts may contain several suns, from the full morning sun, to the glorious sunset; meanwhile, the reader imagines basking in all of them.

Generally speaking, these key words are believed to make the features of promotion more pronounced. Gotti (2006), Nigro (2006) and Cappelli (2006) seem to agree that some key words are recognised as a "special discourse, displaying different levels of specialisation associated with different types of texts that address a more or less specialised audience" (cited in Cappelli, 2007: 7). Therefore, translators need to be "familiar with the most relevant linguistic features of websites and webpages, not only at the discursive and pragmatic level, but also at the semantic, syntactic and morphological levels" (ibid.: 7).

Another linguistic feature the tourist web content enjoys is the use of fictive verbs. Cappelli (2008: 8) describes fictive verbs, "there are no elements that physically change place or actually move, but in order to provide good spatial representations of specific objects, they are described as moving or doing something". Movement only happens subjectively in the interpretation of the readers. The idea follows from the hypothesis that these verbs acquire importance from their frequency and function within the texts.

Fictive verbs are divided into location and motion categories; meanwhile, all of them contribute to the specialisation of the textual pattern of the genre (ibid.: 4-14).

To start with, location verbs mostly use expressions to lexicalise existential entities, by neutral linguistic representations. Neutral location

verbs include "situated, located, and placed". Other verbs contribute to some additional information about the orientation (vertical axis for example) of the object they refer to. These include the verbs "overlook, crown and dominate". Other verbs lexicalise general inclusion of objects such as "surrounds, encloses, and contains". Finally, some verbs lexicalise the distribution of objects on the surface such as "to dot, to punctuate, and to cover".

Motion verbs on the other hand, lexicalise movement on a surface or through a surface or an enclosed space such as "to sweep, to spread and to cross". Additionally, other verbs lexicalise motion in a circular or curved path such as "to encircle, to curve and to wind". Finally, the majority of these verbs lexicalise motion either on a horizontal or on vertical path such as "to flow, to stretch, and to drop" (ibid.: 4-14).

The employment of key wording, multisensory descriptors and fictive verbs are three linguistic features tourist websites share. However, these linguistic features can also be encountered in unspecialised texts. They are semantically accessible; in that, an ordinary person would understand their content. This drives translators to underestimate the value of specialised texts. These linguistic features are not challenging to translate due to the available equivalent lexical units in English and Arabic. However, they do become challenging if translators do not recognise them as specialised linguistic features that derive their specialisation from repeated functional use within a genre.

Cappelli (2007: 9-10) confirms the complexity generated in translating tourist websites due to their specialised language which needs professional knowledge in addition to translation experience. Language holds sway of a text meaning on all levels, "at the morphological level, it is common to find blending, acronyms, abbreviations and reductions. At the syntactic level, relative clauses are avoided in favor of lighter constructions and simplified passive relative clauses".

In order to assess the quality of tourist website translation, Cappelli (2007: 3) depends on three frequently mentioned approaches. The mentalist approach presupposes that meaning resides in the user's head; the response-based approaches are behaviourist and functional in which the most relevant criterion is the reaction of the reader to the stimulus; the discourse-based approach calls for end text recontextualization.

This study depends on functionalist and discourse-based approaches. According to the functionalist theory, the translator either preserves the function of the text invariant or adapts the ST to the TC standards. Nord (1997: 45) says that functionalism "does not mean that the waters of the Main should generally be replaced by those of a Norwegian Fjord, nor that cow's eyes should become deer's eyes…functionality simply means translators should be aware of these aspects".

The aspects being handled above are the linguistic and extra-linguistic features which are generally taken to be major components of

tourist websites. Linguistic features are represented by language use on all levels, morphological, syntactic and semantic. Additionally, extra-linguistic features are shown by the structural features of design. These features and cultures manifest differently; therefore, a translator's role becomes more significant in the production of functional translations. The translation product is expected to fit the intended audience value system and meet its expectations.

A productive website is supposed to be perceived as the native, non-translated text by the target audience. Skibtiska (2013: 737) points to the fact that when surfing a tourist website, users look for the easy and leave the difficult behind; such user tendencies justify the general requirement of simplicity and clarity in producing this kind of websites. Cappelli (2007: 11) reaches the conclusion that the equivalent web translation is the one which meets the receivers' expectations and cultural context without leaving behind the textual features. Thus, the translator exercises significant decision making powers to render the core message optimal for its intended audience.

1.7 Methodology

Since faithfulness seems to be of secondary importance compared with effectiveness in this particular genre, this research relies on the assumptions of functionalist theory. As a functionalist, Halliday (1985: 60) states the goal of the functional theory as explaining linguistic structure by

reference to the notion that language plays a certain part in our lives. It is required to serve certain universal types of demand; it approaches language through text. In fact, functionalism theory is concerned with the contextual assumptions of both the ST and TT readers. Its main aim is to produce unambiguous texts that require the least effort possible from the reader. Accordingly, any potential extra effort should be functional and any awkwardness should be justified. When the text stimulus is properly received, it will lead to the desired actions from website users.

To demonstrate the aforementioned theoretical points, data will be collected from six governmentally-sponsored tourist websites. Two websites appear to be translated from Arabic into English; these are from Egypt and Abu Dhabi. The Switzerland, Hong Kong, Malaysia and Cyprus Websites appear to be translated from English into Arabic. However, the researcher is not familiar to the Swiss, Chinese, Malay and Cypriot languages. Therefore, a probable case is that these websites were translated into English as a relay language and then to Arabic. A relay language is an internationally dominant language-English in this case. It acts as a medium to translate other usually little spoken languages.

The researcher will construct a comparative corpus between the English and Arabic versions. It will focus on the linguistic, extra-linguistic items, norms and conventions of tourist language. Finally, it will examine how the cultural content was treated in the target texts. The analysis will focus on the lexical choices, the load and sort of information that the

English and Arabic websites present. Based on this collected data, the study will define specific norms and conventions of the tourism genre in Arabic and English. Moreover, it will point to the similarities and discrepancies between the two languages, as far as websites' linguistic features are concerned.

Data will be treated to show how the cultural elements come into play in the translations. The study identifies and explains the strategies by which the cultural content was rendered and dealt with.

1.8. Thesis Structure

This study is divided into five chapters. Chapter one includes an introduction to the thesis followed by a statement about the purpose of the study. Then, the chapter progresses to present the posed questions the study will attempt to answer. Also, the chapter raises the research problem and its significance. A review of the related literature will be presented in this chapter followed by the methodology used to collect study data. Finally the chapter briefly presents the research structure.

Chapter two will focus on the promotional aspect of tourism-related websites. It will examine the structural features of the genre. Plus, it studies a websites effectiveness taking into account their content, content quality and design as the three main criteria of effectiveness. Finally, it will study six design elements and their role in giving rise to a new cyber genre.

Chapter three will focus on the linguistic features of the tourism website genre. It identifies repeatedly used stylistic devices. It further goes on to identify, define and classify translation strategies used to render them effective. This chapter in particular will rely on the SFA, which views language and social purposes in a reciprocal relationship. In other letters, this approach studies meanings of texts through their linguistic structures and studies how these structures lead to such social meanings.

Chapter four will focus on the translation of cultural content of tourism websites. It studies translation strategies followed to interpret culture-specific examples found in the STs. The translators of the STs vary in their use of the translation strategies depending on the aim of the ST in question.

Chapter five, being the final one gives the conclusions by way of generalisation on translation behaviour in the targeted area of the research. Plus, it presents two main recommendations from the researcher as well as the list of references used in the study.

Chapter Two

Promotional Aspect of Tourism-Related Websites

Chapter Two

Promotional Aspect of Tourism-Related Websites

2.1 Introduction

Promotion is a frequently exchanged concept in the marketing domain. It includes a wide range of activities aimed at generating sales for the promoted product. In tourism, promotion does not differ from sales promotion. Tourism promoters quintessentially plan to make social capital and increase traffic to their destinations. They pursue differentiation strategies that distinguish their identities in the marketplace (Knowles et al, 2001: 178). Being familiar with the fact that innovation sells and first impressions count, tourism web-publishers have become more attentive to the participatory media that make their relationship with potential customers more interactive than it was in the print age.

Brobst (1995: 63) wrote that since the inception of the World Wide Web, in 1995-1996 several methods have become specific to the promotional function of tourism-related websites. Brady et al. (1997); Steiner and Dufour (1998) named marketing websites as *"Cybermarketing"* and defined it as "the set of actions, tools and techniques implemented by an organization to promote the growth of its commercial activities using the internet" (cited in Rachman & Buchanan, 1999: 12). Good and Sambhanthan (2014: 3) give due attention to the interactive side of promotion when they define *Cybermarketing* as "the process of initiating,

nurturing, and maintaining interactive communications with the market and managing the Customer Relationship over time". In congruence with these definitions, the effectiveness of tourism websites and the management of long-term relationships with potential customers on the web have become two focal features web-publishers are keen to offer in the websites and their translated purviews.

These business-oriented definitions are matched by a language-oriented one introduced by Nord (1997: 42). She defines the promotional text-function as "directed at the receivers' sensitivity or disposition to act, the appellative function is designed to induce [the end user] to respond in a particular way". The strategies by which receivers' dispositions are steered relate to the techniques adopted in the tourism cluster to create effective websites. Whilst, consumer response is influenced by what is called the CRM techniques (Augayo, Caro, Carrilo, Galvez, & Guevara (2001: 6) which I shall address later on page 29.

This chapter sheds light on the structural features, which tourism websites, as a genre, share. In addition, it focuses on the content and design elements all websites are meant to have regardless of the website language. The chapter also discusses the contribution of these elements to the promotional function of websites in conjunction with other linguistic features.

2.2 Website Effectiveness

Experiencing an increasing rise in tourist numbers, tourism websites developed special conventions. These conventions concentrate on functional use of language, and functional employment of design. A complementary framework integrates these two criteria; otherwise, a website would perform poorly. Tourism websites are viewed by Moreau, Noel and Weiser (2008: 9) as selective transmission of data from organisational scheme depending on a specific communication context. Besides, for this communication to be successful, the interface of human-computer should be targeted and made relevant to the end users' query.

A set of criteria to evaluate the effectiveness of tourism websites was suggested by most researchers in the field. Chen and Sheldon (1997); Ho (1997); Jung and Baker (1989); Martin (1997); Nielsen (1998) and Rachman and Richins (1997) discuss websites' content, content quality and design as the measurement tools of a website's efficiency (cited in Rachamn & Buchanan, 1999: 10). Moreover, Dong et al (2008: 1) emphasise on the importance of the functionality attribute of tourism websites in conjunction with their content and form. In a research paper, they examined the effectiveness of different text-types and concluded that "genres are normally characterised by the double content, form. However, genres found on the web may be characterised by the triple content, form and functionality" (ibid.: 1).

2.3 The Website Content

Although content is a key determinant of a website's effectiveness, it received no intensive research until 1997 (ibid.: 2). As the word suggests, content has much to do with the themes and topics of a website. It is defined by Ibrahim, Shiratuddin and Wong (2013: 177) as one of the persuasion techniques which communicates "messages and design features that can be used to visualise the content". Furthermore, Rachman & Buchanan, 1999: 14) divided tourism-websites' content in to either static or dynamic content. Thereafter, other researchers followed this classification.

2.3.1 The Static Content

Static texts are observable structural and linguistic features of a practically permanent nature. Their presence can be predicted by the net users who got the impression of the inherited layout of tourism websites. Static texts are thoroughly organised where only analogical subcategories are grouped together and different categories do not mix. Aguayo et al. (2001: 5) divided the static content into ten primary categories as far as tourism websites are concerned. These are: location and access of information, history, sights, museums, trips, nature, culture, gastronomy, handcraft and general information. Rachman and Buchanan (1999: 16) added transportation, accommodation, company and contact information, searchable databases and booking facilities to the list. The static content Klancnik says (2003: 53) "leads to a uniform product in tourism and the disappearance of local standards". This uniformity highlights a site's most

significant features and content. It helps users understand not-too specific details about the website in an unknown language by pressing on the button that grants translated versions of the site.

The static content, Hill (2010: 5) maintains, is at the most basic level known as an information portal which is used primarily for data presentation. It draws together a range of data from a variety of sources and present it to the user. This is not all; Hill divided static content into vertical and horizontal types. The vertical content focuses on a specific subject area or interest. By contrast, the horizontal content provides a range of services to a given user. For exemplification, a website's home page will probably support variable navigational elements about diverse aspects such as destinations, accommodation, transport and interests. This is a horizontal presentation of information; the numerous options unfolded when any one of the abovementioned items is pressed on, are vertically presented. Here is an example showing Switzerland's destinations as a static content onto the webpage.
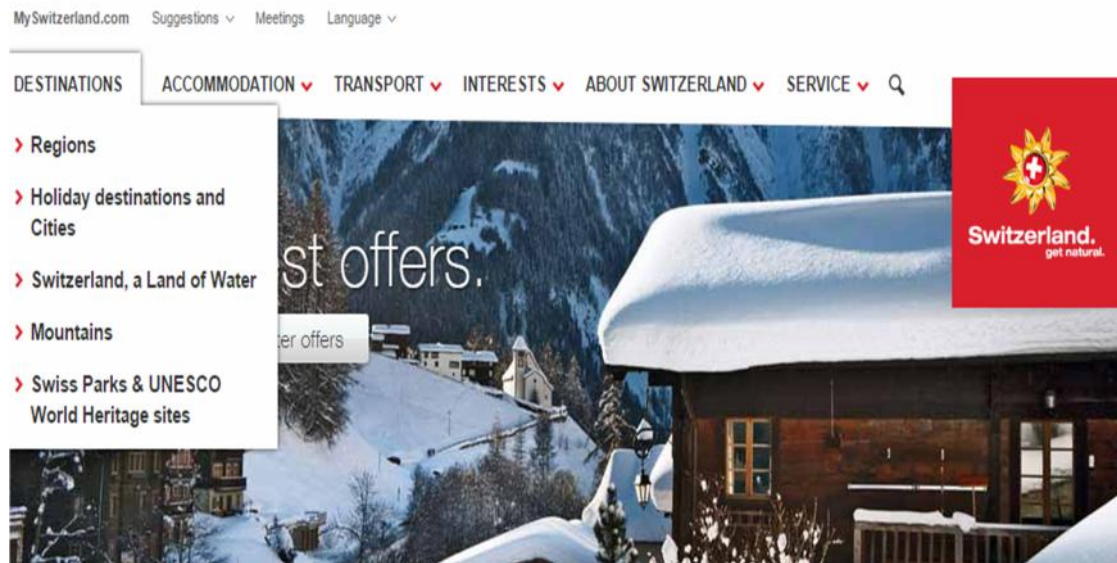
Image (1): Informative Static Content
Source: Switzerland Tourism Website

Image (2): Informative Static Content
Source: Switzerland Tourism Website

Destinations are basically informative; they provide content information about the country's locations and regions. This is most probably the reason that made the translation very faithful to the English ST. However, this is not always the case. If we press on the services

element on the horizontal bar in the following image, a number of options will collapse ending with the very promotional prepositional phrase "in love with Switzerland". This sub-option includes declarations of love from actual tourists. It answers one from among a set of questions posed to tourists after they have done their journey like: "Do you also declare your love?", "Which place you are particularly fond of?", and "Use our hash tag to share your personal story on face book or twitter". This option was not given in the translated purview of the homepage. Though it did not affect the informative meaning of the text, it lessened its appeal.
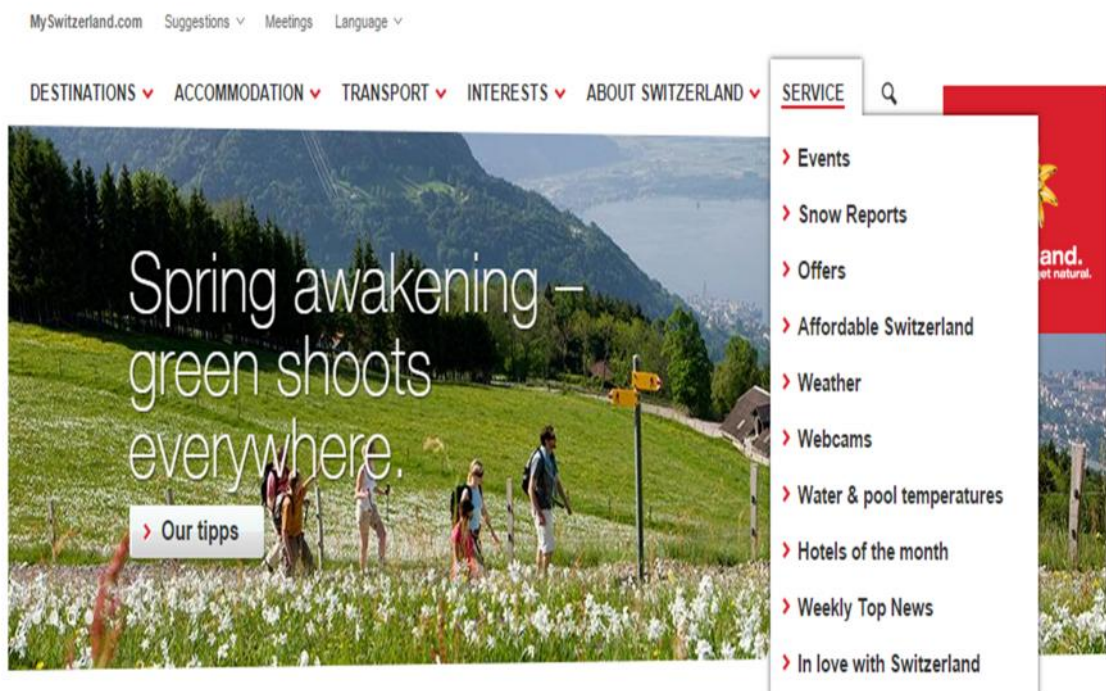
Image (3): Informative Static Content with Appellative Element
Source: Switzerland Tourism Website

Image (4): Informative Static Content without Appellative Element
Source: Switzerland Tourism Website

Static content helps develop Customer Relationship Management techniques as defined by Aguayo et al. (2001: 8). The CRM strategies promise to gather client profiles on the web. First of all, all information is stored and associated to one or more categories in the structural databases. Then, it is stored in a text file known as the log file where information is generated regarding access to each of the website's pages. Statistics are extracted using information in the structural database afterwards. In this way, web publishers can decide the mostly visited pages in the web. Consequently, web-publishers resort to the most suitable strategy to build and translate their promotional websites. CRM techniques have turned into a 'magic potion' for having a linkage between publishers and potential customers.

2.3.2 The Dynamic Content

Unlike static content, dynamic content enjoys a continually changing nature. Santini (2005: 6-10) found out that dynamic content is a catch all phrase for all new media resources. These resources mainly depend on the burgeoning technology. Technology has influenced the textuality of web-pages. Web pages have visual organisation that allows the inclusion of several functions or texts with different communicative purposes. In other words, space on the web is divided into the main body of the document, navigational buttons, menus, ads, search boxes, hyperlinks, and interactive and multi-functional elements sectioned in different areas on the web page (ibid.: 6-7).

New media is the main component of dynamic content; they depend on web support. The web is defined by Barfield (2004: 22) as the "collection of text, graphic and multimedia information in a particular format that is accessible using the internet". The web might be referred to as the new media System. New media is either a collective term for many types of interactive media that have been or are being developed. Primarily, it includes multimedia and web design. The variety of the terminologies applied to the same development reflects the constantly changing and highly dynamic nature of the world web.

The concept of new media is drawn from the concept multimedia which is a follow-on from the hyper-text development. The multimedia

concept is simplified and split by Barfield (2004: 7) into "multi meaning more than one, and media meaning some distinct carrier of information". He adds that more than one sense is used while taking information in within an interactive system. A multimedia system is highly dynamic as it changes with time: the images we see on the screen and the sounds we hear change. The system either partially or radically may change in response to user performance. Arguably, Interaction, in this context means "the user can interact with the system and through that interaction influence the behaviour of the system" (ibid.: 7).

Dynamic content with all its elements like colourful images, video clips or electronic maps is supportive of the static content. In one sense, the appellative and informative text functions are distributed between the static and dynamic texts. The static content is mainly informative, and partially appellative. By contrast, the dynamic content is mainly appellative and partially informative. This assumption has been inferred from the fact that most of the dynamic content elements were left untranslated, whether from English into Arabic or vice versa. Consider this panoramic picture which is taken from Switzerland Tourism Website,

Image (5): a 360-Degree Panoramic Picture/ Dynamic Content
Source: Switzerland Tourism Website

This 360° degree panoramic picture is published on the website taken with specialised equipment that captures images with expanded view fields. This dynamic picture provides viewers with the chance to see the mountains from three different dimensions. When the left button of the mouse is pressed, movement in that direction is shown. Viewers can use the plus and minus signs at the bottom of the web page to zoom in or out. That can also be done by pressing on destination names typed on the picture. In the translated version of this web page, the picture was left in English. Two reasons are expected for the choice, the first one is that the translator did not consider the picture or other dynamic elements difficult to understand. Thence, s/he resorted to leave the foreign elements on the pages as part of its appeal.

The second reason depends on my assumption that translators consider dynamic content supportive to the static content which they already translated. Consider this video from Cyprus Tourism Website,

Image (6): A Video Named 10000 Years of Culture and Civilization/Dynamic Content

Source: Cyprus Tourism Website

This video is cropped from the multimedia gallery in the Cyprus Website. It gives a brief report about rural areas and nature in Cyprus in English. The Arabic version translated only the titles of the video clips and gave their size in megabits mimicking the original. The content of the video remained in English.
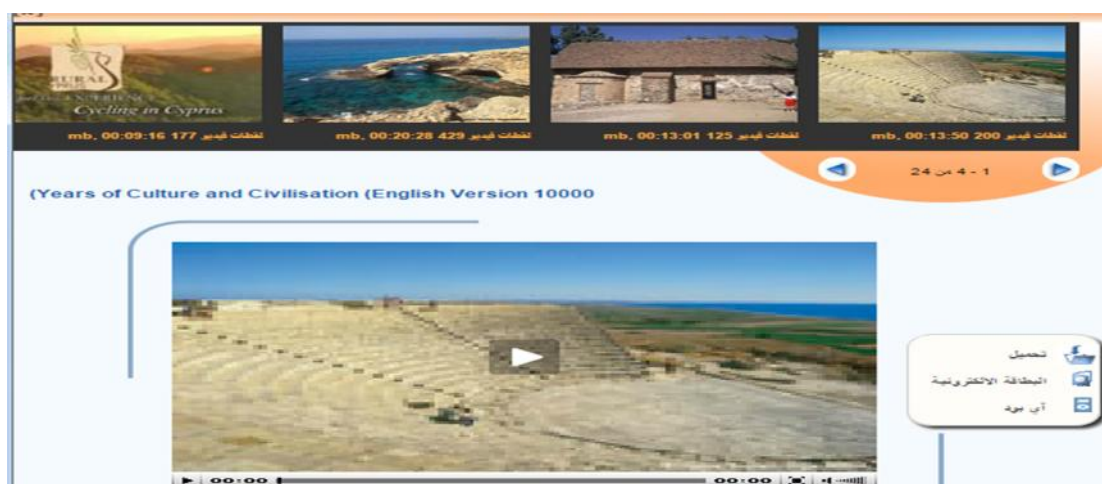
Image (7): A Video Named 10000 Years of Culture and Civilization/Dynamic Content

Source: Cyprus Tourism Website

2.4 Website Content Quality

Since the market is flooded with promotional websites, competition is increasing substantially. To play in this landscape, tourism promoters need to improve their performance. Prosperous websites perceive that success is content-driven. Thus, content quality and web design have become major components for commercial prosperity. Chen et al. (1997) agree that the content-currency, accuracy and usefulness are three major success factors of web promotion (cited in Rachman & Buchanan, 1999: 18). Content-currency capitalises on the significance of handling a constant change in the web-content because customers are rarely expected to review unchanging content. Tourist websites allow customers to reach the latest updates, innovations, events, offers, contests and transaction processing.

Currency of web-content is not only inclusive of recent offerings, but, abandoned and old elements are regularly jettisoned. Nielson (1998b) argued that websites should have a "content gardener who would regularly comb through all of the old content on the site. This person, would remove outdated material, and update older content as needed" (cited in Rachman & Buchanan, 1999: 18). For instance, Abu Dhabi Tourism Website launched a banner in Ramadan 2014 telling "Capture the Spirit of Ramadan" with its translation in Arabic "استلهم روح رمضان". Those headings were omitted after the holy month had departed.

The second criterion of content-quality is accuracy which is realised by objective and plain language. Truly, subjective claims fall under suspicion; whereas objective statements are doubly approved by customers. Morkes and Nielson (1997) hereby invite web-publishers and translators to use factual information presented without exaggeration, avoid overly hyped language, and cut the subjective claims (cited in Rachman & Buchanan, 1999: 19). A web-publisher will probably be more convincing if s/he explains why potential customers should pick his destination or use his service.

The third criterion of web-quality is usefulness of the content. Customers basically visit websites for the information and services that cater to their needs. In their research, Rachman and Buchanan (1999: 19) confirmed that net users "were very concerned whether the content was something they liked and something they thought was useful, that was what they kept commenting on more than the design, layout, or navigation". Similarly, Moreau et al (2008: 9) accentuated that data even before any web interface needs to be "grouped, ordered and prioritised. They not only have to be given a form, but a function too. What should be displayed is not all that is known, but only what can have procedural function in a specific communication context". The following example from the Malaysia Tourism Website is useful to illustrate this criterion.
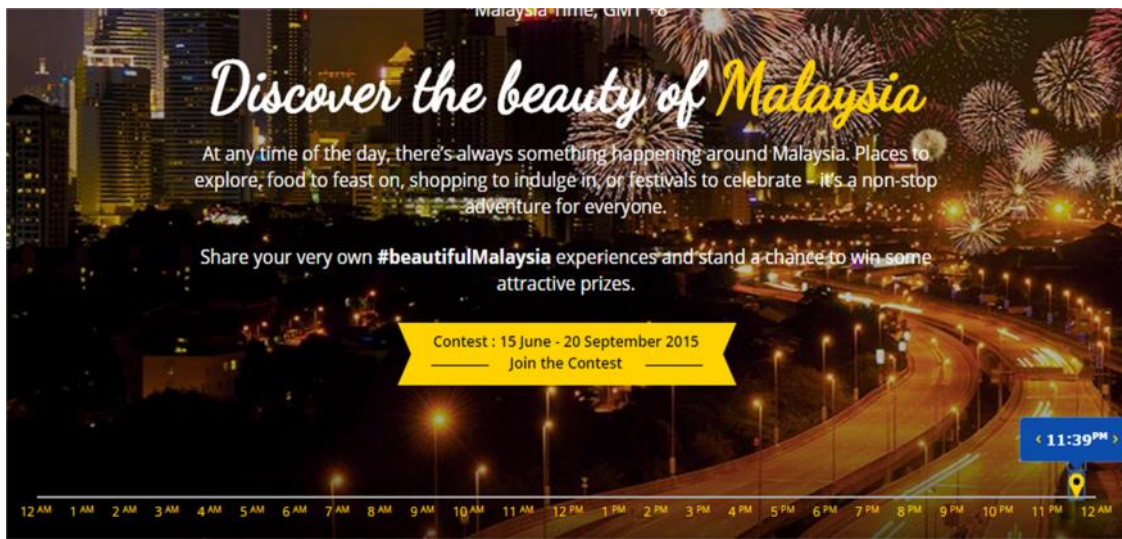
Image (8): a 24 Hour Malaysia Timeline
Source: Malaysia Tourism Website

Here is a timeline the website utilises to show the time in Malaysia. It divides the day into 24 hours and spots the current time with a small round sign. The timeline starts on the left side and progresses to the right. It is known that Malaysia lies in Asia where the time is ahead of the Middle East. The translator kept the timeline as it was originally produced, rather than deleting or re-directing it from the right to the left. This kind of functional element presents translators with a source of difficulty. In this particular example, translators cannot re-direct the line from the right to the left, and spot the time on the other side. This is due to the international GMT that makes time in the east ahead of the west. To move the timeline would be to falsely change it, and it would become useless and dysfunctional.

2.5 Website Design

Ambitious tourism-websites have always been inspirational about enhancing their bottom line performance. Beuchert and Malek (2011: 6) confirm design as a mission-critical factor to propel a brand to new heights of promotion. To demonstrate, customers' impression of a brand's quality is automatically connected with their first visual interaction with the screen. The elements that influence this first impression include a variety of options. These options are wide in scope, but this researcher restricted her consideration to the aspects that have a point of contact with Interaction Design in tourism websites. The most significant and contemporary components of global hospitality websites are colour, typography, navigation, photography, videos and dynamic mapping. Though these elements are shared by most successful websites, there is no generic design for all tourism sites. Unique identities are developed for each website through moderate utilisation of the suggested options. Exaggerated employment of these elements is no victory for the website unless they stand for a specific communicative function. Hill (2010: 12) sums up a research s/he conducted into web design, saying that "web portals are designed with a core presentation 'look and feel'. [They are] designed to appeal to the majority of their users, and their functionality directed towards those users' needs. Different portals may have different default 'look and feel' presentations".

Interaction Design has been identified in a special report from the HSMAI Travel Internet Marketing by Beuchert and Malek (2011: 6) as principally indispensable. They give reasons why Interaction Design is so significant to tourism marketing. Design organises site content in a hierarchical manner to give greatest emphasis to a site's most significant content and features; moves between the navigational bars smoothly; measures and distinguishes a brand's quality; captures consumers' attention through elements of texts and beyond the text; reaches global travelers through appropriate themes, cultures, features and content and; creates a more positive and rewarding online experience for customers.

Despite of all these reasons to involve Interaction Design elements in tourism websites genre, Jensen (1998: 185) warns that "it seems relatively unclear just what interactivity means. Its frequency of their use seem, in a way, to be reversely proportional to their precision and actual content of meaning". Jensen herein refers to the functions attributed to each element of the website's design and warns against littering them as extra media if they prove to have no advantage to the website.

2.5.1 Colour

Deploying superior design is primarily dependent on colour. Colour surrounds us in natural and manmade worlds. Some colours take their meaning from early experiences; others are deeply-seated since time immemorial. The true state of reaction to colour is probably a mixture of

the two. Colour has also been realised differently by varied cultures. Nonetheless, the emergence of the new media means colours' sense has been influenced by new contexts and novel functional purposes. In this limited research, no exhaustive study of colour perception is intended, nor will the study get overly involved in colour psychology. Rather, the research presents basic guidelines for colour use from a promotional view point and how it is dealt with in translation.

Beuchert and Malek (2011: 7) show the conclusions of a paper presented at the American Society of Business and Behavioural Sciences. It includes that colour grabs and retains attention; stimulates emotional responses; affects individuals' perception; forms attitudes; reduces learning curves and persuasiveness; exercises very strong affects and induces reaction in individuals based on instincts and associations. Therefore, a great significance is attributed to colour as it is a mechanism of meaning transfer. In regard to tourist websites, colour influence is basically studied in relation to logotypes, navigational elements and text and colour in the site. To start with the logotype, unique identities for different destinations are designed by and attributed to the countries promoting these destinations. Bortoli and Maroto (2001: 4) concentrate on web advertising and assume that "context for a banner is given by the website on which it is hosted. A clash of colours or meanings between the website content and the banner could annihilate the objectives sought by the advertiser". Namely, tourism promoters effectively leverage colours to be acceptable to the

audience they host. For instance, the Switzerland Tourism Website uses a red and white colour scheme throughout its logotype and navigational elements. The homepage of the website features a horizontal decorative bar wherein a variety of navigational elements are generated. Site navigation is enhanced and visual order is created through the same colour scheme.
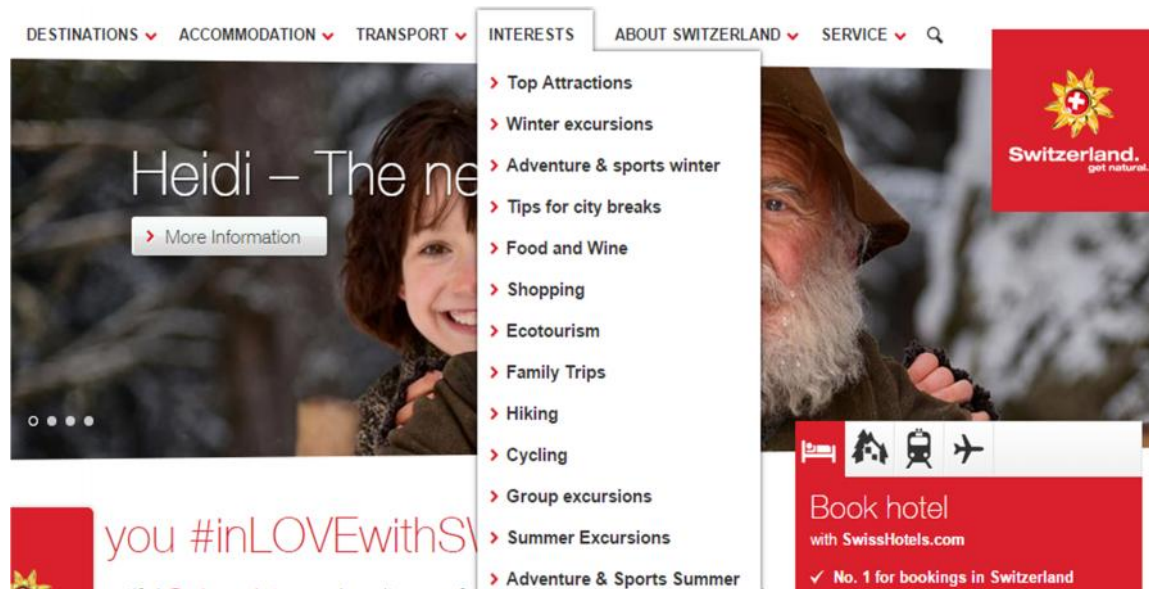
Image (9):Red and White Colour Scheme
Source: Switzerland Tourism Website
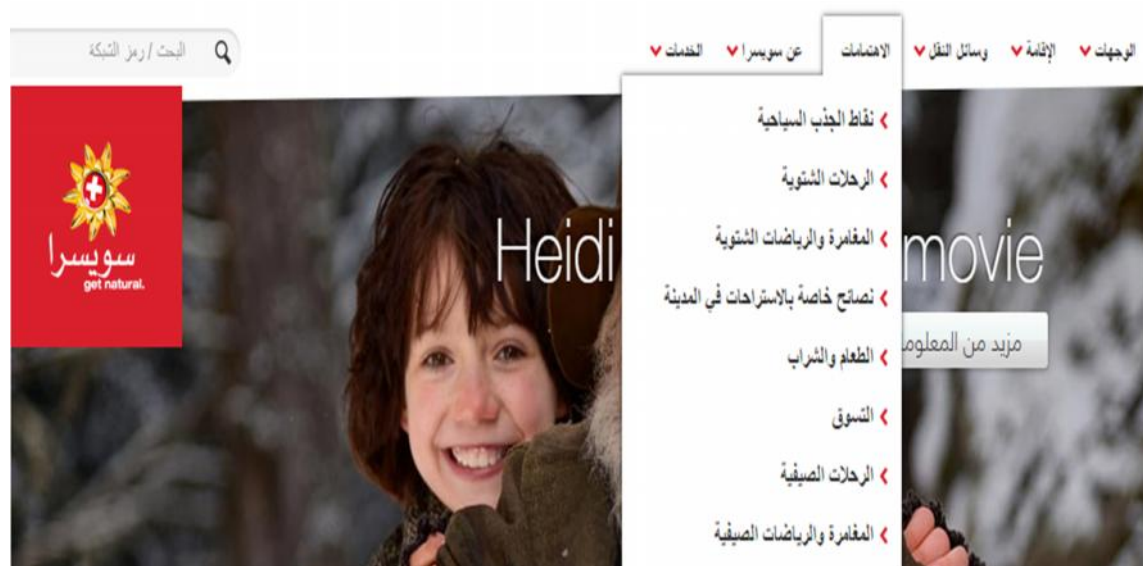
Image (10): Red and White Colour Scheme
Source: Switzerland Tourism Website

In terms of promotion, the red colour is "a deep saturated colour that demands attention from the viewer and is often used on signs and lights with functional messages" (Barfield, 2004: 132). However, the red colour or any colour might be perceived to the opposite of promoters' intentions. For instance, "to the average [British] person, red may symbolise danger" (ibid.: 133). But, colours if combined especially in promotional websites acquire distinct meanings from those which were associated with the colour solely featuring. After five years searching design for new media, Barfield (ibid.: 133) proves that "a particular colour on its own may have a particular association, but when put in a certain shape, a different context or combination, it may have a completely different significance".

A red and white combination is used in Abu Dhabi Tourism Website's logotype. Both colours feature on the homepage and throughout the navigational elements within the website and its translated version.
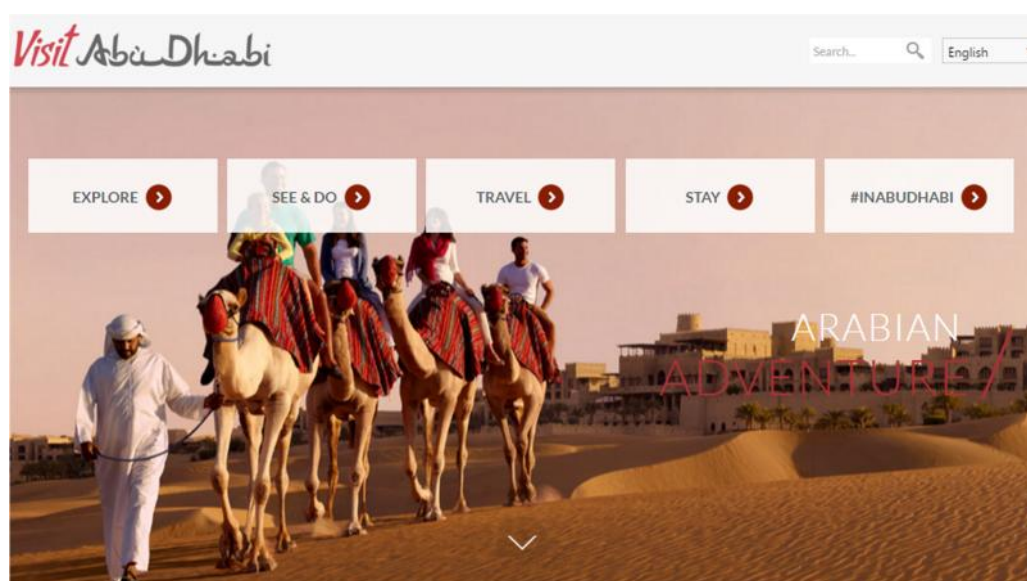
Image (11): Red and White Colour Scheme
Source: Abu Dhabi Tourism Website
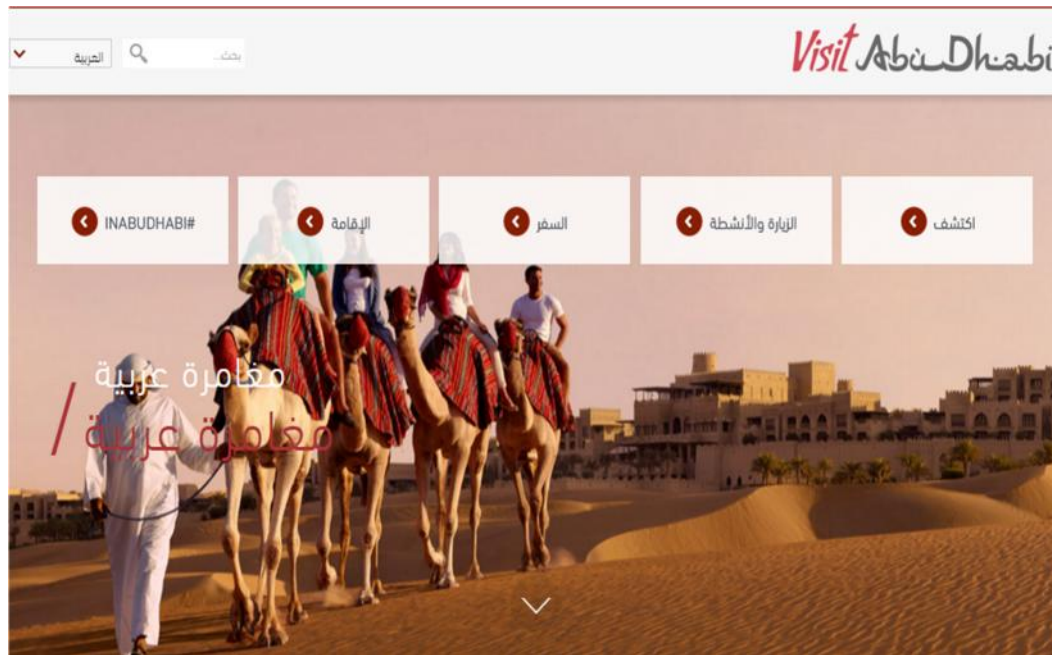
Image (12): Red and White Colour Scheme
Source: Abu Dhabi Tourism Website

Establishing logotypes with a colour scheme acceptable for two countries of different origins (Switzerland and Abu Dhabi) brings to light that colour combinations can change their associational meanings. "In-depth knowledge of cultural colour associations is not vital, but it is worthwhile testing colours against national perceptions to ensure that the design is not making any big colour mistakes" (ibid.: 133). To demonstrate, yellow which "is associated with cowardice in many western cultures contrasts with the association of yellow with grace and nobility in Japan and with prosperity in Egypt". These connections of colours are not taken into account when other colour functions appear in media design such as decoration. Yellow is a "positive colour. It is a bright, happy colour, the colour of sunshine and smiley faces" (ibid.: 132). The following photo features on Cyprus Tourism Website as its logotype. It uses two contrasting

colours, a dark blue colour on a light yellow background. The photo is left untranslated in the TT, which is Arabic as a sort of exotic element standing for appeal.

Image (13): Cyprus Logotype
Source: Cyprus Tourism Website

Bortolio and Marto (2001: 7-8) summarise a study results that were conducted by American researchers in 1991. One of these results denotes to the cheapness associated with orange. As well, it draws attention to the calming, gentle and peaceful spectrum of meanings associated with the blue-green-white colours cluster. Somehow, this justifies this colour combination in The Hong Kong Tourism Website logotype. Web publishers use colour combinations as a standardised strategy particularly when colour meanings are similar across markets.

Image (14): Hong Kong's Logotype
Source: Hong Kong Tourism Website

Tourist sites render consumers' experiences and reinforce them by colours. Colours are effective in creating emotional connections between a site's viewers and the experiences being depicted. For instance, on Hong Kong Tourism Website, the colour blue features in a section for telecommunication and social network connections; while, a section on markets and daily life activities is rendered in red and orange; and nightlife in light black. In a nutshell, colours are used for the specific images combined with them. Blue is found to have a relationship with the values of trust, security and wealth. The writers Bortolio and Maroto (2001: 8) for this reason justify the utilisation of blue in banks, telecommunication companies and social networks.

Image (15): Blue in Banks
Source: Hong Kong Tourism Website

Image (16): Blue in Banks
Source: Hong Kong Tourism Website

Image (17): Red in Daily Life Activities
Source: Hong Kong Tourism Website

Image (18): Red in Daily Life Activities
Source: Hong Kong Tourism Website

The last guideline to colour utilisation in promotional websites recommends writing texts over backgrounds with highly contrasting colours. Barfield (2004: 131) recommends that "in order to make text as legible as possible the text should be discerned from the background by means of difference in contrast: dark blue on a light background or vice versa". Beuchert and Malek (2011: 10) explain that "low contrast between

the font and background makes reading a difficult prospect, and increases the likelihood of site abandonment… the contrasting colours are scientifically proven to be the easiest for the eye to read". To exemplify, Egypt Tourism Website utilises blue letters on a white background and vice versa to launch a special logotype for the website. The Translated Arabic text maintains the same colour scheme leaving the inviting phrase "experience the Colour of Egypt" in English as a cosmetic aspect.
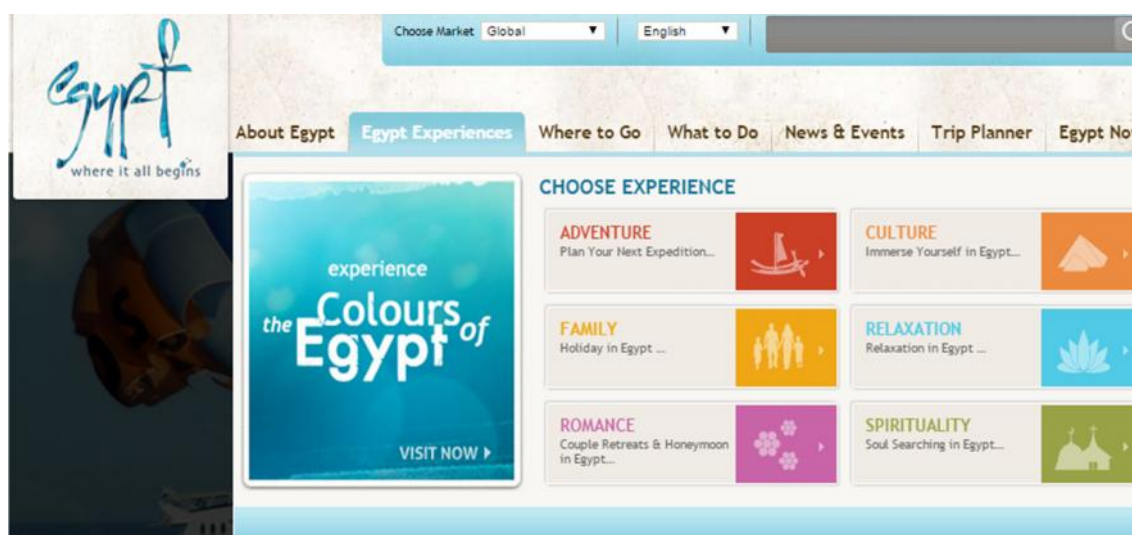
Image (19): White and Blue/ Contrasting Colours in Egypt's Logotype
Source: Egypt Tourism Website

Image (20): White and Blue/ Contrasting Colours in Egypt's Logotype
 Source: Egypt Tourism Website

To sum up, colour is the first design element that can be leveraged to construct effective website communication. It enhances brand identities for the countries that utilise them. More importantly, colours in the tourist websites acquire associations of meanings that are different from those assigned to them in other contexts. More specifically, colours on tourist webs have developed specific meanings in the marketing domain, to the extent that they do not cause any kind of challenge in translation. Translators have now become confident about applying the same colour scheme from the source website to the target one. This makes the task easier for translators; since they do not have to look for new colour patterns or combinations to translate the original ones.

2.5.2 Typography

Paramount significance has been assigned to colour factors. Of no less importance are the typography and font elements. Earlier, in the research, it has been implied that text is the king of contents in any communicative document, be it printed or digital. Content is the fundamental means of communication between readers and documents. It is the item for which users surf the net or navigate a website. Therefore, web publishers seek to deploy web pages with fonts appropriately utilised in terms of type, size and colour to improve ease of surfing.

Beuchert and Malek (2011: 9) sum up the variety of reasons why font is a key ingredient in websites design. Fonts are visual branding

elements that differentiate websites' content, create a sense of organisation, make texts legible and improve the viewer experience. Font-types constantly feature on tourism websites are divided into two primary categories of serif and san-serif font styles. San-serif font type is distinct from serif style by the elimination of the small projecting features at the end of the letter edges. During years of experience, designers have developed standard principles to employ these fonts appropriately through texts.

The serif font is used in larger sizes to provide flair and invoke the understated elegance of the brand. While, san-serif fonts, due to their straightforwardness, are used for smaller sized copy, in order to make text and additional hyperlinks on the page more legible and easily navigated (ibid.: 10).

Image (21): Serif/ San-Serif Fonts
Source: Egypt Tourism Website

Halpern (2014: 19) has a compelling note concerning the serif font. He says that serif font "creates horizontal flow on sentences. Some designers believe this encourages people to continue reading and finish the content". Serif and san-serif font types are not the only means through which promoters achieve their goals. Appeal can be created by font size regardless of its type. This becomes especially important when the TL cannot produce the exact SL fonts. Hence, tourism websites catering for international audiences, perceive that font size should be professionally transferred into a similar font size of the TL. The following two photos feature on Malaysia Tourism Website's homepage; they show how different fonts in different languages cannot be the same type; though they can be of similar size.

Image (22): Serif Font
Source: Malaysia Tourism Website

Image (23): San-serif Font
Source: Malaysia Tourism Website

It is taken for granted that sitting in front of a computer screen places a strain on the eye. Therefore, web publishers use uniform font sizes and colours to reduce strain. Identical sizes and colours are established for the main-headers, sub-headers and body copy. The body copy should be written in short sentences, and bullet points should be used whenever possible. If consistently applied through the site, this font uniformity helps assort information. As well, it forces the consumers towards the part they look for more quickly and flexibly (Beuchert & Malek, 2011: 12). Generally speaking, font types, sizes, and colours are employed to improve the aesthetic aspects of tourist websites and increase their readability.

Halpern (2014: 16) considers typography the third website nonverbal intelligent element. He recommends using a soothing typography that meets the ingrained psychological expectations of the potential customers. Further, he believes that the perfect font is the easy to read font. Thus, there is a justification for transferring the serif font in the first image with the

san-serif font in the second image. Thawabteh (2011: 35) says " as for Arabic, legible fonts are characteristic of san-serifed typeface with proportional distribution. On the other hand, illegible fonts may include highly serifed fonts. Viewers are expected to exert much effort to recognise letters, thereby losing sight of the spirit of the SL intended message". In only one given situation a Fancy font works is in a difficult-to make product description. The key takeaway of this, is that "if you're selling a high-priced product, fancy fonts suggest more effort went into creating it. Since the font is difficult to read, people assume it is difficult to make" (ibid.: 20).

Generally speaking, the typographic fonts that best suit the tourist websites are the easy to read. The English language owns two primary font styles, the serif and san-serif, which the Arabic language does not similarly produce. Therefore, in the translation process, translators resort to transfer the font type or style from the SL to a similar font type in the TL. However, if the font type is not available in the TL, the font can be transferred into a suitable font size that functions as the original font did.

2.5.3 Navigation

Website navigation perhaps resembles the topology of a house. A building would probably have an entrance, numerous rooms, and corridors. Corridors are the transitions through which dwellers move into the house. In a sense, this is analogous to a tourism website's homepage, content

interior pages and the navigation buttons through which functional navigation is guaranteed. As a rule of thumb, web navigation is more complex than mere movement in a house. Interactive navigation within websites needs plenty of design and hierarchal organisation. Otherwise, visual clutter would engender search difficulty and site abandonment.

Web navigation is defined by Barfield (2004: 225) as the system through which users get around in some sort of interactive structure, information-structure. The navigational system of the web is designed for two main purposes. The first is to seek information in an intuitive manner; the second is to serve reach this information readily and flexibly. Websites are expected to have at least three navigational elements upon entering the site. These elements include a primary navigational bar, a drop-down menu and extra text links.

The main navigational bars are explicit support for the navigational system of the website. They are usually located at the most visible place on the homepage. Navigation elements may combine two orientations of vertical and horizontal structures within the same page. Navigation elements work efficiently if the websites sections are labelled appropriately and given the exact wording clearly and unambiguously. Viewers by then access the information sources quickly and flexibly. Cyprus Tourism Website enjoys such a structure.

Image (24): Vertical and Horizontal Navigational Bars

Source: Cyprus Tourism Website

Image (25): Vertical and Horizontal Navigational Bars

Source: Cyprus Tourism Website

The variety of options, whether horizontal or vertical, are sustained by an internal navigational system. A piece of explanation plus other activity lists are available if any of the options were pressed. Have a look at the internal navigational system of the accommodation option on the vertical list.

Image (26): Internal Navigation System/ Accommodation

Source: Cyprus Tourism Website

Image (27): Internal Navigation System/ Accommodation

Source: Cyprus Tourism Website

The accommodation option on the vertical list with its internal navigational system are straightaway offered in the translated version of the website. The Arabic version provides an adequate and acceptable translation of the accommodation navigation bar, though it leaves some items untranslated. These items are apparently highly technical; that the TL still has not invented equivalent lexical words or concepts to match them. These items are the ' WHACCP, ISO 14001:2004, Green Key, OHSAS ISO 18001, and ISO 9001: 2008'. Some technical abbreviations like 'Wi Fi' above has found its transliteration in Arabic as 'واي فاي'.

Webpages are expected to be self-explanatory without lots of content jammed in. Chances that viewers might become 'analysis- paralyzed' are high if there are lots of inoperative content. Halpern (2014: 12) thinks that when there is more than one goal per page, there is a risk of creating a paralyzed mindset. Instead of surfing, viewers might leave without performing any action.

The second content of the navigational system is the hyperlinks. Hyperlinks are simply extra texts that expand from the original text during the text production process. From a navigation perspective, hyperlinks are avenues for access to the exponentially increasing amount of information on the web. Including links inside the content makes it hard for searchers to miss any informative input. These editorial links help pique curiosity and gets users to click to more articles. This case builds further value and authority to the webpage (ibid.: 11).

Hyperlinks are navigational tools that stretch across the whole scale of the websites details. Barfield (2004: 239) attributes two principal functions to the extra-links. Firstly, they are connected with moving around the information structure and the second concerns performing certain actions, such as staying on a page or clicking on a button. Even though, maximised usability and easy maneuver into the site's section are never recommended by too multiple links. Littering a web page with too many links confuses the viewers and disturbs the consistent information flow (ibid.: 239). Crowston and Williams (1999: 2) considered hypertexts as a technique to present a single narrative rather than allowing users to move at random. Furthermore, these texts reflect the structure of the document, divided into chapters, sections and subsection.

To conclude, websites generally support navigation functionality via navigational bars and hypertexts. Both enable website searchers to get the information they need, or personalise their exploration pursuant to their own needs and inclinations. The translation of the hyperlinks content is not a source of challenge; since they contain usual and recurrent text-types. The crucial step for translators is to choose the links that should be translated within the webpage. They should decide whether the content of the link is useful and functional for the target audience or not. Afterwards, translators can decide to translate it or not, and which translation strategies to follow if they have to translate them.

2.5.4 Photography:

An enlightening image could speak a thousand words. Even the best description of any destination would not capture consumers' attention, nor arouse emotional responses or encourage viewers to navigate a location more than image taken from the right vantage point. Tourism websites ordinarily combine images with short texts that describe them. Lots of images are included in support of textual content promoting a specific destination, amenity or promoted activities. For instance, Cyprus Tourism Website features a photo combining a sea bottom next to a rocky mountain top. The two photos are combined into only one picture that sustains what the text typed on them is saying "From the bottom of the sea, to the top of the world in no time". Having a rocky sea-bottom very close to a rocky mountain top may indicate the very short journey tourists need to travel from the sea to the mountain.

Image (28): Text-Photo Combination
Source: Cyprus Tourism Website

The same idea is depicted in a photo featuring the steps of a historical amphitheater next to the layers of a ship. The text, "From admiring history to exploring the present in no time" is typed across the two pictures.

Image (29): Text-Photo Combination
Source: Cyprus Tourism Website

The only difference between the English and Arabic versions of the same homepage is that in the English copy, the texts start from the left and the picture ends on the right. Whilst, the Arabic copy starts the texts from the right and ends with the picture on the left.

Image (30): Text-Photo Combination
Source: Cyprus Tourism Website

Image (31): Text-Photo Combination
Source: Cyprus Tourism Website

2.5.5 Videos:

If a photo is appealing, a video is doubly appealing and enticing. The phenomenon of video-inclusion has matured to the extent that videos have become effective marketing practice. Suffice it to say that videos aspire to movement and action. They help users to interact with the place; viewers can play or stop them at the moment they need to. Modern tourism websites have begun integrating video clips into their homepages. Videos might have photographs linked to a video feature. They are used to take the viewer through the most attractive scenic features of the country. Alternatively, they might be real time action true tourists have experienced. Whatever the motive behind deploying a video clip is, Barfield's (2004: 141) basic principle of video use is that "video can say something that would be impossible or difficult to say with a lighter-weight medium such as graphics, photos or texts".

2.5.6. Electronic Maps

Maps are one of the numerous interactive varieties tourism websites afford. Neither one of the sites under study is exempt from the maps option, because these are important part of online tourism promotion. Maps are variable in type; some guide potential customers to find a geographical location; others help finish booking transactions. The two map types, however, are indispensable. Providing essential geographic information about the different locations in the country is the first function maps are designed for. Secondly, maps supply multiple conversion-related functions such as showcasing the country's prime features and places' proximities. Switzerland Tourism Website offers the country's map that empowers a navigation scheme through the country. By clicking on any part of the map, the navigation system helps zooming in on one of the country's regions. Viewers are then transferred into a web page suggesting a variety of hotel options related to the selected region. Mousing over any one of the hotels given reveals the hotel's name, address, location and other information.
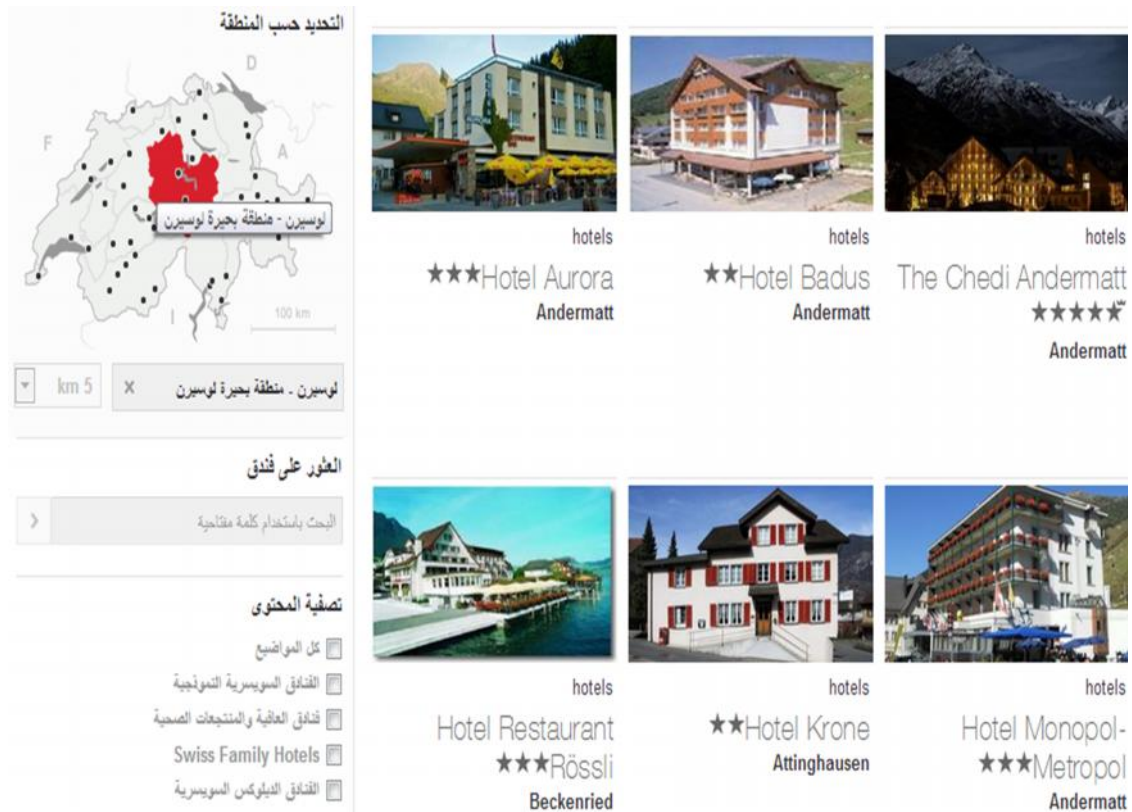
Image (32): Hotel- Electronic Map
Source: Switzerland Tourism Website

Customised graphical maps are multi-property. They allow more information on the place amenities surrounding the hotel chosen in the first map. Here, a map turns into a powerful tool to increase usage of the web. The map shown involves a variety of options for accommodation such as typically Swiss hotels, hotels, apartments, group accommodation, youth hostels and campsites. When requesting a hotel's name, another menu opens to provide a more customised and personalised service. It enables customers to choose the hotel star rating they want.
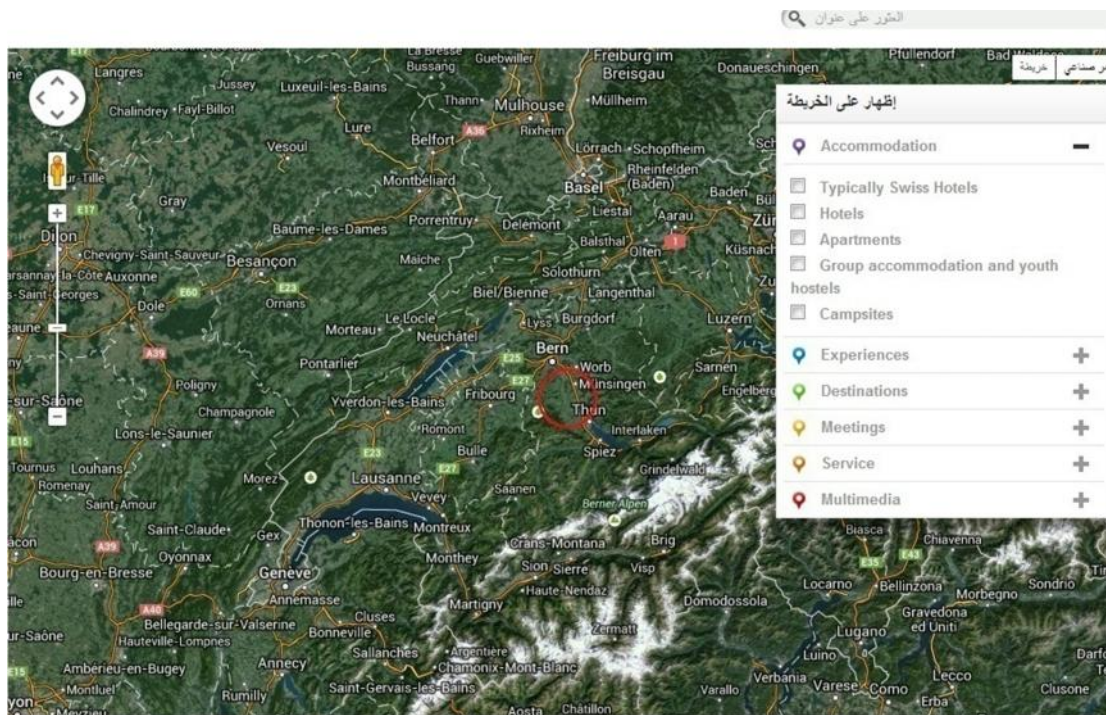
Image (33): Electronic Hotel Map Providing Accommodation Options

Source: Switzerland Tourism Website
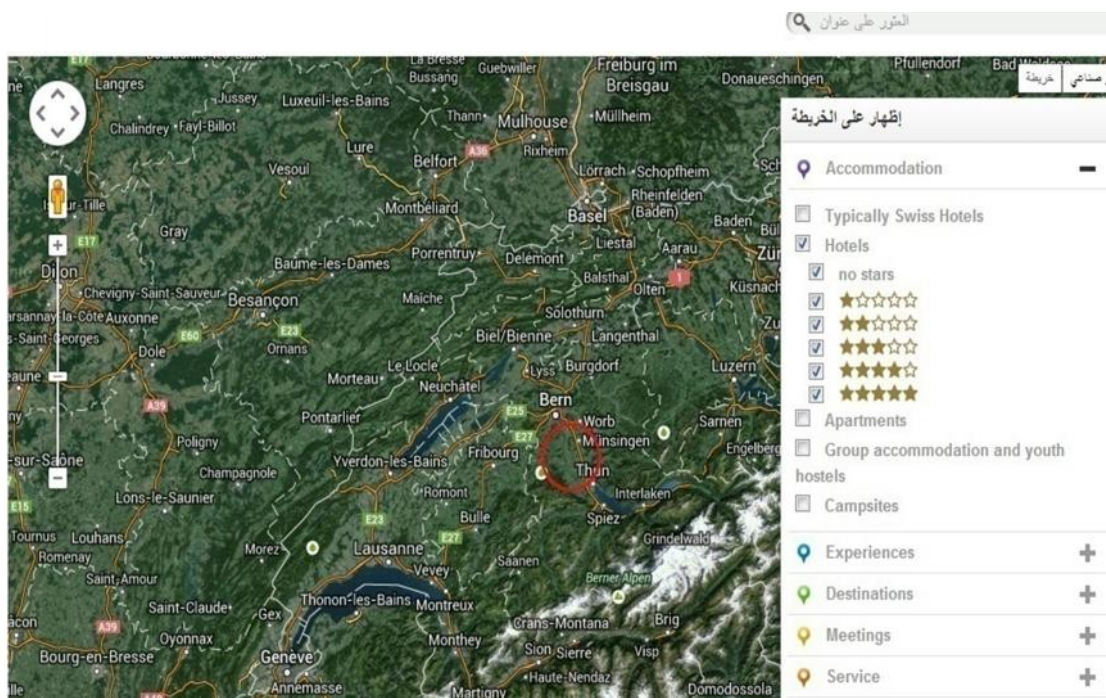
Image (34): Electronic Hotel Map Providing Hotel Rating Stars

 Switzerland Tourism Website

2.6 Conclusion

This chapter identifies the web content, content quality and Interaction Design elements as the main three effective criteria of tourist website content. Content has been divided into two main types, static and dynamic content. The static content includes regular text-types average readers encounter in other places other than tourist websites. However, the dynamic content on the web includes almost every element the new media developments have brought. The research handled only the basics of which tourist content is made. These are colourful images, typography, video clips and electronic maps.

From the examples extracted, the Interactive Design elements were not a huge source of difficulty for translators. This is because the tourism cluster has developed into a business by itself, and the design elements have acquired new meanings and associations known to tourism publishers and translators. For instance, translating colours has become easy due to the standardised perception of colours' meanings the new media has brought in the context of tourism. Typography as well, can be transferred by the same font type or size. With regard to images, there has been no restriction in the use of pictures unless they are useless or inappropriate for the TC. Translators of the tourist genre have a strong power to make decisions in so far as they do not harm the informative or appellative functions of the texts. As for the video clips and maps, most of them in the websites under study were left as they were found in their original versions. Translators might

find it difficult to bring the tape script of the videos in the SL and translate them into the TL, and produce them into a target video clip once more. Therefore they opt to retain the same material and content and use it as part of the website's appeal.

Chapter Three

Translatability of Website Genre Norms

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3.1 Introduction

It has already been mentioned in the previous chapter that establishing pleasurable web presences relies heavily -albeit not only- on the Interaction Design elements. Interestingly, these elements make the visual encounters on the web more interactive and the offers more convincing. Still, fundamental to this investigation is the belief that Interaction Design elements, more often than not, occur in tandem with variable textual patterns. From the word level to entire webpages, texts play a key role in drawing tourists' attention to the destination.

The textual patterns, however, may sound like too broad of a notion here. More precisely, this chapter will study the linguistic features of the tourism website genre (whether words, phrases or sentences) and will explain the strategies used to translate them. Additionally, the chapter will shed light on the repeatedly used stylistic devices in the tourism genre. The researcher will show examples where the translations of the genre norms were successful and where they were less so and will explain the rationale behind making these judgments.

The researcher will rely on the Systemic Functional Approach (SFA) which works from the premise that the structures and features of language

are connected to their social function and context. In other words, language is always used the way it is in order to achieve specific functions which will not be appropriately achieved otherwise. Eggins (2004: 384) explains the word 'Functional' in relation to the work the language does in a specific context. Moreover, the author justifies the use of the word 'Systemic' to refer to the organisation of language to get things done within a particular context. Language users are subsequently provided with the chance to choose how to realise social purposes through linguistic means. This is a dynamic way that language realises social purposes and contexts as specific linguistic integrations. Simultaneously, the social purposes and contexts realise language as specific social actions and meanings. For the moment, we understand that language and context within the SFA configure a reciprocal relationship. The language leads to realise the social purposes of the context, while context explains why the language is used the way it is used.

The SFA is very much congruent with the Hallydian Model. Munday (2008: 90) explains this model as one that is "geared to the study of language as communication, seeing meaning in the writer's linguistic choices and systematically relating these choices to a wider socio-cultural framework". Halliday's Model accordingly will prove to be essential for connecting language use with the social functions they do in tourist websites, and showing how they are all conditioned by the constraints of the linguistic features and cultures of the ST and TT. Eventually, the

idiosyncrasies of the internet medium accompanied with a specific mode of language use have given rise to a new cyber-genre- the tourism websites.

3.2 Tourist Websites as a Cyber Genre

Texts had received variable taxonomic views throughout the western tradition. They were given their genres depending on their salient linguistic features or functional purposes in a specific social surrounding. Genre, for one thing, Caballero (2008: 14) says basically means a "kind or sort" (from French *genre* and Latin *genus*). Santini (2004: 3) gives a broader definition for genre. S/he defines it as a distinctive category of discourse which shares common forms of transmission, purpose and discourse properties. In a narrower sense, Martin (1985: 251) states that genre means how things are done when language is used to accomplish them. The term genre, s/he says, is used to embrace each of the linguistically realised activities and verbal strategies used to accomplish social purposes of many kinds.

The World Wide Web is a medium whereby social interaction is continuously increasing. Therefore, websites have evolved into their own genre. More specifically, tourism websites have developed into a cyber genre enjoying its own linguistic features. Erickson (1999: 2) defined cyber genre as a pattering of communication created by a combination of the cognitive, social, and technical forces implicit in a recurring communicative situation. These texts share a set of conventions and rules which facilitate interaction by creating and maintaining expectations

among a community of producers and consumers (cited in Koskensalo, 2012: 6).

3.3 Variable Text-types Within Genre

Santini (2006: 67) described web pages as noisy on the physical and textual levels. This view is justified on the ground that web pages have a compacted linguistic and presentational content. One important feature of tourist webpages is that they contain more than one text-type on the same page. All texts lead to creating a coherent web page that communicates one and only social function attributed to it. Hence, Dong et al. (2004: 2) found it difficult to set boundaries between different text-types in tourist web pages or to exactly tell when one has crossed from one type to another. These texts hardly correspond to an ideal type. This phenomenon is a labelled by Santini (2007: 1) as genre hybridism which accounts for the availability of multi text-types within the individual web page. For exemplification, Egypt Tourism Website features one page which promotes The Red Sea beaches and the pyramids of Giza as romance destinations. The page uses a reference to Cleopatra's love story with the Roman emperors Julius Caesar and Mark Anthony. Additionally, the same page emphasises the authenticity of these places. It taps the readers' emotions through using multisensory descriptions, all on one page. As a result of such multi-functionality in the tourist website texts, web translation has become very specialised. It requires special skills and competencies at various levels. Cappelli (2007: 8) says that translators, at the linguistic

level, "need to acquire the strategies required by the promotional aim of the text".

Simply put, tourist webpages are complex objects that are instantiated with traditional text-types. These types include informative, expressive and vocative texts. All combine together to create texts of one genre, which is the tourism genre in this case. Merkaj (2013: 321) aptly defines tourism web pages as they are language-like in their properties; they have specialised vocabulary and a semantic content; they convey messages and adopt a special register; they are well structured, and they follow certain grammar rules; all of these features are used to influence attitudes and behaviours.

3.4 The Linguistic Features

Several verbal techniques have been ascribed to the tourist web content. They communicate messages of which the informative and appellative functions are the most apparent ones. Arguably, tourist texts utilise lexis known for their semantic accessibility. Ordinary people can use these lexemes in non-specialised environments. For this reason, the complexity of the tourist web content may be underestimated by translators. Pierini (2007: 99) warns that "[the tourist web content] may appear deceptively easy to translate with its extensive use of general language; yet it is a specialised discourse with specific linguistic/ cultural features" (cited in Merkaj, 2013: 322). Along the same lines, Cappelli

(2008: 1) maintains that "everyday life content can act as accessible but functionally specialised lexical items and thus contribute to the specialisation of the genre of tourism discourse as a whole". Henceforth, the research will be grounded in an approach that deals with a specialised discourse and lexical meanings. All are seen as a complex system emerging from the linguistic, cognitive and contextual factors of the tourism genre.

3.4.1 The Imperative Structure

One primary function tourist webpages do is valorising destinations. This comes to life through spatial representations or points of contact between the individuals and the targeted objects. Salim and Hassan (2012: 139) define valorisation as "providing information to visitors about the destinations and encouraging them to appreciate and care for these places". Tourism promoters believe that valorising their destinations is so important due to the assumption that "a prior disjunction between the individual and his destination is implicitly asserted and a final situation of conjunction is implicitly promised. This is the basic narrative syntax of tourist websites" (Mocini, 2009: 154). Notice how the following excerpt valorises its destinations:

تناول طعامك في مطعم ايتين ديغريز في البرج الأكثر ميلا حول العالم, و تلذذ بطعم المشويات في ظل أجواء رومانسية ساحرة بقصر الإمارات أحد أفخم فنادق العالم. و تمتع أيضا بالمناظر المطلة على المدينة من كامل الجهات لدى زيارتك المطاعم الدوارة Abu Dhabi) (Tourism Website.

Dine at an 18 degrees incline in the world's furthest leaning tower, savour a romantic BBQ at Emirate's Palace, one of the world's most opulent hotels, enjoy 360 degree city views from revolving restaurants (Abu Dhabi Tourism Website).

The ST and TT above obviously provide verbal invitations to the readers to try the suggested experiences. Through these verbal references, the text publishers inform readers and develop their curiosity towards the destinations. The ST is originally created to foreground these targeted objects. Translators fulfill the informative function through faithful translations. These destinations are "البرج الأكثر ميلا حول العالم, قصر الإمارات and المطاعم الدوارة". Likewise, the translated version was ST-oriented and preserved all of them, "the world's furthest leaning tower, Emirate's Palace and revolving restaurants".

Appeal on the other side is achieved through the equivalent format of the ST. The ST is obviously formed out of characteristically simple imperative structures that start with directive verbs "تلذذ, تناول طعامك and تمتع" respectively. The imperative structure therein perfectly suits the snappy style of promotion. Woods (2006: 25) assumes that, in tourist websites "we don't find complex sentences or utterances containing many parts, but rather the use of short, snappy structures that facilitate fast and easy comprehension". Hence, the translated version remains faithful to the ST directive verbs and gives the renderings "dine, savour and enjoy". For

further illustration, notice how the imperative structures are overwhelmingly pervasive in the following excerpt and its translation:

تمتع بالشمس في منتجعات ريفيرا البحر الأحمر أو على سطح سفينة سياحية فاخرة تبحر على طول نهر النيل,استسلم للراحة في المنتجعات العالمية الشهيرة , تنزه على طول الشواطئ و تمتع بالمشهد المذهل لمنحدرات الساحل الأبيض المتوسط. اكتشف عادات البدو وشاركهم في حفل عشاء في قلب الصحراء. استمتع بلعبة الغولف على بعد بضع أمتار من أهرامات الجيزة العظيمة. التجئ إلى المساحات المفتوحة في الصحاري المصرية. اذهب لرحلة يوم واحد إلى متنزه وطني قريب للاستجمام في بيئات طبيعية غنية وفريدة من نوعها. لا تفوت على نفسك تجربة الغطس في المياه الدافئة في البحر الأحمر لرؤية الشعاب المرجانية الخلابة (Egypt Tourism Website).

Sunbathe in exclusive Red sea Riviera resorts or on the deck by a cool pool on a luxury Nile river cruise. Surrender to the comforts of world renowned spas. Walk a long pristine beaches and enjoy the sight of the stunning coastal cliffs in the white Med. Try a Bedouin seaside dining experience. Enjoy a leisurely game of golf with view to the great pyramids of Giza. Escape to the open spaces of Egyptian deserts. Go for a day trip to a nearby national park to unwind in rich natural environments unique to Egypt. Don't miss out on snorkeling in the warm waters of the Red Sea to see spectacular coral reefs (Egypt Tourism Website).

In the foregoing texts, the informative and promotional techniques were woven together. On the informative side, the TT remains faithful to the specific destinations or activities mentioned in the ST. On the

promotional side, it is the imperative structure that runs through both texts; and it well carries off the appellative function. By and large, it lies at the heart of the discussion that the ultimate objective of tourist texts is always promotional. Quoting Woods (2006: 9) "for whether the presentation "is soberly informative, lyrically imaginative, weirdly abstract or just unashamedly price-busting…promotional texts are there to persuade us to think, and more importantly to act in certain ways". So far, the imperative structures have proven to be typified and conventionalised to the promotional tourist texts. However, not all TTs are equally successful to transfer the same extent of promotion. Consider the following example:

Soar to the top of Mount San Jacinto, hike through palm groves and along stunning scenic trails. Ride a cruiser through the scenic neighborhood, enjoy the Spanish style and mid-century modern architecture. Tour world class museums, leaving time for dining alfresco and walking to entertainment venues under the stars (Malaysia Tourism Website).

حلق إلى أعلى جبل جاس ينتو, من خلال رفع بساتين النخيل القديمة و على طول مسارات ركوب الطراد و من خلال المناظر الطبيعية الخلابة, والتمتع بالمناظر المذهلة و المتاحف العالمية ذات الطراز الاسباني والهندسة المعمارية الحديثة و ترك بعض الوقت لتناول الطعام في الهواء الطلق والمشي إلى أماكن الترفيه (Malaysia Tourism Website).

The English ST above enjoys snappy imperative structures that the Arabic TT fails to deliver, except for the first imperative verb "حلق".

Instead, the translator preferred to use the nominal structures "رفع بساتين"

"ركوب الطراد and التمتع بالمناظر المذهلة ,النخل القديمة". Though the nominal

structures toned the forcefulness of the structures considerably, the Arabic

text is still capable of communicating the same information to the readers.

Therefore, it can be argued that the TT was successful to transfer the

informative part, but not equally successful to transfer the promotional one.

The basic contextual purpose of promotion in tourist texts makes it

necessary, or at least preferable, to retain the snappy imperative structures

in the TT. Ip (2012: 7) justifies this as "imperative structures are a more

passionate language that elicits from readers an urge to take part in the

tourist experience". Nominal structures notably fail to offer this passionate

language.

3.4.2 Superlatives

One of the most significant characteristics of the tourist language is

using the superlative structures. The ST featured the phrases "البرج الأكثر ميلا

حول العالم" and أحد أفخم فنادق العالم rendered by "the world's furthest leaning

tower" and "the most opulent hotel". Superlatives structures are utilised by

the web publishers to compare the advertised location to other less

attracting destinations. Dann (1996: 137) noted that the superlative

structures are used to,

> emphasise that a given destination possesses a number
>
> of attributes for which demand can be stimulated. These

qualities are brought to the attention of a targeted public. And, the comparative advantages of the destination are sufficient to encourage a temporary relocation from the home environment.

The superlative structures appear to be not too difficult to translate from Arabic into English and vice versa. There was not any single case where the superlative structures were not preserved through translations or were inappropriately translated. They are too essential to ignore. Web publishers heavily depend on them to persuade readers of the places' superiority and distinction from others. It is worthwhile mentioning though that even the best quality of translation cannot create the exact shadows of meaning the source superlative structures create. Still, translators tend to preserve them while on duty, as they are very successful to communicate the informative and promotional text-functions alike.

3.4.3 Emphatic (Euphoria Language)

A very similar feature to the superlative structures is the emphatic language. In truth, tourist language rarely comes across what is average or normal. Dann (1996: 65) says that "the discourse of tourism is a form of extreme language". The Euphorial texture manages to describe destinations as forcefully and impressively as possible with the fewest number of words. More significantly, it is a linguistic feature that lessens or even

omits the negative features of the place. Cappelli (2006: 17) notes that, "the tourist language is highly emphatic and rich in every positive evaluative terms such as great, awesome, [perfect, ideal, superlative and rich]". Consider how the Interlaken Region of Switzerland was described,

In Interlaken there is a wide range of unique opportunities for paragliding and seeing extraordinary views of the lakes and mountains. As a passenger, you need no previous experience; you are given a few instructions and then a few steps later you lift off with your pilot. Getting an unusual bird's eye view of the unique Jungfrau panorama is sure to make you forget everything else for a while! (Switzerland Tourism Website).

في انترلاكن هنالك نطاق واسع من الفرص الفريدة من نوعها من أجل الطيران الشراعي ورؤية المناظر غير العادية للبحيرات والجبال. وكمسافر لا تحتاج إلى خبرة سابقة، ويتم إعطاؤك بضعة تعليمات ثم تتبع بخطوات لاحقاً ويتم رفعك مع طيارك. الحصول على منظر غير عادي بعين الطير للبانوراما اليونغفراو الفريدة من نوعها من المؤكد أن تجعلك تنسى كل شيء آخر لوهلة (Switzerland Tourism Website).

Emphatic language can be realised through hyperbolic phrases and expressions. These feature in the ST as "unique, extraordinary and unusual bird's eye view". They were faithfully translated as "الفريدة, منظر و غير العادية غير عادي بعين الطير". These expressions maximise the persuasive power the text enjoys. The prevalence of the hyperbolic language communicates implicit messages that the tourists would enjoy their time to the fullest. Woods (2006: 22) considers hyperbolic language as "a rhetorical device of

exaggerating a statement far beyond its literal meaning. This kind of language is meat and drink to [tourist] promoters, although it has to be used subtly if it is not to be overwhelming".

A good note to strike here is that the ST and TT above repeated using the lexical word 'unique' and its translation ' الفريدة'. Though the word is powerful in explaining the uniqueness of Interlaken Region, it might have been a better choice to opt out for another lexical choice. The region is extraordinary in its beauty; this is the real meaning behind the word 'unique'. Both languages have an immense number of vocabulary, and many other lexical words could have done the function. Other words that can successfully communicate the same meaning and be at the same time very promotional are "beautiful, lovely, wonderful, beauteous, magnificent and picturesque/stunning/or breathtaking". Their Arabic translations will be "جميلة و ممتعة و فاتنة وبهيجة ورائعة وخلابة". The best choice would be the most powerful one which abbreviates all the aspects of meaning the other words carry. It might be the word "picturesque" and its translation "الخلابة" or "magnificent" and its translation "الرائعة" in this particular case. These two lexical choices connote an extreme and impressive beauty, which is what the original ST intended to articulate.

Euphoria language employs un-prefix initiated adjectives as one of its promotional strategies. Consider the following example, "The late Jacques Cousteau, a world-renowned oceanographer, once described Sipadan Island as an untouched piece of art" (Malaysia Tourism Website);

1). It was translated as يصف الراحل جاك كوستو والذي يعد أحد أشهر علماء المحيطات"

Malaysia Tourism) في العالم جزيرة سيبادان بأنها لوحة **لم تعبث بها اليد البشرية**"

Website) ;1). Abundant similar word-structures are used in the touristic

texts, like "Gentle hills, peaceful woods, the unpolluted lakes and

rivers, picturesque villages-and all just a stone's throw from the

Alps"(Switzerland Tourism Website) ;2),"This well-preserved,

uninhabited marine park extends over a number of islands, with PulauPayar

being the largest" (Malaysia Tourism Website) ;3) and "The variety of

plant and animal life and the unspoiled scenery make Cyprus one of the

most beautiful places for appreciating nature" (Cyprus Tourism Website)

;4).

"فالهضاب اللطيفة والغابات الهادئ   All were respectively translated as

والبحيرات غير الملوثة والأنه   الجمال كلها على مرمى حجر من جبال

" (Switzerland Tourism Website) ;2), "تمتد هذه الحديقة البحرية المحمية

وغير الآهلة بالسكان على طول عدد من الجزر, و تعد جزيرة بايار أكبر هذه الجزر"

"جعل تنوع المساحات الخضراء والحياة   and ;3) (Malaysia Tourism Website)

البرية والمناظر الطبيعيةـ التي لم تمتد إليها يد العبثـ في جزيرة قبرص من أروع الأماكن

في العالم حيث يمكن إيفاء الطبيعة حقها في التقدير" (Cyprus Tourism Website) ;4).

The STs have un-initiated adjectives which were "untouched,

unpolluted, uninhabited and unspoilt". While, the TTs provided renderings

that are initiated by either one of the negative articles "غير, لم". They were

Thus, . " لم تمتد إليها يد العبث and غير الآهلة بالسكان,غير الملوثة, لم تعبث بها اليد البشرية"

the translated versions of the STs maintained to preserve the informative

function of the texts, and proved successful on that level. By contrast though, the TTs opted for two patterns of negative structures rather than the only and consistently used one in the STs. The translated patterns partly lessened the ST's appeal. I attribute this to the fact that the Arabic translations could not produce the same meanings of the STs with the same number of words, or capture a space that is approximately similar to the one occupied in the STs.

A worse translation problem might occur if the translator did not recognize the meaning of the ST adequately. Consider the following example, "discover this remote area of untouched nature, is awe inspiring and surely one of the most exciting off- the- beaten- path touristic experiences in Egypt" (Egypt Tourism Website). It was translated into Egypt Tourism) "فاستكشاف هذه المنطقة النائية من أكثر التجارب في مصر إثارة وتشويقا" Website). Describing the area as "awe inspiring" and "exciting" in the ST reflects the wrong understanding by the translator to it. This assumption is inferred from the translator's use of the lexical word "النائية" in a context that promotes nature exploration. "النائية" in Arabic is usually used with negative connotations; it suggests the lack of connection. In general, the un-initiated adjective is a well-known word-structure in English tourism texts. Thus, translators need to have special skills to give TT equivalents that are appellative enough to create the same promotional effect the ST pattern creates.

One other prominent syntactic structure through which euphoria language manifests itself is the periphrasis structure. The periphrasis is a grammatical device where meaning is communicated through more than one functional word and one content word. Consider this example, "Pulau Perhentian, meaning 'stopover island', is not to be missed" (Malaysia Tourism Website); 1)which was translated into حري بك أيها السائح ألا تفوت على "Malaysia) "نفسك فرصة زيارة جزيرة برهنتيان والتي تعني الجزيرة التي يتوقف عندها الزوار Tourism Website);1).The ST employs [to]+ [be] functional words and the content word [missed]. The whole phrase was translated into "ألا تفوت".The examples on this grammatical structure are many, "Time to be inspired, see learn and do exciting things. The time is now, the place is Malaysia" "فرصة رائعة للإلهام تعرف (Malaysia Tourism Website); 2). It was translated as و جرب بنفسك الكثير من الأمور المثيرة والشيقة, لا تفوت عليك الفرصة, فقد حان الآن وقت "المغامرة في مرتفعات ماليزيا التي لا تجد لها منافسا (Malaysia Tourism Website); 2).

Obviously, the STs have undergone grammatical transpositions. The first periphrasis structure [not] +[to] + [be] + [missed] was turned into the negative verbal phrase "ألا تفوت". The second structure [to] + [be] + [inspired] was turned into the prepositional phrase "للإلهام". It is evident that the TTs do not follow a specific textual pattern as the STs do; however, these translational choices are unavoidable. The translator decided to sacrifice the grammatical structures of the STs to maintain the natural flow of the texts in the TL. The first example though sounds quite formal due to the addition "حري بك". By and large, when the words' morphology and the

syntactic structures of the utterances contribute to their function, translators should be creative. In other words, they have to find equivalent TTs that are equally functional to the STs, and reflect the same degree of formality.

3.4.4 Abundant Use of Adjectives

Tourist texts abundantly use descriptive language with colourful adjectives and cheerful, positive meanings. Thus, tourism operators pay endless efforts to stand distinct from a crowd of others, through positive and effective language utilisation. Kang and Yu (2011: 134) claimed that adjectives in tourist web pages possess complimentary descriptions that highly influence the readers' emotions. Their vivid and fascinating descriptions tend to impress more potential tourists and arouse their aesthetic interest. Consider the following example that describes Basel City upon the arrival of Christmas.

With its many glittering shop windows, facades and pine trees, Basel glows in the light. Not only the lively Old Town is lit up by the magnificent illuminations, the decorations of shops and the facades of many buildings are also radiant with light. In the heart of the city is the attractive Basel market with a special atmosphere of its city with more than 100 gaily illuminated stands and wooden booths" (Switzerland Tourism Website).

تتوهج بازل بواجهات محلاتها الكثيرة المتلألئة وواجهات أبنيتها وأشجار الصنوبر فيها. وليست المدينة القديمة الحيوية فقط هي التي تضاء بالأضواء الرائعة إنما أيضاً زينة المحلات وواجهات الكثير من الأبنية أيضاً تشع بالضوء. وفي قلب المدينة هنالك سوق بازل الجذاب بجوه

الخاص حيث هنالك أكثر من100ستاند وجناح خشبيين مضاءين بشكل حيوي (Switzerland

Tourism Website).

The above example is a loaded one. The ST describes Basel city upon the arrival of Christmas. It uses words and adjectives such as "glittering, lively, lit up, attractive and illuminated" profusely to describe the beauty of a lighted city. It features brilliant and hyperbolic phrases such as "glows in light, the magnificent illuminations, the decorations of shops and radiant with light". All were faithfully translated respectively as " المتلألئة و الحيوية و تضاء بالأضواء الرائعة و الجذاب و تتوهج و مضاءين بشكل حيوي وزينة المحلات وتشع بالضوء". This lends support to Woods' point (2006: 25) that "there is a heavy reliance on descriptive vocabulary, especially adjectives and adverbs, in seeking to add value to the [destinations] being marketed".

This feature in particular makes tourist texts highly aesthetic. Consequently, they are usually translated by translation methods typical of expressive texts. Newmark (1988: 50) adds to that saying, "the unit of translation is likely to be small in expressive texts, since the words rather than the sentences contain the finest nuances of meaning. The given example among many others prove that tourist texts have a tendency for long, though not complex, sentences that are abundant with adjectival phrases. Using multiple adjectives in tourist texts has become a special feature of the STs and TTs alike. They pose a little deal of challenge for translators, because most adjectival phrases have their own equivalents in other languages.

3.4.5 Values Overlap

Tourist web texts enjoy a great ability to include more than one significant value in the same text. Every descriptive act contains an interplay of different isotopies (semantic fields) within the same textual act. Mocini (2009: 155) endorses Wales' definition of isotopy (1989) as "a level of meaning which is established by the recurrence in a text of semes (lexical items) belonging to the same semantic field, and which contribute to our interpretation of theme". Yet, Baker (2004: 19) draws our attention to the fact that "the idea of semantic fields works well enough for words and expressions which have fairly well-defined propositional meanings". Egypt Tourism Website, for instance, features a web page which nicely and smoothly combines the values of history and beauty together.

مصر القديمة تثير الخيال و تلمس الروح و تخلق الإلهام, لا يمكنك ببساطة أن تفوت فرصة مشاهدة ما تتمتع به من تأثير تاريخي عميق يعود إلى ما يزيد 7000. سافروا إلى مصر لتشاهدوا المعابد التي تحبس رؤيتها الأنفاس والمومياوات المذهلة والأعمال الفنية الرائعة, إن مصر القديمة هي بحق مهد الحضارة (Egypt Tourism Website).

Ancient Egypt grips the imagination, touches the soul and inspires the uninspired. You simply can't escape over 7000 years of historical influence ancient Egypt. Travel to Egypt to see breathtaking temples, fascinating mummies and stunning artwork. Ancient Egypt is truly a cradle of civilisation (Egypt Tourism Website).

These two descriptive texts mingle at least two different values. The "الرائعة and تثير الخيال, تلمس الروح, تخلق الإلهام, تحبس رؤيتها الأنفاس, المذهلة" items contain the semes of /beauty/ and thus create the main value or isotopy of /beauty/. They were faithfully retained as "grips the imagination, touches the soul, inspires the uninspired, breathtaking, fascinating and stunning". There is another value going in parallel, that of /history/. The historical value is created by the presence of the phrases " تأثير تاريخي, مصر القديمة مهد الحضارةand عميق يعود إلى ما يزيد عن 7000 سنة ". These historical phrases were faithfully rendered as "ancient Egypt, 7000 years of historical influence and cradle of civilisation". These two values, though they complement each other, are slightly opposite to each other. They accommodate for tourists' tendencies of searching for the modern /beauty/ or searching for the beautiful and historically significant /history/.Two values can be interlaced in the same descriptive text. However, some translators resort to adapt the whole value of the ST to a TT related-value. Consider the following example,

تقدّم لك الإمارة رحلات بحرية ستشعرك بالذهول حتماً بدءاً من السفن الـ وصولاً إلى القوارب المزدوجة ورحلات القوارب الشراعية التقليدية والزوارق السريعة، وبدءاً من الجولات في أنحاء كورنيش عاصمة الإمارات العربية المتحدة الشهير، وصولاً إلى الاستمتاع بمناظر السماء المتلألئة بالنجوم خلال الرحلات الليلية في القوارب (Abu Dhabi Tourism Website).

Nestled among stunning dunes, Arabian Nights Village harnesses the soul and essence of old Arabia. Conceived to let visitors experience the

mythical and timeless beauty of the desert and aspects of traditional Emirati life (Abu Dhabi Tourism Website).

The ST is evidently promoting the cruising activities Abu Dhabi Emirate makes available. It promotes a sailing activity, the luxurious boats, and night voyages. Western tourists, for whom the text was translated are probably familiar with this kind of experience. Thus, the translator resorted to adapting the ST value and replacing it with another one, which foreign tourists would be more curious to experience. The desert and the Arabian nights village in this example, is strongly target- oriented. Dickens et al (2002: 32) call this translational procedure, cultural transplantation. They do not think of it as translation at all. It is "more like adaptations-the whole transplanting of the entire setting of the ST, resulting in the entire text being rewritten in an indigenous target culture setting".

3.5. The Stylistic Devices

3.5.1 Simile, Metaphor and Epithet

The power of descriptive language has become evident. One primary linguistic device tourist promoters employ is similes. As the name suggests, a simile is a linguistic device that establishes associations between objects or entities that might appear unconnected. Hence, a simile is a non-literal use of language. It is relatively lavishly utilised in the tourist web content. Dann (1996) states that the tourism genre is defined by the wide usage of verbal means which persuade, attract, lure and seduce a lot of people by

means of using adjectives, emphatic language, metaphors, epithets, hyperboles and other stylistic devices, imperative mood, rhetorical questions, etc (cited in Skibitska, 2013: 737). Consider this example,

The sea spray, wave action and the wind have also carved out magnificent sea arches and sea stacks at the base of the cliffs, some rearing above the waves like a mighty serpent's head" (Malaysia Tourism Website). It was translated as "تكونت الأقواس والتكوينات البحرية بفعل رذاذ حركة الأمواج والرياح أسفل المنحدرات, بعضها يشرأب رأسه فوق الأمواج مثل رؤوس الأفاعي" (Malaysia Tourism Website) .

The serpent's head simile is not commonly used in Arabic. Seemingly, it is a source culture-specific simile. Dickens et al. (2002: 150) call this linguistic move 'original'. To understand it, readers should not relate it to "existing linguistic or cultural conventions only. More specifically, it is necessary to establish the grounds from the [textual] context". Therefore, the meanings of such kinds of simile vary from context to context. In this particular case, however, both the ST and TT beautifully depict the place. As well, they conjure up connotations of highness and magnificence of the sea arches and stacks. Thus, the simile above was literally translated. Newmark (1988: 112) says that original language use "should be translated literally whether they are universal, cultural or obscurely subjective. These elements should be translated neat because they are a source of enrichment for the target language".

Some text constructions imply similes without having any of the comparison articles. These are the well-known metaphors. Metaphors are defined by Daniela (2013: 11) as "comparisons that show how things that are not alike in most ways are similar in one important way". Metaphors have a stronger force and do not allow the objects and places being promoted to remain distinct. For instance, Malaysia Tourism Website features this excerpt:"Surrounded by crystal clear waters, this crown jewel is a treasure trove of some of the most amazing species out there". It was translated as " خلاب تاج فوق كجوهرة لتظهر والنقاء الصفاء شديدة مياه بالجزيرة ويحيط هناك" الرائعة الأنواع من لعدد دفين كنز بمثابة" (Malaysia Tourism Website).

The ST did not include the comparison article "as". The translated version of this example turned the metaphor into a simile by adding the comparison particle "ك". Other than changing the literary device, this addition did not influence the informative or promotional parts of the statements. Dickens et al. (2002: 148-154) say that "the ST metaphor can be converted to a simile. Converting an ST metaphor to a TT simile can be useful where it is appropriate to retain the ST vehicle [which is the object notion to which this entity is being compared]".

McQuarrie and Mick (1996) assume that metaphors "are able to assist the advertiser in expressing the abstract ideas of intangible aspects of the tourism product more explicitly. They help the advertiser use the limited space in the ad more efficiently (cited in Djafarova & waring, 2011: 7). To apply this to the last mentioned example, we might spend extra

processing effort to understand it. To my sensibility, a metaphor which likens the island to a crown jewel is two-sided. On one side, the crown jewel can be understood as a clean, unpolluted and shiny place, when linked to the preceding collocation crystal clear waters. On the other side, it can be perceived as a place for marine life discovery when related to the following collocation a treasure trove. Hence, the interpretation of figures of speech depends on context. Djafarova and Waring (2011: 4) say that the context of advertising determines the correct comprehension of the figurative language. Advertisers therefore, in their attempt to communicate with global markets [need] to reduce the miscomprehension of the figurative devices. In translation terms, web publishers and translators should follow the principle of Levy's (1967) Minimax theory. According to the Minimax theory "[text writers] and translators in choosing between a number of solutions to a given problem, ultimately settle for that solution which promises maximum effect for minimal effort" (cited in Hatim & Mason, 2004: 60).

A third linguistic feature that, in one sense, makes the tourist language poetic is epithets. Epithets are descriptive terms that are accompanying or occurring in place of an object's name. They are attached or appear instead of the places' names as their nicknames. Consider this example, "a trip up one of Lucerne's regional mountains, the Pilatus or the Rigi – the queen of mountains – is a must" (Switzerland Tourism Website). It was translated into " ليس ثمة بديلا عن الرحلات إلى أعلى الجبال في منطقة لوسيرن مثل

بيلاتوس أو ريكي- التي هي ملكة الجبال. "(Switzerland Tourism Website). Another example is, "often portrayed as a latter-day Robin Hood, Cheung Po Tsai is a star subject of many stories and movies" (Hong Kong Tourism Website). It was translated as وغالبا ما يتم القصص والأفلام، العديد من نجم هو تساي بو "تشونغ وصفه ب روبن هود العصري" (Hong Kong Tourism Website).

The epithets above are clearly the tourism promoters' invention. These expressions are decorative insofar as they are not essential to the linguistic context that surrounds them. In other words, they cause no real risk of confusion if they were omitted. To start with the first epithet, the superiority of the mountain was highlighted by the metaphorical pattern comparing it with a "queen". Djafarova and Waring (2011: 10) explain the use of the queen metaphor in tourist texts as "a symbol of power and the centre of an empire. A queen can also symbolise beauty". In this particular context the Lucerne Mountains are described as beautiful and the trip-perfect. The second epithet ascribes the star Cheung Po Tsai the name Robin Hood. Robin Hood, is a name found in English folklore, according to legend was a skilled archer and swordsman. He robbed from the rich and gave to the poor. Cheung Po Tsai was assigned the epithet of Robin Hood because he is the hero of similar stories in China.

All in all, it is true of similes, metaphors and epithets that they are important features of the tourist web content. They have developed and become a general requirement of the genre. Plus, they have matured to the extent that they share universal connotations in the tourism context.

Finally, translators tend to translate them as literally as possible; since they are taken to be a source of enrichment to the target language.

3.5.2 Collocation and Cliché

Collocation is endorsed by Baker (1991: 47) as "the tendency of certain [propositional] words to co-occur regularly in a given language". Collocations thus are fixed expressions used to describe real life situations in a special way. They may seem odd if used in everyday life situations. Nevertheless, they are commonly used in specific registers. Their meanings tend to be transparent and inferred from the individual words they contain. On one level, encountering any of these recurring patterns, Baker (1991: 64) believes, "conjure up in the mind of the readers the aspects of experience associated with the typical context in which the expression is used. Hence, they perform a stabilising function in communication". Collocations, though fewer in number relative to other verbal techniques, are considered an important linguistic feature of the tourism genre. One of the widespread utilised collocations is involved in, "a destination for the whole family, Abu Dhabi invites you to have an adrenaline rush while challenging the world's fastest roller coaster in the largest indoor theme park (Abu Dhabi Tourism Website).This collocation was turned into, "تدعوك إمارة أبو ظبي لزيارة الوجهات لجميع أفراد العائلة، إلى الشعور بالحماس عند ركوب أسرع أفعوانية في العالم في أكبر منتزه ترفيهي داخلي" (Abu Dhabi Tourism Website). Likewise, consider this example, "for a spine-tingling adventure, try parasailing to enjoy the view of the beach from the sky" (Malaysia Tourism

"وإن أردت القيام بمغامرة مثيرة، فعليك بالتزلج على الماء Website). It was translated into (Malaysia Tourism Website). "باستخدام المظلة للاستمتاع بمنظر الشاطئ من السماء"

The two ST collocations above consist of noun-noun structure. In the translated version, the first collocation "adrenaline rush" was turned into the noun word "الحماس". While, an equivalent adjective "مثيرة" replaced the second collocation "spine-tingling". Patently, there is no standardised target collocation to use in the TL. As a consequence, the TTs used two lexical words to account for the collocational meanings of the STs. The core or denotative meaning was articulated only. This comes in lieu of substituting the individual words with their dictionary equivalents. As a result, the collocations when translated, have lost much of their appeal. They turned out to be not as successful as they were in their STs.

Occasionally, communicating the denotative meaning of the collocations (their content only), is more appropriate than communicating their form. Consider the following example, "for a taste of the fast track, head to Al-Ain Raceway, and burn rubber at its 1.6 km go- karting track- Arabia's largest" (Abu Dhabi Tourism Website). It was translated into " توجه إلى حلبة العين واستمتع بالسرعة التي تقود فيها سيارات الكارتينج بما أن طول الحلبة يبلغ 1.6 كلم و هي الأكبر في شبة الجزيرة العربية" (Abu Dhabi Tourism Website).The translator of the text soundly translated the directive structure "burn rubber" into an equivalent directive structure "استمتع بالسرعة".The translated structure adequately communicates the meaning of the original collocation. Translating the core meaning without the form here has avoided having an

odd expression in Arabic. It is far from natural to say "احرق المطاط" to indicate speed in Arabic.

The textual context where the collocation takes place should be taken into account in translation. Consider how the location of the House of Parliament is described, "the House of Parliament (Bundeshaus) rise above the city just a stone's throw away from the railway station" (Switzerland Tourism Website). It was translated as " بيرن هي مقر الحكومة السويسرية. مجلس البرلمان (بوندسهاوسية) يقع أعلى المدينة على بعد مسافة قصيرة عن محطة السكك الحديدية" (Switzerland Tourism Website). Though the English collocation "a stone's throw" has a fixed Arabic translation "على مرمى حجر", the translator resorted to the use of "مسافة قصيرة". This translational choice was probably wise due to the formal textual context that describes Bern Region. The equivalent fixed collocation "على مرمى حجر" would not have been wrong, had it been used, but the other choice is likely more appropriate. It maintains a natural flow of the Arabic text; since the Arabic language is known to be intrinsically formal. No intimate or close- to-informal description like "على مرمى حجر" would be appropriate more than the formal "مسافة قصيرة" in this particular case. By contrast, consider how the distance between the Lake District and the Alps is described here, "and all just a stone's throw from the Alps" (Switzerland Tourism Website) which was translated into " كلها على مرمى حجر من جبال الألب"(Switzerland Tourism Website).The offered translation was literal and it served the exact meaning of the ST. Both texts

could appropriately refer to the very short distance that separates the Lakes District from the Alps.

In fact, collocations reflect how cultures portray events. For example, the Hong Kong Tourism Website describes the short distance between the rural area and urban Hong Kong as a hiking boots throw. It says "there's a beautifully rural world within a hiking boots throw of Hong Kong's downtown" (Hong Kong Tourism Website).This culture-specific collocation was translated into " ثمة عالم ريفي رائع يقع على مرمى حجر من وسط مدينة هونغ كونغ." (Hong Kong Tourism Website). Out of the translator's awareness that the source collocation is not ordinarily used in Arabic, it was replaced by a target culture-oriented collocation"على مرمى حجر". Clearly, it was communicatively translated, the content rather than the form.

Dickens et al. (2002: 71) find that conjoining words in collocations on the pattern X and Y is an important area of attributing meanings to them. To clarify the X and Y pattern on a more solid footing, consider the examples, "relatively isolated from the hustle and bustle of the mainland, this island is the perfect getaway for those looking for some blissful relaxation" (Malaysia Tourism Website); 1). And, here is a second example, "break from the hustle and dazzle to explore the real wild side of Hong Kong!" (Hong Kong Tourism Website); 2). Both collocations were initiated by the word name "the hustle" not the "bustle or dazzle". This structure is fixed in any expression that has the word hustle followed by

any other name word. Evidently, this is not the case in the translated texts where both collocations turned into the nominal phrases "صخب اليابسة" and "صخب المدينة" respectively. The first rendering was "الجزيرة معزولة نسبيًا عن صخب اليابسة وهي الوجهة المثلى للباحثين عن الاسترخاء الممزوج بالسعادة والبهجة". (Malaysia Website);1). The second translation was found, "خذ قسطا من الراحة بعيدًا عن صخب المدينة ومتع نظرك بالجانب الجامح من هونغ كونغ" Hong Kong Tourism) Website); 2).

English seemingly tends to vary in its ways of expression, which is not the case in Arabic. It is not only hustle and bustle that was translated into "صخب". The same collocational preference was used in translating "be mesmerized by the colour and buzz of life in accurate recreations of old streets and scenes" (Hong Kong Tourism Website). Repeatedly, the translation was "انغمس في ألوان الحياة وصخبها أمام نموذج دقيق عن شوارع ومناظر قديمة حيّة" (Kong Hong Tourism Website).

In brief, collocations proved to be a linguistic feature of the tourism genre. They play informative and appellative functions in the texts simultaneously. These collocations differ in their morphological structures. They could come into a noun-noun structure, directive structure or any other wording form the researcher did not handle here. More significantly is that, translators are not restricted to solo translational choices. They can resort to translate content and form together or content without form. The only criterion to assess their translation, is whether they have communicated the function of the ST or not.

3.5.3 Humour

Humour is one of the techniques tourist web content employs to increase peoples' interest. However, it poses noticeable difficulties for translators because humour is often culture-specific. Every nation and culture has its own understanding of the world based on how it appreciates humour. Consider this example from Hong Kong Tourism Website:"in Hong Kong, you can hang your hat in modest guesthouses, youth hostels, palatial hotels, chic boutiques, and mid-range comfort – in the heart of the city or away from it all. With over 60,000 rooms in almost 200 hotels, you're sure to find the perfect place for you (and your hat)" (Hong Kong Tourism Website).

في هونغ كونغ، يمكنك أن تحط رحالك في دور الضيافة المتواضعة وفي بيوت الشباب وفي الفنادق الفخمة وفي الفنادق الأنيقة وفي الفنادق المتوسطة ـ سواء في قلب المدينة أو بعيدًا عنها. مع توفر أكثر من 60,000 غرفة في ما يعادل 200 فندق، لا بد لك أن تجد المكان الأنسب

(Hong Kong Tourism Website).

The TT proved successful in communicating the informative part of the text. It faithfully informed us about the accommodation capacity in Hong Kong. Still, it did not mention the hat. By contrast, the ST puts the word 'your hat' in parentheses to draw the readers' attention to the humorous part in the text. Understandably, the translator could not manage to render the humour-inducing effect of the ST. A supporting example would be "The words variety and Hong Kong shopping go hand in tote-

bag" (Hong Kong Tourism Website). It was translated as صفة التنوع "تنطبق
على تجربة التسوق في هونغ كونغ" (Hong Kong Tourism Website). The ST did not
sound as formal as the TT. To demonstrate, the ST deviated from the usual
expression *hand in hand*, by saying "hand in a tote –bag". This kind of
language makes the surfing process more intriguing, if not humorous. The
Arabic text, on the other hand, is given a contrary effect caused by the
language use. It commits to the basic Arabic structure that starts with a
verb followed by a subject name or a noun word. In general, the text
remained informative, and the variety of the shopping options was
communicated, but with an unnecessary degree of formality.

It is very rare to find humorous texts that are translated perfectly into
another language. Translating humour, becomes possible when the ST does
not include differences that are language-related or a cultural content
unbeknown to the target audience. Have a look at the following example,
"Nine out of ten people like chocolate. The tenth is lying" (Switzerland
Tourism Website). It was translated as "تسعة من عشرة أشخاص يحبون الشوكولا و
العاشر يكذب" (Switzerland Tourism Website).

This example could easily reproduce the humour-inducing part of the
ST. This is not always the case, however. Humour is considered to be one
of the most challenging language features to translate. This is mainly
because of the fact that humour is language-related and culture -specific.
Gall (2010: 1) says that "translators are often faced with the seemingly
impossible task of translating humour while keeping as much as possible of

its informative content and, at the same time, producing a similar effect as it would provoke in the SL culture". Therefore, translators need to broaden their knowledge of languages and cultures beyond their professional scope. This would strengthen their ability to transfer humour to an acceptable translational performance.

3.5.4 Sound Effects

Sound effects are one of the stylistic devices that do not require any interpretation. They catch readers' attention and make the content more memorable. Irrespective of the factual content they communicate, their value lies in the fact that they use language playfully and creatively. Djafarova and Waring (2011: 13) say that "the sound techniques assist memorability, and create patterns that are amusing in their own right ". Consider the following examples, "authentic artifacts and relics, some dating as far back as 300 years, can be found among a host of interesting collectibles, each with its own history and mystery", "Zurich is ideal for leisure and pleasure" (Switzerland Tourism Website).These were translated as" ويزخر هذا الشارع بالعديد والعديد من الأعمال الحرفية اليدوية القديمة التي يرجع تاريخ البعض منها إلى أكثر من 300 سنة، وسط مجموعة ساحرة من المقتنيات التي يتمتع كل منها بتاريخه وسحره الأخاذذ" and "إن زيوريخ هي القمة من اجل الترفيه والمتعة" (Switzerland Tourism Website). The STs are marked by the deliberate use of phonemic patterns for expressive and promotional purposes that go beyond their denotative meanings. In translation though, there was a considerable amount of loss on the phonemic side. Evidently the rhymes created by the

phrases "history and mystery" and "leisure and pleasure" were partially lost

and turned into"تاريخه وسحره الأخاذ" and "الترفية والمتعة ".

These examples lend support to the idea of linguistic untranslatability which appears when the TL cannot afford the same phonological sounds of the ST. Cui (2012: 826) defines linguistic untranslatability as "a property of a text, or of any utterance of any language, for which no equivalent text or utterance can be found in the other language".

Occasionally, the TT can provide reproductions that are more effective than their STs. For instance Abu Dhabi Tourism Website describes an amusement park as follows "ولا تزال حديقة الهيلي في العين المقصد الترفيهي المفضل لدى العائلات منذ افتتاحها عام 1985 عندما كانت أول حديقة ترفيهية في الخليج, و تضم الحديقة مساحات للتنزه و للعب" (Abu Dhabi Tourism Website). It was translated as "this flagship of family fun destination in Al Ain has been a firm favorite since opening in 1985 when it became the Gulf's first theme park. The park boasts picnic and play areas" (Abu Dhabi Tourism Website). Evidently, the ST does not have any alliterated sounds because this is not a linguistic feature of the ST. However, the TT transferred the same content of the ST in a more appealing text. It could reproduce the same text by alliterating the sounds "F and P" in the words "flagship, family, fun, firm and favorite", "park, picnic and play". The Arabic version on the other hand featured the elements "المفضل لدى العائلات and للتنزه واللعب".

In summary, poetic devices do not occur in Arabic tourist texts as

frequently as they occur in English texts. Baker (1991: 57) explains these translational behaviours as related to the tendency of different languages to have too different phonemic systems. As a result, languages are not capable of producing exact replicas in most cases.

3.6 Conclusion

This chapter identified the linguistic features of the tourism genre. It shed light on the recurring textual patterns of this genre. It provided ample evidence on situations where the translation of the genre norms were successful and where it was less so. It was found that the translation of website genre norms becomes more challenging when the words morphology and syntactic structures are used for specific functions. That was obvious when the un-initiated adjectives or the periphrastic structures were not translated by identical or similar promotional equivalents. On the other hand, other features like the imperative structures, superlatives, euphoria language, and the abundant use of adjectival phrases are generally translated faithfully. These play a key function in communicating the informative and appellative functions of the tourism genre.

This chapter has also studied the stylistic devices that are recurrently used in tourism websites. It showed examples where different strategies of translation were used to translate different stylistic devices. Of these stylistic devices, the humour use and sound proved to be the most difficult to translate. Humour needs special skills in using the language plus cultural

competency to induce the same humorous effect the ST induces. Sound effects, on the other hand, cannot be produced in the TT as it is in the ST due to the variant phonemic systems in the two languages.

Chapter Four

Translating Culture in the Tourism-Related

Websites Genre

Chapter Four

Translating Culture in the Tourism-Related Websites Genre

4. 1. Introduction

Chapter three established that tourist websites tend to have their own linguistic features. The majority of these features are found to be fixed conventions of the tourism genre. Therefore, they were faithfully translated, or at least, they did not cause significant difficulty to reproduce in the TC. Some other features, however, were more challenging to transfer, especially those related to differences between the linguistic systems of the SL and TL.

Translating tourism-related websites, is practiced against a broader socio-cultural background. Toury (1978: 200) views translation as a practice "which inevitably involves at least two languages and two cultural traditions". This applies as well to the translation of tourist websites. These websites do not promote their destinations through recurrent textual patterns only. They also translate the SCs into the TCs using more functional translation strategies. James (2002: 1) has called on the translator "to decide on the importance given to certain cultural aspects and [to] what extent it is necessary or desirable to translate them into the TL".

On a similar note, this chapter will shed light on the importance of culture in translation, and in what ways it causes a major concern for

translators. The chapter will also identify, define and analyse the main translation strategies that are widely used to translate the tourism genre. This analysis will depend on extracted examples the researcher has collected from data in question.

4.2. Translation as an Inter-Cultural Communication

It is commonly agreed that communication between cultures is facilitated through translation. Thus, the translation process has become the medium by which people are introduced to different cultures. Delisle (1988: 74) maintains that "what truly distinguishes translation is that it takes place in the context of the relations between two cultures, two worlds of thought and perception". Eventually, Mares (2012: 5) posted his thought that,

> Language is an integral part of culture because the vocabulary of a language derives its meaning from its culture". Culture is believed to be "the complex whole which includes knowledge, belief, art, morals, law, customs, and any other capabilities or habits acquired by man as a member of society.

In the same vein, Newmark (1988: 95) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". These definitions imply the existence of cultural specific references associated with each language use

in any culture. They offer tangible proof on the inseparable relationship that binds language and culture.

On one hand, Newmark does "not regard language as a component or feature of culture" (ibid. 95). This is in direct opposition to what Vermeer, on the other hand, states "language is part of a culture" (ibid. 222) This divergence brings into question whether culture-specific items are translatable, semi-translatable, or not translatable. According to Newmark, "Vermeer's stance would imply the impossibility to translate whereas for Newmark, translating the SL into a suitable form of the TL is part of the translators' role in trans-cultural communication" (ibid. 222).

Apparently, we are faced with a double stance for language and culture. Other researchers like Lotman and Uspensky (1978: 211- 32) did not separate language from culture. They drew the conclusion that "no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its centre, the structure of a natural language". This very interdependence was also noted by Newmark (1988: 183-185). It is argued that there is a cultural value in translation. Cultural value means that "language is partly the reflection of a culture. Nothing demonstrates the complexity of language and of specific texts more vividly and explicitly than translation". Translators will have to try and make culture specific terms readily available for a foreign audience.

4.3. Culture Specific Terms in Tourism Websites

Tourism-related websites are texts full of cultural-specific terms. Volkhov and Florin seem to be the first ones "to coin the term *realia* to refer to cultural elements" (cited in Guerra, 2012: 2). The word *realia*, Terestynyi (2011: 13) elaborates, "originates from Latin and means the real thing. And, it [does not] only mean objects, but also words that signify concepts that are related to specific culture". The term has been generalized and frequently used to refer to "objects, customs, habits and other cultural and material aspects that have an impact in shaping a certain language" (ibid.: 2). Many translation researchers have thoughtfully examined cultural terms and attempted to classify them. Newmark (1988: 95) classified cultural words into five categories: 1) ecology: flora, fauna, hills, winds, plains; 2) material culture: food, clothes, houses and town, transport; 3) social culture: work and leisure; 4) organisations, customs, activities, procedures, concepts: political and administrative, religious, artistic; and 5) gestures and habits.

On the other hand, Terestynyi (2011: 14) points out that culture-specific items are "context dependent. Any kind of text element can become a culture-specific item in so far as it carries additional meanings for them: both connotative and emotional". S/he also states that "these items can only be understood in correlation between two languages". Deeply analysing cultural categories is beyond the scope of this chapter. Thus, the researcher is mainly concerned with any element that carries a

cultural meaning in the SC and may seriously affect a website's promotional function when translated into the TC.

4.4. Translation Strategies

A variety of strategies are applied to translate tourist texts which contain cultural content. Taking into consideration the nature of the cultural texts, translators have become restricted in their use of translation strategies. In other words, the translated texts are either nearer to the SC or TC. The purpose of the text is the first determiner of the translation strategy to be used. In a research paper s/he conducted about *Cultural Implications for Translation*, James (2002: 1) states that "the aims of the ST will have implications for translation". Other researchers believe that the cultural content of the ST cannot be totally conveyed in the TC. Guerra (2012: 4) says that "it is known that a perfect translation of culturally-bound texts is impossible. However, the translation focusing on the purpose of the SL text writing is always possible". Accordingly, the researcher will identify the translation strategies utilised to render the cultural content, define and classify it, each supported with examples and explanatory comments.

4.4.1 Adaptation

Oxford Word power dictionary defines the process of adaptation as having the ability and willingness to change something to suit new conditions (1999: 9). This applies to translation; adaptation is used in those cases in which the type of situation being referred to by the SL message is

unknown in the TC, and translators create a new situation that can be described as situational equivalence. The ST situation is not necessarily unknown in the TC; it could be less appealing or gratifying to target readers. Thus, translators expect it will not create an equivalent response as the ST did. Therefore, they resort to adapting the whole situational value by a more suitable one in the TC. Newmark (1988: 48) aptly argues, in vocative texts "equivalent effect is not only desirable, it is essential, it is the criterion by which the effectiveness, and the value of the translation is to be assessed". The following example appears on Egypt Tourism Website:

النيل أطول أنهار العالم ومهد الحضارات القديمة, استمتع باكتشاف جنان من الخضار على ضفافه, وأبحر في رحلة لن تنساها على مياهه, سافر إلى مصر لاكتشاف عالم من العجائب والمعني الحقيقي للمتعة والاسترخاء في أحضان شعب يحب الحياة ويكرم ضيفه. ندعوك لاختبار أجمل عطلة في حياتك عن طريق الموقع الرسمي لهيئة تنشيط السياحة المصرية   (Egypt Tourism Website).

It was rendered as "a romantic cruise" along the longest river dazzles the senses. A first class getaway resort in the red sea Riviera is pure escapism. No place has the magic, mystery and pleasures of Egypt. Travel to Egypt to discover a world of wonder. We invite you to get the most out of your vacation with Egypt travel, Egypt's official tourism website" (Egypt Tourism Website).

This introductory paragraph would not be effective if it were faithfully rendered into English. The translator saved himself from failure

and wisely translated "جنة من الخضار" into "a romantic cruise". This translated version obviously lent itself to the culture adaptation strategy where a cultural-specific term was not firmly anchored in its socio-cultural environment, and a new cultural model trod on heel. The new model was more English culture oriented and it appeals better to the English speakers. The translator successfully transferred the context from the agricultural context (more appealing to an Arab or Egyptian tourist) to the self-entertaining activities (more appealing to an English tourist).

Similarly, the value of hospitality- highly appealing- in the Arabic culture was replaced by the value of escapism. The ST, when describing the Egyptian society, mentioned "يكرم ضيفه" as a value of generosity and good manners that Arabs pride themselves on. However, out of the translator's awareness that this value may not appeal to English readers, s/he adapted it for a more target-oriented one, thus rendering it into "pure escapism". The translator's choice to change hospitality into escapism might result out of his/her knowledge of the English tourists' tendency to seek escape and relief from the routine activities.

On several occasions, the translators resorted to adding a target-oriented cultural value that is non-existent in the ST. Consider the following example, " إنها حقا لبقعة نموذجية لعشاق الطبيعة تشتهر بما تحويه من غابات استوائية خصبة " (Malaysia Tourism Website). It was translated as "it is a popular retreat for nature lovers as it is surrounded by lush tropical forests" (Malaysia Tourism Website).The given ST does not include the noun

phrase "a proper retreat"; it is promoting some scenic spots in the country. The TT better appeals to its readers by adding the value of escape or retreat. This probably sounds well to the English readers and proves efficient on the appellative function of the text. At the same time, it does not cause any harm to the informative function or reduce it in any way.

It has become evident that a certain degree of adaptation of the SC is required in some occasions to preserve the appellative function of the text or to increase it. The translator should be able to identify the textual elements where modifications should be applied in order to reach a functional equivalent for the ST. Functional equivalent is concerned with establishing a better relationship between the text and its users. In this approach, special allowances are gratuitously granted to the translator, so s/he could improve the communicative cultural aspects and would achieve the overall translation purpose. When translating websites, many linguistic items can be steered to optimise communication with the target audience. For example, Egypt Tourism Website includes this descriptive excerpt, "مصر جنة من الآثار القديمة المبهرة لضخامتها وجمالها حضارة نابعة من آلاف السنين والحقبات التاريخية الغنية وطبيعة خلابة تمتزج ما بين الصحارى والجبال الشامخة والشواطئ الرملية المذهلة الحاضنة لبحور ذي مياه فيروزية تعيد الشباب" (Egypt Tourism Website). This text was rendered as "the stunning, colossal monuments of ancient Egypt never fail to astonish. The heat, sight, light of the desert invigorate, the cool turquoise waters rejuvenate" (Egypt Tourism Website).

A breath of new life can be sensed in the translated text. The most likely reason behind such translation has to do with the promotional effects for some lexical choices, such as "stunning, sight, light, invigorate". The original version seems to be more historically oriented, composed in rather ' formal' and less 'intimate style'. Upon count, the words with historical significance in the Arabic version exceed those in the translated text,"القديمة, الحقبات التاريخية and آلاف السنين, حضارة ". The translated version has only the phrase "monuments of ancient Egypt".

A reasonable interpretation for this is provided by Dickens et al. (2002: 211- 212). They believe that Standard Arabic can be regarded as an intrinsically formal language which is bound to be more formal than an English text written in fairly intimate style. Also, the Arabic language tendency for an authoritative tone calling for a larger distance between the writer and the reader reflects a general cultural preference. An addition to the extracted text appeal was through using rhyming words like "sight, light", "invigorate, rejuvenate". The historical focus was replaced by the aesthetic value and the energising force the place can generate for its visitors.

4.4.2 Equivalent Effect

Seeking an equivalent effect in translation resembles communicative translation. Both intend to receive an effect on a par with the effect provoked in the original audience. However, equivalent effect does not

mean transplanting a new target value in the TT. It differs from the adaptation strategy in that it "attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" (Newmark, 1988: 47).Consider the following excerpt from Abu Dhabi Tourism Website:

يحيّي الإماراتيون بعضهم البعض وفقا لآداب مستلهمة من التركيبة الدينية و الثقافية للعالم العربي. تحية الرجال و النساء عادة ما تكون طويلة و دافئة بصدق مع المصافحة و التقبيل والثناء الوافر. أما المصافحة بين الرجال و النساء فهي أكثر تحفظا (Abu Dhabi Tourism Website).

It was translated as:

Emirati greet each other according to protocol that derives from the religious and cultural makeup of the Arab world. Long, genuinely warm greetings with handshakes, embrace and generous praise can be expected for male to male and female to female. Physical interaction between women is more conservative (Abu Dhabi Tourism Website).

The ST excerpt is obviously informing its readers about the greeting styles in the Emirate. When speaking of greeting between same-sex people (men to men or women to women) the ST mentions "التقبيل", which was translated as "embrace" in the TT. In the Emirati culture, it is very traditional that men kiss each others' cheeks or rub their noses. This has been passed from generation to generation, and it may be unique to the Emirati culture. It probably shows respect and friendship. However, to

understand the significance of this tradition, Al-Saloom (2012: 1) explains that "this custom is linked to pride and dignity. As people who worship God, we tend to bow and prostrate by touching our forehead and nose to the ground as a sign of respect. It also translates into greeting others".

This quotation has just brought the idea that rubbing noses between men is even more than a custom. It is linked with religious origins that connect bowing to God with respecting and greeting people. This tradition is too far from the English culture. It would have sounded very strange had the word "التقبيل" been translated into "kissing". Sapir (1956: 10) claims that "no two languages are ever sufficiently similar to be considered as representing the same social reality…and even a lexical item seen as having an apparently simple translation may have a considerably different signification". This, in a way, means that the word "kissing" may produce connotative meanings to the target readers that were not originally intended by the ST writer.

As a greeting style, kissing between same sex people may occur in the English culture; yet, it is not a common way of greeting. For this reason, the translator of the ST resorted to using "embrace" which is more popular in the Western societies. Thence, the TT produced the same effect the readers of the ST would sense of the original. Generally speaking, translators should not only pay attention to the lexical impact of the words. Rather, they should care about the manner in which the cultural content should be communicated to the target readers.

It should be made clear, however, that this translation has excluded the cultural content of the ST. The lexical choice of "التقبيل" was domesticated to fit the English culture. As a consequence, the foreignness of the TT was reduced by resorting to the choice of "embrace". The advantages of the domestication strategy, Sanning (2010: 128) says "include terseness of the TL text, obtaining an understanding of the SL text, and gaining the interest of the TL reader". Still, the domestication strategy cannot solve all problems existing in culture-specific tourist websites. Its biggest weakness, is that "the cultural and historical elements of the original text could be lost in translation" (ibid.: 128). This is absolutely true as the traditional custom of cheek kissing between the same-sex people was lost.

4.4.3 Faithful Translation

Not every cultural content of the ST should be adapted or communicatively translated. STs very often intend to expose their SCs, they are intended to be informative about them. In such cases, the TTs should preserve the same level of informativity the ST enjoys. This case requires faithful translation. Newmark (1988: 46) defines faithful translation as "it attempts to reproduce the precise contextual meanings of the original within the constraints of the TL grammatical structures…It attempts to be completely faithful to the intentions and the text-realisation of the SL writer". Consider the following example from Abu Dhabi Tourism Website.

لا ينبغي للزائرين من الرجال المبادرة بمصافحة النساء الإماراتيات وإنما عليهم انتظار

إشارة بتوقع المصافحة من جانبهن وبالمثل قد لا يرغب بعض الرجال العرب في مصافحة النساء

ولكن الابتسامة دائما ما تكون أمرا مقبولا.(Abu Dhabi Tourism Website)

This excerpt was translated as:

Male visitors should not take the initiative to shake hands with an Emirate woman. She will make it clear if she expects a handshake. Likewise, some Arab men may not wish to shake hands with women. Of course, a smile is universally accepted (Abu Dhabi Tourism Website).

Understanding the difference between the Arabic and English cultures is crucial to produce appropriate translations. On one hand, it is a well-known social tradition that physical interaction by handshaking between men and women is conservative in the Arab culture. The majority of women tend to handshake with only men of sanctioned relationships. A few of them, however, may condone this social habit. This is not the case for the English culture which allows men and women to shake hands regardless of their relationships. Simply put, the ST in this example is very informative about a SC social tradition. Thus, the translator needed to transfer the same context of the original to inform English readers about it.

4.4.4 Addition

Sustaining the informative function of the text may require more than just faithful translation. There are cases when translators need to

introduce details in the TT that are not expressed in the ST. This is what Guerra (2012: 10) names as explicitation or expansion translation strategy. S/he defines it as "express[ing] in the TL something that is implicit in the context of the SL such as more information, translator's note, or explicative paraphrasing". Consider the following example from Abu Dhabi Tourism Website, "يجب احترام قواعد اللباس طبقا للأعراف المحلية في دولة الإمارات العربية المتحدة فلا مانع من إبداء درجة مناسبة من الاحترام لتلك الأعراف لا سيّما أثناء التسوق أو الجولات السياحية". It was translated as "A healthy amount of respect for local customs does not go amiss, especially when shopping or sightseeing. **Short or tight clothing may be worn, but it will attract attention- most of it unwelcome**" (Abu Dhabi Tourism Website).

It is evident that the ST does not explicate how to respect the dress code in the Emirates. It just advises potential tourists to show an appropriate amount of respect for the local dress code in the country. The reason is probably that Arabic readers know this by default. By contrast, the TT explicates the kind of clothes that are less acceptable or unwelcome as for the local custom. The bolded part in the TT is a crucial addition to the text meaning. In a sense, this addition would affect the text's informative function if it were not added at all.

Occasionally, the explication of the TT is not only desirable, but also essential to the meaning. The authors of the original text may not provide important information about the ST assuming that the information is obvious to source audience. Consider the following example which defines

"رمضان هو الشهر الفضيل الذي يحيي المسلمون فيه ذكرى the holy month of Ramadan, نزول القران الكريم وهو وقت الصوم حيث يمتنع المسلمون عن الطعام والشراب والتدخين" (Abu Dhabi Tourism Website). This excerpt was translated as "Ramadan is the holy month in which Muslims commemorate the revelation of the holy Quran (Islam's holy book). It is a time of fasting and Muslims abstain from all food, drink, smoking and unclean thoughts (or activities) between dawn and dusk" (Abu Dhabi Tourism Website).

First and foremost, the forgoing ST defines the holy month of Ramadan as the month when Muslims abstain from food, drink and smoking. By contrast, the TT expands its definition and adds to the list of prohibitions any unclean thoughts or activities. The reason behind this addition is that the author justifiably assumes that this is an integral part of the Islamic culture, and Arab readers know it unconsciously. This is not the case for the English readers though. Consequently, the translator of the ST resorted to expand his definition of the month of Ramadan in order to properly convey the informative function of the text. In addition, being honest in this regard would absolutely save tourists from practicing any behaviours that are deemed to be inappropriate, and cause themselves embarrassment. Furthermore, the TT added the determiner "all" to the word "food" which featured "الطعام" in the ST. The addition of the determiner "all" is important since to the potential readers, fasting may not require abstaining from all types of food. The non- Muslim fasting requires giving up certain types of food only.

4.4.5 Omission

The translation strategy of omission has been found very rare in the tourism genre. But, when translators get the impression that the concerned part does not carry crucial informative functions and negatively influence the appellative function of the text, omission becomes one of the available options. The appellative function is the core for which the promotional websites are made; it needs to be transferred intact. Truly, the way the Arabic and English languages manifest themselves influence the degree of appeal in the TT. Therefore, translators should be aware that the appellative function of the promotional texts is too essential to be poorly translated. Consider the following example "أما متحف قصر العين, فقد كان المنزل السابق لمؤسس دولة الإمارات العربية المتحدة المغفور له بإذن الله الشيخ زايد بن سلطان آل نهيان" (Abu Dhabi Tourism Website). This excerpt was translated into "The former home of the late UAE founder, Sheikh Zayed Bin Sultan Al-Nahyan, Al-Ain Palace Museum houses a large collection of material about the ruling family" (Abu Dhabi Tourism Website).

The use of the phrase "المغفور له بإذن الله" poses an interesting cultural issue. The expression is very specific to the Arab culture. This case shows that many common expressions in the Arab culture are derived from religion. However, it is difficult for the TL readers to appreciate the religious aspects related to such forms of expressions. Accordingly, the translator resorted to deleting this phrase from the TT. Deletion of information, when translating cultural content, proved to be not so

common. Nonetheless, Guerra (2012: 9) says that "the translator synthesises or suppresses an SL information item in the TL text, mainly when that information is considered unnecessary because the cultural term does not perform a relevant function or may even mislead the reader".

4.5 Conclusion

In conclusion, translating tourism-related websites requires due attention to the lexical words and cultural content of the STs and TTs. A comprehensive understanding of the SCs and TCs plays a determinant factor in choosing a suitable strategy of translation. The translation strategies used to transfer the cultural content vary depending on their closeness to the STs or the TTs. To clarify, the TT as an independent product is either nearer to the SC or is far from it and nearer to the TT.

This chapter identified five translation strategies, adaptation, equivalent effect, faithful translation, addition and omission. The adaptation strategy was used in textual contexts where the ST value was better appealing when completely replaced by a target-oriented one. The equivalent effect transferred the same contextual meaning of the ST to the TT, by partially inserting target-oriented life values. Besides, the faithful translation proved very substantial when important aspects of the source culture has a functional role in the texts. The addition strategy could be used to explicate part of the ST meaning that turns to be not unambiguous when translated. Finally, translation through omission has been found very

rare. Yet, translators opt out to delete from the ST when they are encountered with unnecessary elements that will not be appreciated by the target readers.

Chapter Five

Conclusion

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5.1 Conclusion

After searching six tourist websites, the researcher was able to deduce the following:

1. Tourist websites have flourished into a distinguished cyber genre. They have been found to show two main types of content, static and dynamic content. Static content shows regular text-types, with a specific function for each. However, texts in the tourist content are less clear-cut than in other texts. The translator's skill accordingly should materialise to show understanding of the functions these texts do. Moreover, tourist texts are noticed to have repeated thematic domains such as romanticism and regression, happiness, hedonism and helio-centrism values. Also, tourist texts employ multisensory descriptions and fictive motive verbs. This specialised way of language use makes the tourism genre more pronounced.

2. Tourist texts are influenced by the technical possibilities the internet network offers. They exhibit colourful images, typographic fonts, navigational bars, photos, videos and electronic maps. These technical elements did not seem to cause a high level of difficulty for translators. Colours have acquired meanings that are associated to them by the emergence of the new media. Plus, colours'

perception has become connected to new contextual meanings related to the tourist web content. Typographic fonts proved to be transferrable by a similar font type or size. Navigational bars were also flexibly translated except for highly technical elements the TL has not invented equivalents for them yet.

3. This research depended on the principles of the SFA approach that views the translation process in a wider socio-cultural framework. Linguistic structures of language are utilised to communicate a specific social function. By turn, some social purposes are communicated through conventionalised ways of language use. Thus, language and social purposes maintain a reciprocal relationship; each one of them leads to a better perception of the other.

4. There are invariant linguistic features in the tourism genre that are preserved in translation. These features include the imperative structures, superlatives, the empathic language and the abundant use of adjectives. By contrast, other features may be changed in translation. These include values overlap, by which translators resort to mingle two values important to the source and target communities, or resort to transplant a new cultural value which was not offered in the ST.

5. Tourist texts profusely use stylistic devices like similes, metaphors and epithets, collocations, humour, and sound effects. Translators tend to render similes, metaphors and epithets as literally as

possible, because they consider them a source of enrichment to the TL. With regards to collocations, translators opt to translate their form and content, or content without form. The textual and cultural contexts play a significant role in determining the translation strategy resorted to. Humorous parts and sound elements proved to be the most complicated parts to transfer from one language to another. Humour requires prior understanding of the SC and TC, as well as an adequate competency of the SL and TL. This applies to the translation of the sound effects, languages have different phonemic systems that make them incapable of producing exact replicas of utterances.

6. The translation process at least includes two cultures and two languages. Tourist content is loaded with culture specific items and elements. However, no exhaustive study of these elements was intended, the researcher identified, defined five translation strategies of the web content, and supported them by examples and explanatory notes. These strategies are adaptation, equivalent effect, faithful translation, addition and omission. These translations extend from being nearer to the ST and far from the TT, or far from the ST and nearer to the TT. The purpose of the translation and the targeted audience are two determining factors translators take into their account while choosing a translation strategy to apply.

5.2 Recommendations

1. Tourist websites genre is an emerging one. A few books have been written about them. I hope that this research is taken further. The research did not handle all the linguistic features, stylistic devices or syntactic structure this kind of texts feature. Deeper exploration might show more significant properties and translation challenges.

2. A successful translator should broaden his knowledge beyond the linguistic knowledge. Being familiar with the technical tools, tourist websites employ is a good aspect for more professional reproduction of texts.

3. Being educated about the source and target cultures is a crucial factor for translators. This becomes particularly important when they are encountered with texts loaded with cultural content.

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جامعة النجاح الوطنية

كلية الدراسات العليا

ترجمة المواقع الالكترونية الترويجية السياحية:

تحقيق التوازن بين وظيفة النص الإخبارية والترويجية

إعداد

آلاء فايز يوسف يامين

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الملخص

تتناول الدراسة تصورات جديدة لترجمة المواقع الترويجية السياحية. وتدرس إمكانيات الترجمة لتحسين التواصل بين المجتمعات، وتوسيع إمكانات شبكة الإنترنت وتطوير وظيفتها الترويجية. ومن أجل تحقيق هذه الغاية, تعتمد الدراسة على ستة مواقع سياحية من بينها أربعة مواقع قد ترجمت من اللغة الإنجليزية إلى اللغة العربية , في حين أن اثنين آخرين قد ترجما من اللغة العربية إلى اللغة الإنجليزية. وترتكز الدراسة على بحث مقارن بين النصوص الانجليزية والعربية وتسلط الضوء على العناصر اللغوية وغير اللغوية في المواقع.

يبدأ البحث مع الميزات الهيكلية للمواقع السياحية ويدرس دورها في بناء شبكة اتصالات فعالة, والمساهمة في ظهور نوع جديد من النصوص الالكترونية. ثم تفحص الدراسة الخصائص اللغوية في المواقع السياحية وكيفية التعامل معها خلال الترجمة، وأخيرا تتناول الدراسة دور الثقافة في ترجمة هذه المواقع العالمية.

توصلت الدراسة إلى نتيجة مفادها أن المواقع السياحية تطورت إلى نوع قائم بذاته من النصوص وله خصائصه الهيكلية واللغوية التي لا تتسبب في مستوى عال من الصعوبة خلال الترجمة, ومع ذلك فإن ترجمة هذه الخصائص تصبح أكثر صعوبة عندما تستخدم بنية الكلمات والبنية النحوية للجمل لوظيفة محددة. بالإضافة إلى ذلك، تناولت الدراسة الوسائل الأسلوبية التي تم استخدامها مرارا وتكرارا في النصوص السياحية, ووجدت الدراسة أن ترجمة الجوانب الهزلية والعناصر الصوتية هي الأكثر صعوبة للترجمة من لغة لأخرى.

ج

ويتناول الفصل الأخير ترجمة العناصر الثقافية في النصوص السياحية. الأمر الذي
يتطلب معرفة كافية في السياق الثقافي للغة الإنجليزية واللغة العربية على السواء. فيحتاج الكلام
إلى دقة بالغة في نقله من لغة إلى أخرى. ووفقا لذلك، فإن استراتيجيات الترجمة التي يلجأ
المترجمون إلى استخدامها من المتوقع أن تحقق غرض الترجمة وتتيح الخيارات الإجتماعية
والثقافية المفضلة للجمهور المستهدف.