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Translating nature tourism
and the pitfalls in promoting 'paradise' in Malay

Mohamed Zain Sulaiman

Abstract

Nature tourism is one of the most rapidly growing segment in the tourism industry and, therefore, one of the most important categories marketed and promoted globally. Nevertheless, promoting nature tourism across languages and cultures might not be as straightforward as it may seem. Due to different worldviews and cultural values, nature is conceptualised differently by different societies. These differing conceptualisations have significant implications for cross-cultural tourism promotion and therefore for the translation of tourism promotional materials. Adopting the principles of functionalist theories of translation and the nation of cultural conceptualisation, the paper explores the challenges involved in translating English tourism promotional materials into Malay and investigates the extent to which naturescape themes employed to lure Anglophone tourists are compatible with the Malay culture. Three types of textual analysis are carried out: source text analysis, target text analysis, and parallel text analysis. The textual analyses are then complemented by findings derived from focus groups. The findings of the study reveal that in the Anglo culture, naturescapes are conceptualised within the secular framework of an earthly paradise, while in the Malay culture, it is conceptualised within the framework of divinity. Furthermore, the study also shows that while original, non-translated tourism promotional materials, in both English and Malay, capitalise on their respective audience's conceptualisation of nature tourism, translated tourism promotional materials in Malay might tend to overlook this important aspect leading to potential failure.

1. Introduction

Due to the tremendous demands for different travel and holiday

experiences, the tourism industry today has thrived, producing a huge range of tourism products with different labels for different settings and environments such as adventure tourism, cultural tourism, medical tourism, nature tourism and urban tourism. Of all the many labels, nature tourism—which focuses on natural environment experiences such as visiting the coastline, islands, countryside, and national parks—has become one of the most rapidly growing segment in the tourism industry, with a rate of growth that is three times faster than the industry as a whole (Nelson, 2012: 164). Rapid urbanisation has motivated people to travel as tourists in search of natural landscapes and environments. A growing number of tourists throughout the world are beginning to cultivate an interest in seeing, experiencing and being inspired by natural areas. As a result, nature tourism has become one of the most marketed types of tourism and one of the most important categories showcased in tourism promotional materials (TPMs).

Promoting nature tourism requires TPM copywriters to create, through their text production, desirable and appealing mental images in an attempt to persuade readers to become tourists. Nevertheless, it must be acknowledged that different societies have different values, worldviews and cultural backgrounds. What might be appealing in one culture might not be appealing in another culture. Therefore, in order to promote tourism in general, and nature tourism in particular, it has always been the task of TPM copywriters to consider the cultural context as well as the audience profile, so as to insure maximum impact in culturally different settings.

While, the various cross-cultural aspects of tourism promotion are increasingly being given due attention in a monolingual context, the same could not be said about tourism promotion in a multilingual context, that is, in the case of translated TPMs (Parks, 2014: 1-5; Snell-Hornby, 1999: 95; Sulaiman, 2016: 54-65). Translated TPMs have frequently been criticised in Translation Studies. In fact, a survey carried out by Sumberg (2004:344) suggests that there is agreement among key translation scholars at British universities that the translation standard of not only TPMs but promotional brochures in general, regardless of language pair, is "deplorable throughout the world".

The main criticism levelled by scholars is that these translations are not adequate from the point of view of the function that they should fulfil. The reasons behind the inadequacy of TPM translations are discussed by Sumberg (2004: 343-350), who suggests that the poor standard of

translated TPMs is attributed to the translation approach adopted. According to her, translators tend to adopt a linguistic approach (which focuses on the linguistic features of the source text) rather than a functional one (which focuses on the function and purpose of the translation).

The ineffectiveness of the linguistic approach can be explained by the fact that in the field of advertising, the concept of 'purpose', or what is also termed as *skopos* by the functional school of translation, is central (Vermeer, 2000: 221). In the field of tourism advertising, the ultimate purpose is to turn a potential tourist into an actual tourist. Therefore, what becomes more important than fidelity to the linguistic features of the source text is the requirement that the target text must function optimally in the target culture to achieve the intended purpose. In order to fulfil such a requirement, it is crucial to understand the process which created TPMs in the first place: copywriting. The importance of fully understanding this process has been explicitly acknowledged in Translation Studies. Munday (2004: 201), for example, stresses that the translator, "in addition to working competently between two languages, should be a good copy-writer". Woodward-Smith (2009: 122) talks about copywriters and translators as having similar roles such as "deciding what kind of information to include in their messages to ensure maximum impact in culturally different settings". Seguinot (1994: 56) reiterates that translating advertising texts requires an understanding of advertising techniques. Furthermore, Torresi (2010: 8) asserts that creativity (which is central to copywriting) is a quality often required of a promotional translator. This combination of translation and creative writing has commonly been referred to in recent years as *transcreation* (Katan, 2016). An important quality of this category is the ability to adapt an advertising or promotional text creatively and tailor it in such a way so as to achieve the intended functions and effects of persuading the target audience.

The need for transcreation is very much rooted in cultural differences and the difficulties these can create. An important cultural aspect which must be dealt with adequately is the notion of cultural conceptualisation (Sharifian, 2011). People from different cultures conceptualise the world differently based on their values, worldview and beliefs. For example, Anglo-Australians might conceptualise the dog as 'man's best friend', while in the Malay culture the dog is generally conceptualised as despicable, weak and evil (Imran Ho-Abdullah, 2011: 138). Since different cultures have different values and conceptualisations, different persuasion

themes and strategies are required to influence the performance and reception of the target text.

Although a number of studies have analysed translated TPMs and highlighted some of the differences between texts written in different languages, a more in-depth research which links the failure of translated TPMs to cultural differences particularly those related to cultural conceptualisation is lacking. Furthermore, while most of the studies conducted focus on the translation of tourism in general, this paper focuses on a particular sub-genre, namely nature tourism.

By adopting the principles of functionalist theories of translation and the notion of cultural conceptualisation, this study investigates how nature tourism is promoted in an English TPM to lure Anglophone readers and how it is translated into Malay to potentially woo Malay tourists. The aim of the paper is ultimately to investigate whether the translations are functionally adequate, and to explore the translational challenges and potential strategies and solutions.

2. Corpus and methodology

The corpus selected for this study is Tourism Australia's flagship website www.australia.com. Tourism Australia is the Australian federal government agency responsible of promoting Australia as a tourist destination to the world. The 360-page website has 17 language variants with the English version being the primary platform (Tourism Australia, 2013).[1] This study focuses on both the English version of the website (hereafter termed ST), which is targeted at Anglophone audiences, and its Malay version (hereafter termed TT), which is targeted at potential Malay tourists. For the purpose of this paper, representative excerpts from the analysed corpus have been selected for discussion and illustration.

Emphasising the notion of cultural conceptualisation within the framework of the functional approach to translation, an in-depth translation-oriented analysis was carried out on the ST to investigate how nature is represented and how culturally-designed themes and perspectives are used to lure the English reader. The ST analysis is followed by an

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[1]Retrieved between 28 March 2011 and 31 March 2013. In 2015, Tourism Australia relaunched www.australia.com as part of a major digital transformation programme. However, the new website reduced the number of language variants to 11 languages only. The Malay version was one of the language variants excluded in the new website.

analysis of the TT in terms of its functionality in the target-cultural situation. In this regard, the way the culturally-designed themes and perspectives of the ST were translated into Malay was examined. The effectiveness of the TT in creating an appealing image for potential Malay tourists was tested on five focus groups each comprising eight native Malay speakers (mostly were tourists in Australia). The focus groups were shown the TT and their responses were examined so as to deduce the effects of the TT on them. The causes of such effects were then examined within a socio-cultural framework with an emphasis on cultural values and beliefs (Wurzinger, 2012). The central objective of the focus group method in this study is to complement, support and validate the findings and assumptions which I have derived based on the textual analyses and to uncover additional valuable cultural insights.

The ST and TT analyses were followed by a parallel text (PT) analysis (Schaffner, 1998). In this study, PTs refer to authentic non-translated Malay texts promoting nature tourism. Analysing the textual practices of the PTs and comparing them with the ST and TT is instrumental in determining the differences that exist in how nature tourism is represented for the ST audience and how it is represented for and perceived by the TT audience.

Based on the findings derived from the ST, TT and PT analyses, I conclude by proposing potential strategies for the production of functionally adequate translations, which take into consideration the cultural conceptualisation of the target culture. These translations have the potential to create the intended effects on the reader.

3. Source text analysis

The Australian naturescape throughout the ST is represented with the symbolic qualities of paradise. In the Western imagery, paradise is represented as an ideal garden, with bountiful environments and landscapes of incredible beauty on the one hand, and life full of leisure with unlimited wish fulfilment on the other. This Western concept of paradise may be traced back as far as the Golden Age of Greek mythology and to the Hebraic conception of the Garden of Eden. In the beginning, paradise was simply a myth which later became a religious belief and a theological doctrine in Judaism and Christianity. In its religious context, paradise was seen as man's origin and ultimate destination. Towards the

end of the Middle Ages, the concept of paradise ceased to be merely a fantasy of the past or a passive waiting for the paradise of the next world (Manuel & Manuel, 1972: 113). The European Age of Discovery witnessed the beginning of the quest for an earthly paradise. Westerners came to believe that earthly paradisiac sites can be found and enjoyed, such as Hawaii (Costa, 1998: 317-318). The quest for the earthly paradise marked a shift from the religious concept of paradise towards a more secular one (Ejiri, 1996, pp. 7-8).

In Australia, as well as in many other societies, the term paradise is one of the most well-known concepts used to promote natural sites (Waade, 2010: 15). Tasmania for example was dubbed as 'The Last Paradise' in one of its international tourism campaign in 2008. Apollo Bay in the Australian state of Victoria is dubbed 'Paradise by the Sea' (Figure 1).

Figure 1: The sign as you enter the coastal town of Apollo Bay.
Source: My private photo collection.

Paradisiac discourse is considered a key feature of Australian TPMs in general (Waitt, 1997). Sections of the ST promoting naturescapes display strong traits of this with direct references to paradise being made (Example 1).

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Example 1[2]

Pedal to **Paradise** in the Blue Mountains
Visit **paradise** in the Whitsundays, Queensland
Relax in the natural **paradise** of Noosa

The notion of 'paradise on earth' is also signified in the ST by a number of verbal themes commonly employed by paradisiac discourses to evoke imagination and stir desire in the reader. One of these themes is: authentic beauty. The image of the Australian naturescape is presented as being synonymous with beauty. This rhetorical image, almost a commonplace, is constructed through verbal texts using keywords which signal pristine beauty such as 'spellbinding', 'enticing', 'glorious', 'stunning', 'magical', 'wonderful', 'breathtaking', 'perfect' and 'spectacular' (Example 2). Such a notion of beauty is deeply grounded in the notion of authenticity in Tourism Studies which emphasises that the main motivation for tourism is the quest for authenticity (MacCannell, 1973). This notion asserts that due to the alienation, destruction, superficiality and inauthenticity experienced by the modern world, people are motivated to travel as tourists to a more authentic reality: the authentic regions of times from the past, pre-modern places in pristine, natural landscapes; and the real lives and local cultures of others. It is also claimed that as long as there is perceived inauthenticity, such as the 'plastic world' of the consumer, the notion of authenticity will remain valuable in tourism promotion (Taylor, 2001: 10).

Example 2

Wherever you find them, our white, sandy beaches are just as you imagine - **uncrowded**, **unspoilt** and utterly **enticing**.
You can enjoy **pristine** beaches all to yourself on the **stunning** Freycinet Peninsula.
Margaret River is a place where **breathtaking scenery** and good living meld into one.

The texts imply that such beauty stems from the fact that the naturescapes of Australia are authentically natural: their beauty lies in their

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[2] All emphases in the examples taken from the ST, TT and PTs are mine.

authenticity. The authenticity dimension of nature in the ST is created through the use of keywords such as 'uncrowded', 'unspoilt', 'pristine', 'natural', 'native', 'ancient', 'primitive', 'historic', 'treasures', 'wild' and 'wildlife'. The combination of these two categories of highly charged keywords creates euphoric and magical effects whereby a natural space is transformed into an earthly paradise. The creation of this image fulfils the tourist need to escape present reality by reverting to a more authentic past: Garden of Eden. This contemporary view of natural spaces as pristine beauty can be linked to the Western romantic traditions of invoking nature and challenging industrialism (Holden, 2015: 26-56).

4. Target text analysis

The English keyword 'paradise' used to refer to naturescapes in the ST is reproduced literally in the TT using the Malay word for paradise, *syurga* (Example 3).

Example 3

Source Text (ST)	Target Text (TT)	Back-Translation (BT)
Pedal to **paradise** in the Blue Mountains	Mengayuh menuju ke **syurga** di Blue Mountains	Pedal heading towards paradise in the Blue Mountains
Visit **paradise** in the Whitsundays, Queensland	Kunjungi **syurga** di Whitsundays, Queensland	Visit paradise in the Whitsundays, Queensland
Relax in the natural **paradise** of Noosa	Bersantai di **syurga** alam semulajadi Noosa	Relax in the natural paradise of Noosa

Despite the translator's decision to reuse the concept of paradise in the TT, it is crucial to note that the concept of paradise may differ from one culture to another. A case study investigating the paradisiac discourse of Tourism Tasmania's campaign in 2008 'The Last Paradise' revealed that the difference in how paradise is conceptualised in Western and Chinese cultures is believed to have caused disenchantment among tourists of Chinese origin who visited Tasmania (Chiu, 2009: 16). Similarly, the way Malays perceive the concept of paradise is different from how the concept of paradise is used in contemporary Western societies. The Malay concept of paradise is essentially the notion put forward by the teachings of Islam:

the abode of the righteous in the Hereafter. Although, the concept of paradise in Islam is similar, to a certain extent, to that of Christianity in the sense that it is located in the Hereafter, my focus is however not to distinguish the Malay Islamic view of paradise from its Western Christian counterpart, but rather from the current Western secular notion of the earthly paradise. To the Malays, 'paradise' is strictly a matter of the Hereafter and the quest for an earthly paradise, which exists in modern Western society, does not exist in the Malay culture.

What would be regarded as paradisiac from a Western point of view would be seen in the Malay culture as signs of *keagungan Ilahi* (God's might and glory) which in turn is expected to strengthen one's belief in God and the existence of an afterlife paradise. Examples from the TT containing the word *syurga* (paradise) were tested on the focus groups. All the focus groups were unanimous in their views that the use of the word *syurga* was 'unnatural', 'awkward', and 'unappealing' due to the religious conceptualisation of the word *syurga*. The following quotations are some examples of the responses of the participants of the focus groups:[3]

> Pedalling to *Syurga* just doesn't make sense. *Syurga* is unimaginable and exists only in the Hereafter.

> I don't really like it. For us, *Syurga* is something so exalted. Using the word *Syurga* here is just too much. This is so exaggerated.

> The headline just doesn't sound Malay. It sounds awkward.

> This headline is not appealing. It doesn't sound natural. *Syurga* is inappropriate here.

> *Syurga* is more appropriate for religious context. *Syurga* is a place in the Hereafter where Muslims are rewarded for their good deeds. It should not be used here.

The responses make it clear that the use of the notion of paradise to entice a Malay audience does not function the way it may function with an Anglophone audience.

The Malay culture has much in common with the Anglophone culture in viewing naturescapes as places of pristine beauty. Both cultures regard

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[3] All quotations from the focus groups have been translated from Malay into English. All translations are mine.

nature as a source of flawless beauty deeply rooted in the notion of authenticity. However, it appears that the notion of authenticity here is interpreted and conceptualised differently. While the Anglophone perspective of the authenticity of nature projects an image of paradise or Garden of Eden, the Malay perspective regards the beauty of naturescapes as authentic in terms of creation. Naturescapes are authentic masterpieces designed by their creator, and their divine beauty is a sign to the greatness of their creator (Nor Atiah, Noor Fazamimah, Sumarni, Mohd Yazid, & Nangkula, 2015: 140).

In the Malay mind, beauty (*keindahan*), firstly, is related to 'divine power and to God's infinite riches (*kekayaan*)' (Lim, 2003:74). Secondly, *keindahan* has a wider meaning–it carries connotations of wonder, astonishment and admiration. Thirdly, the beautiful object engenders an overwhelming feeling of awe and reverence of God's might in His creations. This is why the beauty of nature is often, as we will see in the following lines, described as *menakjubkan* (astonishing). While no reference is made in the ST to any divine power in line with the secular concept of nature, the Malay concept of nature can be found in the TT with explicit reference added by the translator to God as the creator of nature (Example 4).

Example 4

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

Although the ST describes Australia's Great Barrier Reef as 'a living masterpiece' without any mention of a divine power behind its creation, the TT introduces the Malay concept of nature authenticity which views the immaculate beauty of this 'living masterpiece' as nothing but a great creation and sign of the Creator, God himself. Hence, the Anglophone concept of nature is replaced by the Malay concept of nature. This example perfectly illustrates an instance where the TT (or rather the

translator) deliberately diverges from the ST in order to address cultural conceptual differences and to adhere to the conventions of Malay nature writing and meet the expectations of the target reader.

There are also other instances throughout the TT in which the Malay view of the authentic beauty of nature is reflected, but not as a result of deliberate acts of divergence on the part of the translator, but rather due to inherent semantic and pragmatic properties of the target language lexicons such as the Malay verb *(me)nikmati* (enjoy) and *menakjubkan* (astonishing) (See Example 5 below).

Example 5

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

The root word of *(me)nikmati* (enjoy), that is, *nikmat* is originally a loanword from the Arabic word *ni'mah* (نعمة) which means 'God's blessings'. Thus the verb *(me)nikmati* used in Example 5 indirectly means to enjoy God's blessings which have been bestowed upon you. It is interesting to see how beauty in the ST is coupled with the verb 'soak up' which carries connotations of indulgence while *keindahan* (beauty) in the TT is coupled with the verb *nikmati* which carries connotations of divinity. Along the same line, the word *menakjubkan* (astonishing) used also implies divine power. *Menakjubkan* is derived from the Arabic *ajaba* (عجب) which means wonder. The word *menakjubkan*, which describes the beauty of a natural site, implies a feeling of awe, wonder and reverence to God's creation. It is also interesting again to note the shift from an indulgence-related keyword (enticing) to a divine-related keyword (*menakjubkan*). Incorporating the Malay conceptualisation of authentic beautiful natural sites, particularly within the creator-creation framework would indeed create a greater connection between the Malay audience and the

naturescapes being promoted.

5. Parallel text analysis

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

Although *Tourism Malaysia*'s English TVCs often employ a paradisiac discourse to promote Malaysia to Anglophones, this strategy is not adopted in its Malay TVCs. One of *Tourism Malaysia*'s most popular TVC titled 'Malaysia, Your Enchanting Gateway' (Zalina Azman & Ramli MS, 2009), for example, demonstrates strong features of a paradisiac discourse. Malaysia is described in the lyrics as 'the Asian true paradise' and its natural environment as 'a paradise beyond compare'. This feature is however absent in *Tourism Malaysia*'s Malay TVCs.

Although employing a paradisiac discourse is not a common strategy in Malay TPMs, the word *syurga* is commonly used, not in reference to the secular notion of 'paradise on earth' but strictly as a metaphor which depicts a place or condition that fulfils one's desires or aspirations (Example 6).

Example 6

Sabah melangkah maju setapak lagi ke hadapan apabila memiliki
sebuah **syurga membeli-belah** bertaraf dunia.(Jamdi Nasir, 2008)
[Sabah has moved forward yet another step as it now has a **shopping paradise** of world standard.]

Sipadan **syurga penyelam** (Siti Nor Azizah Talata, 2006)
[Sipadan, the **diver's paradise**]

This metaphorical sense is explicitly reflected by qualifiers which limit the lexical meaning of the word *syurga*. In Example 6, the qualifiers *membeli-belah* (shopping) and *penyelam* (diver's) restrict any reference to the secular notion of paradise. While the word *syurga* is often coupled with a qualifier, they are remote instances in the PTs where *syurga* is used on its own without a qualifier but with inverted commas instead to signal that the word is not used in its current commonly accepted sense such as in Example 7. Nevertheless, although in Example 7 '*syurga*' is used with inverted commas and not a qualifier, it is still clear from the entire text that it is not used in reference to the secular notion of paradise on earth but to a 'diver's paradise'.

Example 7

'Syurga' Pulau Tenggol
Bagaimanapun, ia tidak menghalangnya daripada dianggap sebagai **'syurga'** lebih-lebih lagi di kalangan penggemar aktiviti menyelam skuba. (W Ramli W Muhamad)

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

While the PT analysis has shown that the secular notion of paradise is not a common feature of Malay TPMs, it has also shown that the notion of *keagungan Ilahi* (God's might and glory in His creation) plays a prominent role in the discourse. The following representative excerpts taken from a Malay article promoting the East Coast of West Malaysia as a tourist destination illustrate how the notion of *keagungan Ilahi* is employed to persuade potential Malay tourists.

Example 8

Sama ada pesisiran pantai atau pun gugusan pulau-pulaunya, **pantai timur diberkati dengan jajaran pantai yang amat indah**. Pasir halus memutih pantai, angin sepoi-sepoi bahasa, air laut jernih berkaca, semoga keindahan

alam ini dapat terus kekal untuk dinikmati generasi-generasi anak cucu kita. **Suasana tenang dan mendamaikan ciptaan Tuhan ini sesungguhnya memberikan ketenangan yang hakiki kepada pengunjung**.
(W Shahara A Ghazali, 2009)
[Be it beaches or islands, the east coast is **blessed with very beautiful coastlines**. White soft beach sand, breeze, crystal-clear sea water, may the beauty of this world remain to be enjoyed by the generation of our grandchildren. **Truly, this peaceful and tranquil atmosphere created by God gives true peace to visitors**.

Example 9

Inilah **keindahan ciptaan tuhan** yang anda dapat saksikan selepas waktu Subuh di kawasan Kampung Semban, di negeri Sarawak.
(Libur, 2012)

[This is **the beauty of god's creation** which you can witness after Subuh (dawn) in the Kampung Semban area in the state of Sarawak.]

In Example 8 and Example 9 above, the beauty of nature is associated with God's might and glory. In Example 8, the East Coast of Malaysia is described as *diberkati dengan jajaran pantai yang amat indah* (blessed with a very beautiful coastline), indirectly referring to the *berkat* (blessing) of God. The beach is further described as *ciptaan Tuhan* (the creation of God), hence explicitly referring to the concept of divine authenticity. Similarly, in Example 9, the beauty of nature is also described explicitly as God's creation.

The PT analysis above is consistent with the motivation of nature tourism among Malay tourists as revealed by the focus groups. The focus groups stressed that one of the pull factors that motivate them to travel to Australia is to visit "Australia's much-talked about natural wonders" and experience the beauty of God's creation. Some of the focus group quotations linking nature tourism to divine beauty and glory are as follows:

It is about self-satisfaction. We will be able to see what God has created. They are all beautiful... In Australia we will be able to experience other aspects of

nature not available in Malaysia. So, we will be able to experience the diversity of nature created by God for us.

I went to Great Ocean Road and I was just mesmerised by the beauty of nature created by God. If given the opportunity, I would want to go there again... I was mesmerised by God's might and glory.
Being Muslims, we would normally relate the beauty of God's creation to his might and glory... Being there (at beautiful natural sites) physically gives us greater connection with the Creator.

The finding above, which clearly supports the strategy used by the translator in Example 4, is a manifestation of the religious dimension of the Malay culture. This creation-creator theme is used to evoke emotion in the Malay reader.

6. Functionally adequate translation

From the above analysis, it is evident that the paradisiac theme employed by the tourism industry to woo and lure Anglophone tourists is not necessarily compatible with the Malay culture. Themes used to create an appealing image of natural sites in the Anglophone culture might not create the same appealing image in the Malay culture due to different cultural values and therefore different conceptualisation of nature. Due to such differences, translating English TPMs promoting nature into Malay would require a de-emphasising of the secular concept of earthly paradise in the Malay translation. One method could be by substituting the explicit references to paradise with other euphoric keywords (Example 10).

Example 10

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

In excerpt 1 of Example 10, the word 'paradise' is substituted by the word *menakjubkan* (astonishing) which implies a feeling of awe, wonder and reverence to the might of the creator of nature. In other words, there is a shift from secularism to divinity. The word *menakjubkan* can also be replaced by other euphoric keywords such as *memukau* (captivating) and *mengasyikkan* (mesmerising) which would equally create an image of enchanting naturescapes. In excerpt 2, 'paradise' is reduced to *keindahan alam* (beauty of nature). When the focus groups were asked to compare the translations in Example 10 and the original Malay translations (Example 3), all focus groups indicated that they preferred the translations in Example 10 compared to the original Malay translations. Incorporating an explicit creator-creation framework as illustrated in Example 4 could also be considered as a possible solution.

7. Conclusion

Nature is an important element in tourism promotion. However, promoting natural beauty to entice higher numbers of tourists to visit a country depends on how nature itself is conceptualised by the target audience. The differing conceptualisations of naturescapes across cultures have significant implications for cross-cultural tourism promotion and therefore for the translation of TPMs. This study has revealed how nature is conceptualised differently in the Anglo and Malay cultures. The findings of the study reveal that in the Anglo culture, naturescapes are conceptualised within the secular framework of an earthly paradise, while in the Malay culture, it is conceptualised within the framework of divinity.

Furthermore, the study also shows that while original, non-translated TPMs, in both English and Malay, capitalise on their respective audience's conceptualisation of nature tourism to create an appealing destination image, translated TPMs in Malay might tend to overlook this important aspect leading to potential failure. Thus, in order to promote nature tourism across cultures using translation as a mediating platform, the TT audience's conceptualisation of nature must be taken into consideration.

On a final note, due to time and space limitations, this paper focused on nature tourism only and on one theme: paradise. Future research could potentially investigate other themes of nature tourism such as 'everlasting sunshine' (heliocentrism) and 'fun' (hedonism), as well as other categories of tourism such as urban tourism, cultural tourism and medical tourism.

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