

# Genre Analysis of The Message Segments of An Indonesian-English Tourism Text Translation: Case in Madura

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**Abstract.** Genre as a spectrum of textual manifestation signals its textual presence through linguistic devices. In the tourism text, the signal of its presence is marked by a transition from one movement or organizing activity to another. Translating genre is central to the work of translators. The fact is the translation process often does not take one line and translators often overlook the role of contextual specifications. This difficulty is also compounded by the fact that the readers' understanding when reading the translation text often has difficulty in obtaining the meaning. Therefore, the purpose of this study is to identify and explain the translation of an Indonesian-English tourism text genre focusing on message segments to determine the moves and rhetorical functions of the discourse structure and how they may contribute to the readability of the text. The study was descriptive qualitative research. The data was extracted from a variety of documents related to Madura tourism. The data collection technique was document review and the data analysis was interactive model analysis. The results of the study showed that the message segments of the Indonesian-English tourism text translation were constructed with three moves (explanation, illustration, and argumentation) and three rhetorical functions (description, definition, and cause and effect). These moves and rhetorical functions in the translation of the Indonesian-English tourism text genre contributed to the results of the readability of the translated texts, i.e., they were fully comprehensible without unnecessary effort in the part of the readers. The findings suggest that genre analysis of the message segments of the tourism text translation can be a good alternative for communicating the intentions of the source texts. Thus, this can be a good practice for translators to consider when translating texts and other related texts as well.

**Keywords:** *Genre, Message Segment, Translation, Tourism*

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## INTRODUCTION

Tourism is increasingly encouraged and has become an issue for regional development recently, one of which is the development of Madura tourism (Suryandari, 2021; Wahyuningsih, 2022). This development is promoted through the creation of tourism documents using certain languages to convey information, experiences, and ideas (Hartoyo, 2019; Masduki, 2019; Hafid, 2015). The genre of Madura tourism, like other genres, in principle is manifested to analyze the structure of discourse (generic structure, rhetorical function and imposition) which states how the entire message in a text is structured to communicate the author's intentions (Hatim, 2001; Chaika, 1982).

Genres as a group of communicative events, in which members share the same set of communicative goals, can be found within the structure, style, message, and target readers. Genres cover a spectrum of textual manifestations in the form of writing and all types of genres adopted to carry traces of their identity and through linguistic devices signal their textual presence (Agbaglo and Yeboah, 2021; Amalia and Hanika, 2021; Biber and Conrad, 2009; Knap and Watkins, 2005; Levina and Wanda, 2009; Lewin, Fine, & Young, 2001; Prasodjo, 2017). In the text of tourism, for example, there will be a transition from one movement or organizing activity to another.

Furthermore, translating a genre and reading-writing activities as a skill is central to the work of translators. The activity of reading and writing on the one hand and technical translation on the other should be in one line. The fact is that the translation process often does not take one line and translators often overlook the role of contextual specifications. This difficulty is also compounded by the fact that the readers' understanding when reading the translation text often has difficulty in obtaining the meaning and languages are very diverse in genre terms, for example, the genre of tourism text is translated in a very different way in other languages. As a process of message transfer, translation involves at least two different languages (Setiawan, 2017, Fatmawati, 2019, Masduki, 2015) and also different sociocultural conditions (Masduki, 2014; Arif et al., 2019). This is because a text in translation is in a sociocultural context related to the source language and the target language (Masduki, 2016; Supana, 2002; Kiasati, 2018).

A translator will not force the inclusion of foreign elements into the language he/she is translating, instead, he/she will try his/her best to make the necessary changes so that the text can be born in the form of the receiving language. The text of the target language adapted to the target language system itself will result in level, structural, and class shifts. Shifts in the translation are mandatory and some are not automatic (Machali, 2000). The ability of the translator is very instrumental in the occurrence of these shifts. The shifting symptoms contained in the translation are very interesting to study, especially with regard to the genre of tourism texts. With the shift in the translation, it can be used to see the change of the structure of discourse from a genre of tourism text in the source language to the target language tourism text genre and whether the perspective of the tourism text genre can help avoid the types of translation errors associated with the use of language.

To study the equivalence of this translation, a genre analysis is proposed (Swales, 1990). First, the genre is characterized by stages that demonstrate the principles of organizing a text. Introduction, message, and conclusion are called stages which are part of the so-called generic structure. Another part is called a move consisting of opening markers, gambits, propositions, transitions (in the introduction); explanatory, illustrations, quotes, applications (in message); and summary, comparison, invitation, closing markers (in conclusion). Second, genre analysis also includes the so-called rhetorical function. The rhetorical function is the way the author of a text explains the message to be delivered. This method is classified into several types: causation, comparison, definition, description, enumeration, and simplification. Rhetorical markers are signs or signals that the author uses when using rhetorical functions.

The translation of genre has been proposed by some scholars and become a research topic within translation studies. Some researchers have provided reviews for genre translation (Biel, 2018; Castagnoli and Magistro, 2019; Kristina, Hashima, & Hariharan, 2017; Mustofa, 2020; Suryaningtyas, et.al., 2019; Yu, 2020; Yulianita & Wahyu, 2020). Specifically, Biel (2018) reveals that genres are relevant for translation theory and translator training and practice. The translators handle many genres, e.g. novels, poems, drama, financial statements, press releases, financial statements, and others. Castagnoli and Magistro (2019) show how Corporate Social Responsibility (CSR) reports translated into English from Italian compared with reports originally produced in English, in which personalization patterns are considerably different in original and translated English CSR reports. Mustofa (2020) reveals genre-based translation focusing on mistakes found in notice boards of tourism objects. Suryaningtyas, et.al. (2019) discuss the translation of appraisal-based tourism texts. Yu (2020) reveals the core communicative function of the genre, the essence of the modality of obligation for rhetorical function, and the translation shifts of deontic modality trilingual parallel corpus. However, little is discussed about the translation of message segments of genre and its contribution to the readability of the text. This study, therefore aims to describe and explain the translation of an Indonesian-English tourism text genre focusing on message segments to determine the moves and rhetorical functions of the discourse structure and how they may contribute to the readability of the text. In addition, it also aims to showcase how the moves and rhetorical functions may contribute to the readability of the text.

## RESEARCH METHOD

This research is descriptive qualitative research (Sugiyono, 2011). It reveals a translation of the Madura tourism text genre as an effort to describe the message segments of the Indonesian-English tourism text translation. This research also explains the translation of the Indonesian-English tourism text genre to produce the final value of translation readability. This research explores the results of translating the Madura tourism text genre from the source language into the target language as a foundation for publishing Madura tourism in the international realm. This study was conducted in the four districts in Madura, i.e. Bangkalan, Sampang, Pamekasan, and Sumenep. The data sources used in this study were documents related to

Madura tourism. Data on the genre of Madura tourism texts included presentations about sentences or expressions associated with Madura tourism information: historical tourism, natural tourism, religious tourism, cultural tourism, special interest tourism, and culinary tourism. The source of data on the genre of the Madura tourist text was as follows: *Wisata Sejarah Monumen Arek Lancor*, *Wisata Sejarah Museum Mandilaras*, *Wisata Alam Pantai Jumiang*, *Wisata Alam Pantai Talang Siring*, *Wisata Religi Masjid Agung Asy-Syuhada*, *Wisata Religi Pasarean Batu Ampar*, *Wisata Budaya Tari Topeng Gethak*, *Wisata Budaya Tari Rondhing*, *Wisata Minat Khusus Pembuatan Garam*, and *Wisata Kuliner Kawasan Sae Salera* (Setda Pamekasan, 2016).

Following the form of qualitative research, the data collection technique used was document records. Firstly, data or information was collected and studied in the form of texts containing discourse structure and having a potential translation shift of source and target texts. Secondly, the genre analysis was applied on the message segments of Madura tourism texts and their English translations. Thirdly, the message segments were recorded as the data focusing on the construction of moves and rhetorical function. Further, the concept of relevance scale was proposed to evaluate the readability of the translated texts (Zhonggang, 2006). The relevance scale is about how the text is still connected to the source text in that contextual meaning. Further, the relevance scale also measures the readers' understanding (i.e., 10 students of English literature who have been randomly selected) when reading the translation texts, it is how hard the readers get the meaning. The relevance scale is described as follows:

**Table 1.** Graded Relevance

Relevance	Contextual implication	Processing effort
Optimal relevance	Fully comprehensible	Without unnecessary effort
Strong relevance	Relatively clear	With some necessary effort
Weak relevance	Implied	Considerable effort
Irrelevance	Vague and unclear	All the effort is in vain

This study was conducted in the four different districts and applied the inter-case technique (cross-side analysis) (Miles et al., 2014). This analysis was conducted in an interactive and cyclical process comprising data reduction, display, and conclusion. First, initial data in the form of information about the message segments of Madura tourism texts and their English translations were gathered. Second, the data were selected based on data reduction. Finally, the data was presented in an explanation and then the conclusions were formulated.

## RESULTS AND DISCUSSION

The findings of the study showed that (1) the message segments of the Indonesian-English tourism text translation were constructed with three moves (explanation, illustration, and argumentation) and three rhetorical function (description, definition, and cause and effect); (2) the translation of the Indonesian-

English tourism text genre produced the final value of translation readability showing fully comprehensible without unnecessary effort. In general, from the existing data, the generic structure of the translation of the Indonesian-English tourism text follows a move with an explanation of 82%, an illustration of 11%, and an argument element of 7%. Meanwhile, the way of conveying the message in a translated text is carried out with a description of 71%, a definition of 21%, and a cause and effect of 7%.

### Message Segments of the Indonesian-English Tourism Text Translation

The message segments of the Indonesian-English tourism text translation are constructed with three moves covering explanation, illustration, and argumentation. The distribution of the moves is presented in Table 2 as follows:

**Table 2.** Moves in the Message Segments of the Indonesian-English tourism text translation

TEXTS	MOVE	NAME OF MOVE
Text 1	Move 1: Explanation	Explanation of Monument
	Move 2: Illustration	Illustration of Monument
	Move 3: Explanation	Explanation of Monument
	Move 4: Illustration	Illustration of Monument
Text 2	Move 1: Explanation	Explanation of Museum
	Move 2: Explanation	Explanation of Museum Collection
	Move 3: Explanation	Explanation of Museum Collection
Text 3	Move 1: Explanation	Explanation of <i>Jumiang</i> Beach
	Move 2: Argumentation	Argumentation of Beach Condition
Text 4	Move 1: Explanation	Explanation of <i>Talang Siring</i> Beach
	Move 2: Argumentation	Argumentation of Beach Condition
Text 5	Move 1: Explanation	Explanation of Great Mosque
	Move 2: Explanation	Explanation of Building Form of Great Mosque
	Move 3: Explanation	Explanation of Great Mosque Rebuilding
	Move 4: Explanation	Explanation of Great Mosque Renovation
Text 6	Move 1: Explanation	Explanation of <i>Pasarean Batu Ampar</i>
	Move 2: Illustration	Illustration of <i>Batu Ampar</i>
	Move 3: Explanation	Explanation of Infrastructure
Text 7	Move 1: Explanation	Explanation of <i>Gethak</i> Mask Dance
	Move 2: Explanation	Explanation of Government Support
	Move 3: Explanation	Explanation of <i>Gethak</i> Mask Cance Philosophy
Text 8	Move 1: Explanation	Explanation of <i>Rondhing</i> Dance
	Move 2: Explanation	Explanation of <i>Rondhing</i> Dance Uniform
Text 9	Move 1: Explanation	Explanation of Salt Making
	Move 2: Explanation	Explanation of Salt Making Attract
Text 10	Move 1: Explanation	Explanation of <i>Sae Salera</i> Area
	Move 2: Explanation	Explanation of Food Variety
	Move 3: Explanation	Explanation of Direction to Area

Table 2 shows that the moves occurred in all translated texts analyzed. The moves include an explanation, illustration, and argumentation. The explanation occurred in all texts (texts 1-10), the illustration occurred in texts 1 and 6, and the argumentation occurred in texts 3 and 4. The name of the move that occurred in texts reflected the information of each text. Text 1 defines the segment of the explanation and illustration of the monument, text 2 defines the explanation of the museum and its collection, text 3 outlines the explanation of the beach and the argumentation of the beach condition, and so are the next texts. The occurrence of the moves found in this study can be considered prototypical message segments of the Indonesian-English tourism text translation. This finding is in line with the results stated by [Agbaglo et.al. \(2021\)](#) that the moves occurred in the genre of a talk show. However, this is different from the present study that the moves characterized the Introduction section of the genre in a talk show. The study also revealed that some of these moves were obligatory and others were optional. Further, it is also found in the present study that there is the sequencing of moves in the texts. The following table presents the sequencing of moves in the repetition form of the data.

**Table 3.** Sequencing of the Moves in the Indonesian-English Tourism Text Translation

Texts	Pattern of Sequencing
1	M1Expl>M2Illus> <b>M1Expl&gt;M2Illus</b>
2	M1Expl> <b>M1Expl&gt;M1Expl</b>
3	M1Expl>M3Arg
4	M1Expl>M3Arg
5	M1Expl> <b>M1Expl&gt;M1Expl&gt;M1Expl</b>
6	M1Expl>M2Illus> <b>M1Expl</b>
7	M1Expl> <b>M1Expl&gt;M1Expl</b>
8	M1Expl> <b>M1Expl</b>
9	M1Expl> <b>M1Expl</b>
10	M1Expl>M1Expl> <b>M1Expl</b>

The table above shows that there are repetitions of moves of the explanation and the illustration in the Indonesian-English tourism text translation, while the argumentation is not repeated. The repetition confirms that the tourism texts are communicated to readers by describing or giving information in messages.

### **Move: Explanation**

The first move of the message segment of the Indonesian-English tourism text translation is an explanation. In this move, the source and translated texts tell or make known readers about things written in texts. As seen in the examples below, the texts explain to readers by showing information.

(1) Text 1

Source Text

*Monumen Arek Lancor yang terletak di jantung kota Pamekasan tepatnya di depan Masjid Agung Asy-Syuhada dan dikelilingi jalan berbentuk lafadz Allah. (Move 1)*

Translated Text

Arek Lancor Monument is located in the heart of Pamekasan precisely in front of the Great Mosque of Asy-Syuhada and surrounded by a street in the form of Lafadz Allah. (Move 1)

The text informs the readers using the verbs (located, surrounded) to show that the building (Arek Lancor Monument) was in the heart of Pamekasan precisely in front of the Great Mosque of Asy-Syuhada and by a street in the form of Lafadz Allah. The same texts are informed by the verb (i.e. located) as the following texts:

(2) Text 2

Source Text

*Museum umum ini letaknya berdekatan dengan Monumen Arek Lancor tepatnya di sebelah utara. (Move 1)*

Translated Text

This public museum is located adjacent to the Arek Lancor Monument precisely to the north. (Move 1)

(3) Text 3

Source Text

*Pantai Jumiang terletak di desa Tanjung Pademawu berjarak kurang lebih 12 km arah tenggara dari kota Pamekasan dengan kondisi jalan aspal yang cukup baik. (Move 1)*

Translated Text

Jumiang Beach is located in the village of Tanjung Pademawu approximately 12 km southeast of the city of Pamekasan with fairly good asphalt road conditions. (Move 1)

**Move: Illustration**

The next move of the message segment of the Indonesian-English tourism text translation is an illustration. In this move, the texts explain to the readers what is written in texts. As seen in the examples below, the texts explain to readers by explaining the information.



## (4) Text 1

## Source Text

*Bentuk monumen menggambarkan kobaran api nan tak kunjung padam yang terpecah dari perpaduan senjata tradisional rakyat Madura. Arek lancor sebagai lambang dinamika yang menyala-nyala dari pejuangnya. Monumen Arek Lancor berdiri tegak dalam landasan yang kokoh melukiskan keteguhan dan kesiapsiagaan rakyat Madura dalam menghadapi setiap tantangan. (Move 4)*

## Translated Text

The shape of the monument depicts the flames that never go out scattered from the traditional blend of Madurese people's weapons. Arek lancor is the epitome of the blazing dynamics of his fighters. Arek Lancor Monument stands tall in a solid foundation depicting the determination and alertness of the people of Madura in facing every challenge. (Move 4)

## (5) Text 6

## Source Text

*Istilah Batu Ampar berasal dari bahasa Madura yang artinya Bato dan Ampar, Bato yaitu batu sedangkan Ampar artinya berserakan tetapi teratur ibarat permadani yang dihampar, batu-batuan yang meluas dan merata. Beberapa kesan menyatakan kekeramatan pusara Batu Ampar yang tidak putus-putusnya dikunjungi oleh masyarakat dari segala penjuru tempat, baik masyarakat Madura, Jawa, dan Luar Jawa. Pada umumnya orang-orang yang mempunyai niat baik bila masuk ke lingkungan Batu Ampar akan merasakan ketenangan batin dan merasa betah tinggal di tempat tersebut. Kesan ini timbul karena pusara Batu Ampar merupakan makam para ulama yang memiliki Karomatullah yang besar setara dengan Waliyullah atau Walisanga. (Move 2)*

## Translated Text

The term Batu Ampar comes from Madurese which means Bato and Ampar, Bato is stone while Ampar means scattered but regular like a tapestry that is spread, rocks that are widespread and evenly distributed. Some impressions express the intensity of Batu Ampar's unfailing *pusara* (grave) visited by people from all corners of the country, both the people of Madura, Java, and Outside Java. In general, people who have good intentions when entering the Batu Ampar environment will feel inner calm and feel at home in the place. This impression arises because the tomb of Batu Ampar is the tomb of scholars who have a large Karomatullah equivalent to Waliyullah or Walisanga. (Move 2)

**Move: Argumentation**

The next move of the message segment of the Indonesian-English tourism text translation is argumentation. In this move, the texts discuss ideas with the readers to prove the information is true of what is written in texts. As seen in the examples below, the texts explain readers by demonstrating reasons or information believable.



## (6) Text 3

## Source Text

*Pantai ini memang belum dikelola dengan baik, masih memerlukan perhatian penuh untuk menjadi objek yang lebih menarik. Bila ada yang berinvestasi tidak pernah ada kata rugi karena banyak potensi yang bisa digali, seperti bukit Jumiang bisa dijadikan lokasi meeting yang dilengkapi paket outbound dengan tujuan customer selesai meeting dapat melakukan permainan outbound untuk melepas kepenatan. (Move 2)*

## Translated Text

This beach is not well managed, it still requires full attention to become a more interesting object. If anyone invests there is never a loss because there is a lot of potential that can be explored, such as Jumiang hill can be used as a meeting location equipped with outbound packages with the aim of customers completing meetings can do outbound games to release fatigue. (Move 2)

## (7) Text 4

## Source Text

*Pantai Talang Siring sangat tepat untuk melepas kepenatan ataupun sekedar nongkrong bersama relasi, teman, bahkan keluarga. Hamparan ombak dan batu karang menambah keindahan pantai ini. (Move 2)*

## Translated Text

Talang Siring Beach is very appropriate to release fatigue or just hang out with relationships, friends, and even family. The expanse of waves and rocks adds to the beauty of this beach. (Move 2)

**Rhetorical Function of the Indonesian-English Tourism Text Translation**

The rhetorical function of the Indonesian-English tourism text translation was constructed with three moves covering description, definition, and cause-effect. The distribution of the moves is presented in Table 4 as follows:

**Table 4.** Rhetorical Function in the Message Segments of the Indonesian-English tourism text translation

TEXTS	MOVE	NAME OF RHETORICAL FUNCTION
Text 1	Move 1: Explanation	Description
	Move 2: Illustration	Definition
	Move 3: Explanation	Definition
	Move 4: Illustration	Definition
Text 2	Move 1: Explanation	Description
	Move 2: Explanation	Description
	Move 3: Explanation	Description
Text 3	Move 1: Explanation	Description
	Move2: Argumentation	Cause and Effect

Text 4	Move 1: Explanation	Description
	Move 2: Argumentation	Cause and Effect
Text 5	Move 1: Explanation	Description
	Move 2: Explanation	Description
	Move 3: Explanation	Description
	Move 4: Explanation	Description
Text 6	Move 1: Explanation	Description
	Move 2: Illustration	Definition
	Move 3: Explanation	Description
Text 7	Move 1: Explanation	Description
	Move 2: Explanation	Description
	Move 3: Explanation	Definition
Text 8	Move 1: Explanation	Definition
	Move 2: Explanation	Description
Text 9	Move 1: Explanation	Description
	Move 2: Explanation	Description
Text 10	Move 1: Explanation	Description
	Move 2: Explanation	Description
	Move 3: Explanation	Description

As stated in table 4, the rhetorical function that occurred in all the texts analyzed includes description, definition, and cause and effect. The description occurred in all texts (texts 1-10), the definition occurred in texts 1, 6, and 7, and the cause and effect occurred in texts 3 and 4. The name of the rhetorical function that occurred in texts reflected the information of each text as functioned to report, discuss, argue, or generate cause and effect. Further, the occurrence of the rhetorical function can also be considered a prototypical message segments of the Indonesian-English tourism text translation. However, a study of [Yu \(2020\)](#) revealed that the core communicative function of the genre is to propose deontic statements and modality of obligation is important for the realization of the rhetorical function. Further, this is different to the findings proposed by [Castagnoli and Magistro \(2019\)](#) that the genre (the corporate image) conveyed in target language (English CSR reports) translated from source language (Italian) is substantially different from the one conveyed through comparable originals.

### **Rhetorical Function: Description**

The first rhetorical function of the message segment of the Indonesian-English tourism text translation is the description. In this rhetorical function, the texts describe or give information to readers about things written in texts. As seen in the examples below, the texts explain to readers by showing information. The information is shown in the verbs *yang terletak* (located), *tepatnya di depan* (precisely in front of), and *dikelilingi* (surrounded by).

(8) Text 1

Source Text

*Monumen Arek Lancor yang terletak di jantung kota Pamekasan tepatnya di depan Masjid Agung Asy-Syuhada dan dikelilingi jalan berbentuk lafadz Allah. (Move 1)*

Translated Text

Arek Lancor Monument is located in the heart of Pamekasan precisely in front of the Great Mosque of Asy-Martyrs and surrounded by a street in the form of Lafadz Allah. (Move 1)

(9) Text 2

Source Text

*Museum umum ini letaknya berdekatan dengan Monumen Arek Lancor tepatnya di sebelah utara. (Move 1). Museum ini memiliki koleksi benda-benda bersejarah, berupa keris, dan senjata bersejarah mulai masa berkuasanya Sultan Agung Mataram dan VOC, zaman Pangeran Jokotole, Panembahan Rongosukowati (masa Pemerintahan Bonorogo). (Move 2) Di dalam museum ini juga tersimpan Layang Kuno/Kitab Kuno yang terbuat dari daun lontar. Batik terpanjang dan kertas kapas yang bertuliskan aksara jabhan peninggalan Aryo Menak Senoyo. (Move 3)*

Translated Text

This public museum is located adjacent to the Arek Lancor Monument precisely to the north. (Move 1) This museum has a collection of historical objects, in the form of kris, and historical weapons from the reign of Sultan Agung Mataram and VOC, the era of Prince Jokotole, Panembahan Rongosukowati (Bonorogo reign). (Move 2). In this museum is also stored Ancient Kite / Ancient Book made of lontar leaves. The longest batik and cotton paper inscribed with the character of *jabhan* relics of Aryo Menak Senoyo. (Move 3)

**Rhetorical Function: Definition**

The next rhetorical function of the message segment of the Indonesian-English tourism text translation is the definition. In this move, the texts tell the readers by defining information, ideas, and messages written in texts, as seen in the examples below,

(10) Text 1

Source Text

*Hal ini mengandung makna yang sangat mendalam, bahwa kemerdekaan yang telah kita raih merupakan rahmat Allah SWT, Yang Maha Kuasa. Betapapun para pejuang kita dengan bersenjatakan Arek Lancor, bambu runcing dan senjata tradisional lainnya dapat merebut dan mempertahankan kedaulatan dan kemerdekaan Negara Republik Indonesia. (Move 2)*

*Monumen Arek Lancor Pamekasan adalah monumen perjuangan yang merupakan tugu peringatan kepahlawanan rakyat Madura dalam mempertahankan kedaulatan dan kemerdekaan Negara Republik Indonesia. (Move 3)*

*Bentuk monumen menggambarkan kobaran api nan tak kunjung padam yang terpecah dari perpaduan senjata tradisional rakyat Madura. Arek lancor sebagai lambang dinamika yang menyala-nyala dari pejuangnya. Monumen Arek Lancor berdiri tegak dalam landasan yang kokoh melukiskan keteguhan dan kesiapsiagaan rakyat Madura dalam menghadapi setiap tantangan. (Move 4)*

#### Translated Text

This has a very deep meaning, that the freedom that we have achieved is the grace of Allah SWT, the Almighty. However, our fighters armed with Arek Lancor, pointed bamboo and other traditional weapons can seize and defend the sovereignty and independence of the Republic of Indonesia. (Move 2)

Arek Lancor Pamekasan Monument is a monument of struggle which is a monument to the heroism of the people of Madura in defending the sovereignty and independence of the Republic of Indonesia. (Move 3)

The shape of the monument depicts the flames that never go out scattered from the traditional blend of madurese people's weapons. Arek lancor is the epitome of the blazing dynamics of his fighters. Arek Lancor Monument stands tall in a solid foundation depicting the determination and alertness of the people of Madura in facing every challenge. (Move 4)

#### (11) Text 8

##### Source Text

*Tari Rondhing adalah suatu bentuk drama tari komedi tradisional, yang menggambarkan tentang kegiatan baris-berbaris pada jaman penjajahan. Seni tari asli Pamekasan, Madura disebut juga tari baris. Ada pula yang menyebutnya tari kenca' atau hentak, karena gerak tariannya dominan berupa gerak kaki yang dihentak-hentak ke lantai. Tarian Rondhing dipentaskan oleh enam orang penari. Biasanya, tarian ini ditampilkan pada saat acara penyambutan tamu penting. (Move 1)*

#### Translated Text

Rondhing dance is a form of traditional comedy dance drama, which describes the activities of line-marching in the colonial era. Pamekasan's original dance art, Madura is also called line dance. There are also those who call it kenca' dance or hentak, because the dance movement is dominant in the form of footwork that is thrown to the floor. Rondhing's dance was performed by six dancers. Usually, this dance is performed during an important guest welcome event. (Move 1)

#### Rhetorical Function: Cause and Effect

The next rhetorical function of the message segment of the Indonesian-English tourism text translation is argumentation. In this rhetorical function, the texts discuss ideas to the readers to prove the information to be true of what is

written in texts. As seen in the examples below, the texts explain to readers by demonstrating reasons or information believable.

(12) Text 3

Source Text

*Pantai ini memang belum dikelola dengan baik, masih memerlukan perhatian penuh untuk menjadi objek yang lebih menarik. Bila ada yang berinvestasi tidak pernah ada kata rugi karena banyak potensi yang bisa digali, seperti bukit Jumiang bisa dijadikan lokasi meeting yang dilengkapi paket outbound dengan tujuan customer selesai meeting dapat melakukan permainan outbound untuk melepas kepenatan. (Move 2)*

Translated Text

This beach is not well managed, it still requires full attention to become a more interesting object. If anyone invests there is never a loss because there is a lot of potential that can be explored, such as Jumiang hill can be used as a meeting location equipped with outbound packages with the aim of customers completing meetings can do outbound games to release fatigue. (Move 2)

(13) Text 4

Source Text

*Pantai Talang Siring sangat tepat untuk melepas kepenatan ataupun sekedar nongkrong bersama relasi, teman, bahkan keluarga. Hamparan ombak dan batu karang menambah keindahan pantai ini. (Move 2)*

Translated Text

Talang Siring Beach is very appropriate to release fatigue or just hang out with relationships, friends, even family. The expanse of waves and rocks adds to the beauty of this beach. (Move 2)

### **Readability of Indonesian-English Tourism Text Translation**

Translation assessment always requires two important things about the meaning of the source text and the form of being transferred to the target text. The translation assessment basically reversed how the two things were transferred. Generally, what is emphasized in the assessment is the transfer of meaning, that is, whether the message conveyed remains faithful to the source text or whether the message is lost or added. The next assessment is on the form, that is, whether the form of the target text or the translated text can be accepted as the original writing or not, whether or not there is interference from the source language, and whether or not there are grammatical errors in the target text. This is as stated by [Mustofa \(2020\)](#) that there were three kinds of mistakes in the translation of genre, i.e., word choices, explicitations, and addition/omission.

Overall, the translation of the genre of the Indonesian-English tourism texts that has been carried out is then evaluated in terms of the readability of the

translation. These results are based on a translated description. The result is as follows:

**Table 5.** The readability of Indonesian-English Tourism Text Translation

Text Translation	Respondent Answer Sheets															Rounding
	a	b	c	d	e	f	g	h	i	j	k	l	m	n	o	
Text 1	3	4	4	4	4	4	4	4	4	3	4	4	3	4	4	4
Text 2	4	4	4	4	4	4	4	4	3	3	4	4	4	4	4	4
Text 3	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
Text 4	4	3	3	4	3	3	4	3	3	4	3	3	4	4	4	3
Text 5	3	3	3	4	3	3	4	3	3	3	3	3	3	4	3	3
Text 6	4	4	4	4	4	3	4	3	4	3	4	4	4	4	4	4
Text 7	3	3	4	3	3	3	3	3	3	3	3	3	3	4	3	3
Text 8	4	3	4	4	4	3	4	3	4	3	4	4	2	4	4	4
Text 9	4	3	4	4	4	4	3	3	3	4	4	4	3	4	4	4
Text 10	4	4	4	4	4	4	3	4	3	4	4	4	3	4	4	4

(Note: The data in the table above follows the graded relevance in [Zhonggang, 2006](#), where: 4 shows without unnecessary effort, 3 shows with some necessary effort, 2 shows considerable effort, and 1 shows all the effort is in vain).

The table above shows that 80% of respondents' answer sheets from text 1 are fully comprehensible without any unnecessary effort; 87% of the respondents answered that text genre sheet 2 is fully comprehensible without any unnecessary effort; all respondents answered the text genre sheet 3 is fully comprehensible without unnecessary effort; 53% of respondents' answer sheets of text genre 4 relatively clear with some necessary effort; 80% of respondents answered the text genre sheet 5 relatively clear with some necessary effort; 80% of respondents answered that text genre sheet 6 is fully comprehensible without any unnecessary effort; 87% of respondents' answer sheets of text genre 7 relatively clear with some necessary effort; 67% of respondents answered that the text genre sheet 8 is fully comprehensible without any unnecessary effort; 67% of respondents answered that text genre sheet 9 is fully comprehensible without any unnecessary effort; and 80% of respondents answered that the 10 text genre sheets are fully comprehensible without any unnecessary effort. From the table above, if calculated and taken on average, the translation of the Indonesian-English tourism text genre produces the final value of the translation readability which indicates fully comprehensible without unnecessary effort.

The translation of the Indonesian-English tourism text genre above is categorized as the optimal relevance ([Zhonggang, 2006](#)). Relevance is defined in terms of contextual effect and processing effort. The greater the contextual effects the audience achieves, the greater the relevance of the text; but the greater the processing effort the audience needs to obtain these effects, the lower the relevance. As the table suggests, it is confirmed that in processing a text, the readers acquire adequate contextual effects without making an unnecessary effort, meaning that optimal relevance is achieved and the translated texts are connected to the source texts.

## CONCLUSION

Based on the discussion, it is concluded that the whole message in the Indonesian-English tourism text translation were constructed with three moves (explanation, illustration, and argumentation) and three rhetorical functions (description, definition, and cause and effect). It shows that the genre as a form of analytical practice can be used to examine the translation of the Indonesian-English tourism text in terms of the message segments. The three moves and rhetorical functions are constructed as an integral whole to show the complete pattern of this tourism text translation. It is shown that the results of the translation assessment categorized into translation readability which indicates fully comprehensible without unnecessary effort. This is supported by the responses from the readers that the translation is readable. The findings suggest that the genre analysis of the message segments of Indonesian-English tourism text translation has a positive impact on the cultural and tourism translation. This genre analysis can be an alternative within the translation studies in which the translation of genre can be proposed as another perspective that the tourism translation is constructed with three moves (explanation, illustration, and argumentation) and three rhetorical functions (description, definition, and cause and effect). These moves and rhetorical functions in the translation of the Indonesian-English tourism text genre contributed to the results of the readability of the translated texts on the part of the readers. The genre analysis of the message segments of the tourism text translation can be a good alternative to convey the intentions of the source texts and can be a good practice for translators to consider when translating texts and other related texts as well.

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