RAISING AWARENESS ON THE ADVANTAGES OF GENRE AND MULTIMODALITY FOR TRANSLATION PURPOSES: THE CASE OF PROMOTIONAL TEXT GENRE

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Abstract

This article aims at showing how the perspectives of genre and multimodality contribute significantly to the pre-translation process. Ability to digest the source text and to transfer it into an equal target text therefore fulfill part of the competencies of a qualified translator. Five advertorial texts of Garuda Indonesia are scrutinized to see their micro and macro structures. By using genre perspective, components of the texts like communicative purpose, institutional and cultural agenda, ideology of the writer, how the writer positions his/her readers, the generic convention in terms of lexis, syntax, rhetorical structure and rhetorical devices are seen integratedly. Since all texts are multimodal (Kress, 2010), the advertorials of Garuda Indonesia are therefore representing ensembles of modes which are specifically selected by the sign maker. By using these approaches, this article has shown a model of looking at promotional texts for translation purposes in which a series of steps needs to be adopted.

Keywords: genre, multimodality, competence, convention, rhetorical structure

Abstrak

Artikel ini bertujuan untuk menunjukkan bagaimana perspektif *genre* dan *multi-modaliti* berkontribusi secara signifikan pada proses awal penerjemahan. Kemampuan mencerna teks bsu dan kemampuan mentransfer teks bsu ke dalam teks bsa dengan demikian telah memenuhi sebagian prasyarat kompetensi seorang penerjemah yang berkualitas. Lima teks advertorial Garuda Indonesia di eksplorasi

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untuk mengidentifikasi struktur mikro dan struktur makronya. Dengan menggunakan perspektif genre, komponen teks seperti tujuan komunikasi, agenda institusional dan agenda budaya, ideologi penulis, bagaimana penulis memosisikan pembaca, konvensi generik teks yaitu leksis, sintaks, struktur retoris dilihat sebagai sebuah kesatuan. Mengingat semua teks bersifat multimodal (Kress, 2010) dengan demikian teks advertorial Garuda Indonesia merepresentasikan *ensambel* moda yang secara khusus dipilih oleh si pembuat tanda. Dengan menggunakan kedua pendekatan tersebut, tulisan ini telah menjelaskan sebuah model cara pandang teks promosi untuk tujuan penerjemahan di mana beberapa tahapan perlu dilakukan.

Kata Kunci: genre, multimodaliti, kompetensi, konvensi, struktur retoris

1. INTRODUCTION

The sophisticated and diverse demand on different texts to be translated nowadays requires translators to equip themselves with relevant schemata of specific texts like the advertorials of Garuda Indonesia. When translating a promotional text like advertorials, a translator needs to be familiar with the communicative purpose of this particular text, how the communicative purpose is delivered rhetorically in stages, how the text producer and text consumer is engaged verbally by using linguistic expressions, whether or not the text producer sets up a hierarchical or vertical positioning towards the readers by manipulating modalities and modulations, and what formulaic expressions, lexical choices and discourse markers used. Those insights for mind-provoking activities normally take place during the pre-translating stage to sharpen the translator's perception and understanding upon the text to be translated for a better quality of translation product.

Neubert (2000: 3-18) suggests that translating texts requires abilities to 'integrate a set of competencies' that include competence in both the source and the target languages. For that reason, it is necessary to take into account a series of contextual factors underlying the knowledge and skills required of translators, namely: the capacity to get an idea of the subject matter and facilitate understanding between experts belonging to different cultures and in different languages. There are five parameters that make up translation competence: (1) language competence; (2) textual competence; (3) subject competence; (4) cultural competence; and (5) transfer competence. The translation competence needs to be explored further in this discussion is therefore the textual competence.

One of the most suitable approaches for Translation Studies that focuses on the text as the material that the translator works with is the one proposed by advocates of the Textual Approach, namely Hatim and Mason, Baker, Neubert, etc. Translation is thus perceived as a textual operation in which the importance of linguistic and extra-linguistic elements is highlighted. It means that emphasis is put on elements that are used by other approaches (for example, the socio-cultural environment). In this case, however, it is the process of understanding the raw material used in translation, namely the text itself, that is being emphasized. In this context, genre is considered to be a semiotic category that is relevant for the comprehension/production of texts.

In line with the previous explanation, this paper primarily focuses on providing a model of translating advertorial texts of Garuda Indonesia using genre perspectives. Additionally, some insights of multimodality will also be addressed as to accommodate the nature of the communication tool used by the text producer, the website.

2. WHY GENRE?

Bakhtin (1986) believes that genres are not simply sets of rules and conventions, but they are ways of conceptualizing reality, forms of seeing and interpreting particular aspects of the world. Therefore, genre is a reflection of reality and perception upon certain aspects of the world. In their later development, genres undergo a significant change. The traditional perspective on genres emphasizes the idea of classifying genres into expressive, persuasive, literary, and referential types of discourse.

The new point of view on genres which is adopted by the writer, on the other hand, has put a stronger emphasis on an integrated perspective where textual form, rhetorical structuring, writer and reader of discourse and communicative purpose of the discourse are seen as one. It is therefore considered insufficient to only see genre in the translation activities as identifying the text types and knowing their communicative purposes per se as suggested by Hariyanto (2014).

Following the genre analysis in the ESP (English for Specific Purposes) tradition, this paper has typically focused on patterns of rhetorical organization and genre-specific language features. Swales (1990), for example, claims that studies in genre analysis are different from the traditional register or sub-register analysis in the importance of communicative purposes within a communicative setting. Being a dynamic process, genre is perceived by Swales (1990) as 'a recognizable communicative event; a social construct that gradually emerges, evolves and disappears depending on communicative needs' (quoted from Bhatia, 2004). Additionally, Hatim dan Mason (1990), assert that genre means 'conventionalized forms of texts'.

According to Bhatia (1997), genres are meant to serve the goals of specific discourse communities, and for that purpose, they tend to establish a relatively stable structural forms, and to some extent, even

constraint the use of lexico-grammatical resources in expressing these forms. In conclusion, text genre is understood to be a conventionalized, dynamic and hybrid text form (Kress, 1995) that represents an interface between text and context, and between the source text and the target text (Montalt, 2003; GENTT, 2005).

Based on the characteristics of genre perspective provided above, there are some key words that require extra attention about the notion of genre. First is the notion of convention (Bhatia, 2004) and second, the fact that genre is dynamic (Berkenkotter and Huckin, 1995). Even though the two concepts seem contradictory, it is only within the generic boundaries that liberties, innovations, creativities and exploitation occur (Bhatia, 2004). In practice, they represent a generic tendency in terms of rhetorical situations (Miller, 1984), consistency of communicative purposes (Swales, 1990), and arrangements of obligatory structured elements (Hasan, 1985).

The question raised then is why genre? As an analytical lense in the pre-translating phase, what can genre offer us? Below are some notions related to genre that the writer can list:

- Genre highlights the significance of text structure and it provides us with reasons why the text is made the way it is.
- Genre shows the lexical and grammatical patterns used in the meaning-making processes and how a text is organized.
- Genre suggests the communicative purposes of the text, context of situation, targeted audience, role and relationship among text users, contextualized use of text, role and relations among similar kinds of the targeted text.
- Knowledge of a particular genre will lead us to understand other relevant genres under the same genre system. For example, when a student is assigned to write an academic article, he/she will most probably be engaged in a series of activities such as note-taking, internet browsing, discussing topic informally with friends or lecturers, looking up key words in the dictionary, etc.

- Genre reveals how a text is constructed socially and ideologically. Consequently, users of genre are able to predict the text-producer's perspective and perception.

3. THE MULTIMODAL CONTEXTS

As a mode of interaction, language has significant informative, persuasive and expressive values. In fact, language is not the only mode of interaction. There are other meaning-making devices other than language that make messages of the communicator understandable to the communicant for example distance to others, postures, gestures and even gazes at the interlocutor. These non verbal modes of communication have equal significant role to the mode of language in interaction, especially interaction using electronic and social media. Norris (2004) calls interaction in the material world including the way people dress, eat, and listen to music *embodied modes*, a term that refers to gesture as well as language. While the *disembodied modes* are related to things like music, print, layout, images that people make use of for meaning-making purposes. Kress (2010:157) supports what Norris explains as multimodality by asserting that 'texts are always multimodal' and all modes are the result of the sign maker's choices. Since all texts are multimodal, consequently the rhetorical and sign decisions lead to the making of ensembles of modes.

One of the most challenging notions in the analysis of multimodal interaction is the way the interaction is structured. While spoken language is 'sequentially structured, gesture is globally synthetically structured' (Norris, 2004:2). The former refers to the fact that when speaking to our partner we can add 'please' to make it more polite or insert interpersonal conjunction like 'frankly speaking' to build a more intimate impact. In contrast, gestures should be taken into account globally in terms of intensity. Additionally, a functional

structure may need a precise interpretation, for example a chair may be set next to a table while a fork is normally positioned next to a spoon and a plate. Likewise, spoken language has audible materiality, gesture employs visible materiality, print draws more visible and enduring materiality and furniture has highly visible and extensively enduring materiality. Multimodal interactional analysts are therefore interested to analyze what individuals express and react in specific situations in which the on-going interaction is always co-constructed, for instance when a speaker is looking up at the sky as if he/she is counting stars can have various meanings.

4. LOOKING AT THE ADVERTORIALS OF GARUDA INDONESIA

Advertorial, as suggested by Merriam-Webster dictionary (1946), is derived from a combination of advertisement and editorial. It therefore tends to use a story or editorial format to wrap-up its original intention of promoting products or services. Robinson (2002) in his study claims that consumers' perception of advertorial is dependent on how similar the advertorial is to an article or an advertisement. Advertorials which were perceived as articles were more believable than those perceived as advertisements. He further argues that advertorial with high quality executions may be perceived as articles and hence have higher believability than advertisements. Besides, one of the key aspects of believability of advertorials has to do with the source credibility in all situations.

Peng (2008) in his thesis argues that the sentence structure of advertorial texts, namely the diagrammatic structure and surface modality structure of the advertorial texts, are not parallel to news discourse framework. In his analysis he shows that advertorial has inclined to news discourse in form and it represents more of a news in terms of content in which form is the exterior while content is the essence. The two studies mentioned above differ from the present study

in terms of the back-grounding theories applied and type of texts used. The lens of analysis for this study is drawn mainly from the theories of ESP approach to genre advocated by Swales (1990) and Bhatia (1993, 2004) in order to identify the generic convention of the advertorials produced by an Indonesian airline company, Garuda Indonesia hoping that a translator is able to recognize the convention by comparing parallel texts of advertorial in the source language and target language at the pre-translating stage.

In terms of their micro structures in which the rhetorical or move structure analysis is done, the Garuda Indonesia advertorials consist of nine (9) components. They are (1) Introducing the issue/event, (2) Describing previous condition, (3) Describing plans, (4) Detailing plans, (5) Establishing credentials, (6) Describing issue/event, (7) Describing product or service, (8) Detailing product and (9) Soliciting response.

The obligatory components are Introducing the issue/event (IE), Establishing credentials (EC), Describing the issue or event (DE), Describing product or service (DPS), and Detailing product or service (DETPS). They are obligatory mainly because those elements occur mostly in the advertorials studied. They occur in the order in which IE is positioned initially followed by EC, DE, DPS and DETPS.

The other four elements belong to the optional components, namely Describing previous condition (DPC), Describing plans (DP), Detailing plans (DETP), and Soliciting response (SR). In terms of position, the optional components of DPC, DP and DETP occur right after the obligatory component of IE. The final position however is occupied usually by the SR except in text 5 in which SR occurs at the initial position.

The move of introducing the issue or event (IE) is meant to provide a setting or back-grounding to the issue or event set up in the

advertorials. This move has some steps like: describing constructive change, showing result, claiming for trust and credibility, describing activities, highlighting achievement, soliciting response and persuading prospective customers.

Establishing credentials (EC) refers to the effort of highlighting the excellence of the product or service. The EC may cover the steps of showing existing condition, soliciting response, showing reasons why something unpleasant happens, showing a concrete commitment, claiming for superiority, stating positive track record and giving commitment to the quality of product.

The move of Describing the issue or event (DE) is drawn from the description or explanation about an issue or event in general. It may refer to the persons in charge, testimony of the leading figures, etc. The DE consists of the steps like describing people in charge, showing obligation, giving testimony, back-grounding event/issue, and claiming for success.

Describing product or service (DPS) refers to the move that explains about a certain product or service offered by the text producer. The move of DPS covers the steps of showing commitment to quality of product, giving information, promoting new product, and persuading customers.

The last obligatory component in the advertorials of Garuda Indonesia is Detailing the product or service (DETPS). The move of DETPS in these advertorials consists of showing fascinating improvement and stating the price and destinations.

In contrast, the optional components of Garuda Indonesia advertorials cover: Describing previous condition (DPC), Describing plans (DP), Detailing plans (DETP), and Soliciting response (SR). The move of DPC is constructed in order to provide a historical perspective to the text. In text 1 the DPC move has the steps ranging from

highlighting financial success, showing achievement, quoting testimony of significant figure and claiming for success in the quality of service.

Text 1 has another optional component called Describing plans that consists of the steps like increasing the number of planes, increasing the number of passengers, increasing the rating, increasing the profit, increasing efficiency, introducing new concept of service, and claiming for excellence. Describing plans is a move intended to expose future commitment, to an extent, it has the quality of establishing credentials because it highlights business promises that need to be accomplished by the text producer.

Additionally, Detailing the plans (DETP) is an optional component that shows uniqueness of the product or service that bears competitive values. The last optional component goes to Soliciting response (SR). The move refers to any information that functions as an attention getter for further contact or access offered to future customers for a pre-purchase activity. The SR has the step of giving information for media and online access.

In order to show the corporate credibility, the management of Garuda Indonesia has rhetorically expressed the idea of being credible under the headings of showing positive self image, declaring future commitment, promoting product quality and boozing pro-government policy.

Particular formulaic expressions and vocabularies are used in order to create a positive image such as *berhasil* (successful), *bangkit* (awakened), *meningkat* (increase), *layanan khas Indonesia* (typical Indonesian service), etc. These expressions bear positive meaning-making that has positive connotations. On the contrary, when the producer of the text would like to dominantly expose the product quality of an airline industry, he/she should include things like in-plane interior, new uniform, warm and friendly greeting, favored destinations,

high convenience and certainly affordable price for the product or service. In order to create a positive public opinion, the management of Garuda Indonesia uses future commitment as a vehicle to show credibility by employing specific lexis like *target* and future temporal marker *akan*. In relation to government, Garuda Indonesia has used kerja sama (cooperation), mempromosikan pariwisata Indonesia (to promote Indonesian tourism) among others as an effort of taking sides with the Indonesian government policies.

Temporal discourse markers *setelah* (after), *pada* tahun 2009 (in the year 2009), *saat* memberikan penghargaan (at the appreciation giving), *saat ini* (at the moment) are made use by the text producer to show the company's development from *no-one* into *someone* in the competitive world of flight industries. If we look at all of these temporal discourse markers as a pattern, then we will find a series of time marker that reflects a historical development of this company and a solution to a problem (*Sekarang* kesempatan itu telah tiba – Now the time has come). The main intention of doing this is for positive image building purposes in which advertisement is mixed with editorial as suggested by the name of this communication tool 'advertorial'. Details of the expressions used are presented below.

- *Setelah* berhasil melakukan transformasi bisnis sejak tahun 2005 lalu, Garuda Indonesia yang semula merugi dan dililit hutang, *kini* mulai bangkit.
- *Pada tahun 2009*, di tengah krisis ekonomi global yang *masih belum* pulih dan bangkrutnya maskapai-maskapai lain, Garuda Indonesia *bahkan* berhasil mencatatkan laba bersih lebih dari 1 triliun.
- *Saat* memberikan penghargaan World's Most Improved Airline 2010 kepada Garuda Indonesia,
- *Saat ini* Garuda Indonesia sudah menjadi maskapai yang 'berbeda".
- *Sekarang* kesempatan itu telah tiba. Garuda Indonesia kembali membuka promo Early Bird Fares 2013 untuk destinasi domestik maupun internasional.

5. USING GENRE PERSPECTIVES TO TRANSLATE SPECIFIC TEXTS

The inability to recognize the textual, communicative and cognitive characteristics of a text or a discourse, constraints of a genre in terms of language and form and expectations of the discourse community of users, will end a translator up in a condition in which he/she has no sufficient background knowledge to comprehend the text to be translated.

On the other hand, recognizing the generic patterns of a text or discourse will make the translator easier and faster to comprehend the text to be translated especially issues on communicative purposes, the institutional and cultural agenda, ideology of the writer, and how the writer positions his/her readers. Likewise, a translator will be sensitive to the generic convention (lexis, syntax, style, rhetorical structure and rhetorical devices), lay out, fonts, and illustrations used.

García Izquierdo & Albi (2008) proposes a series of stages to translate a text from the source language into the target language using genre perspectives and other additional points proposed by Kristina (2014) presented in slanting fonts as follows:

1. Identifying the texts organizational structure and their generic conventions both in the L1 and L2.
2. Classifying and giving extra attention to specific terminologies, their strategies of wordings (phraseology) and use of discourse markers.
3. Looking up meanings of specific diction.
4. *Identifying patterns of social relations between text producer and text consumer.*
5. *Recognizing multimodal elements as meaning-making resources for the whole text.*
6. Composing a draft of document in the mother tongue using similar genre for referencing purposes.

7. Translating document using parallel text genre in the target language.

6. CONSIDERING MULTIMODALITY FOR TEXT-INTERPRETING PURPOSES

In terms of their macro structures, advertorials of Garuda Indonesia bear some elements of multimodality such as title of the texts, layout, pictures, illustrations, and logo. Since the advertorials were taken from two sources, detik News and Kompas.com, graphologically, they are distinct. The ones made by detik News were more interesting visually and more provoking verbally while the advertorials developed by Kompas.com seem to highlight the logo of Kompas rather than titles of the advertorial.

Besides, pictures are significant components to the advertorials as attention getter. The first advertorial for example, entitled 'Garuda Indonesia Telah Bangkit Kembali: Quantum Leap dan Garuda Indonesia Experience' uses a picture that captures the friendly and warm greeting of the flight attendant as one of the points of *Leap* that Garuda Indonesia has set up as its new image. The facial expression of the flight attendant and her body posture when serving the drinks to the customer reflect the hospitality of the general Indonesians. Without doubt, that particular picture is used intentionally to create a mindset that Indonesians are hospitable and passengers can meet that hospitality in their flights with Garuda Indonesia..

In contrast, advertorials made by detik News employ a more provocative and persuasive title that says 'Asyik, Garuda Indonesia Tebar Promo Early Bird Fares Lagi!' (What a good news, Garuda Indonesia has set up a new promo Early Bird Fares again!' The ones made by Kompas.com seem to be more conventional and flat: 'Garuda Indonesia dukung Wonderful Indonesia' ('Garuda Indonesia supports the Wonderful Indonesia') and 'Garuda Indonesia maskapai

penerbangan terbaik di dunia' ('Garuda Indonesia the best world flight company').

The blue color sky that corresponds to the logo of Garuda Indonesia is used dominantly in all of the advertorials. In the first advertorial for example, the blue color occurs in the uniform of the flight attendant while the fifth advertorial takes the same color as the background of its illustration. In short, the employment of the blue color sky has been consistently done in every visual appearance of the advertorials. The illustration of the silhouette of temples and a pinisi boat strengthens the cultural color of Indonesia. Therefore, it supports one of the Garuda Experience aspects of service, being in Indonesia and experiencing the Indonesian way of showing courtesies.

Additionally, the pro-government policy that Garuda Indonesia adopts is visually expressed through the employment of the two leading figures representing the Indonesian government (Minister of Tourism and Creative Economy) and the President Director of Garuda Indonesia signing the memorandum of understanding in the advertorial made by Kompas.com.

7. CONCLUSION AND IMPLICATIONS

After completing this paper I hope I have done something beneficial to assist some of the readers, especially my students, on how to scrutinize a text at the pre translating stage using genre point of view and multimodality and to assure that a good textual competence is the key to success in their professional work as translators. At this very occasion therefore I would like to suggest the need to employ textual analysis using genre perspective in the curriculum of translators education and accommodate the issues of multimodality to respond the fast growing demand of the information age.

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