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# OS DISCURSOS DO TURISMO E O DESAFIO DA SUA TRADUÇÃO

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Este volume reúne oito textos que se situam na encruzilhada entre os estudos do Turismo e da Tradução, salientando os desafios que se colocam numa área marcada pelo contacto de culturas, línguas, discursos.

Os trabalhos aqui compilados abarcam diferentes línguas, diferentes perspetivas teóricas, diferentes géneros textuais, e problemas de tradução. Neste âmbito, destaca-se, como uma das linhas de força deste volume, a abordagem do Turismo e da Tradução no contexto português. Ressaltam ainda os estudos sobre temáticas específicas, como é o caso do turismo cultural, nomeadamente o enoturismo, sobre a comunicação das narrativas do Turismo em catálogos ou podcasts de viagem ou, ainda, a questão da acessibilidade aos bens culturais e o papel que cabe à Tradução neste contexto.



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# **OS DISCURSOS DO TURISMO E O DESAFIO DA SUA TRADUÇÃO**

**TOURISM DISCOURSES  
AND THE CHALLENGE  
OF THEIR TRANSLATION**

**LOS DISCURSOS TURÍSTICOS Y EL  
RETO DE SU TRADUCCIÓN**



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## APRESENTAÇÃO

A questão central para a qual aponta o título desta coletânea de trabalhos prende-se com o “desafio de traduzir os discursos do Turismo” – uma questão que pode ser considerada a partir de várias perspectivas. Desde logo se coloca a palavra no plural – “discursos” – o que aponta, numa primeira instância, para a existência de diferentes tipologias de discurso nos textos turísticos e, em seguida, para aquilo que podemos considerar um denominador comum entre os Estudos de Turismo e os Estudos de Tradução – a sua multidisciplinaridade.

Esta é uma temática sobre a qual alguns investigadores se têm debruçado, embora se possa dizer que esse trabalho ainda se encontra a dar os primeiros passos – daí a importância de que este volume se reveste – pois é seu propósito não apenas apresentar algumas linhas de investigação sobre o assunto, mas espoletar o interesse para que outros investigadores reflitam sobre ele.

Alguns autores têm-se questionado sobre a especificidade da linguagem do Turismo. Ora, não temos dúvida de que se trata de uma linguagem para (variados) fins específicos – em diversos sentidos: por um lado, a componente lexical pode ser específica para vários segmentos do Turismo (agroecologia, natureza, recursos naturais florísticos e faunísticos, arquitetura, arqueologia, história, história da arte, literatura, religião, antropologia, economia, geografia, geologia, ciências sociais, etc.); por outro lado, a natureza dos objetivos da tradução é provocar uma resposta positiva/favorável, a vontade de

viajar para um determinado destino, visitar um determinado local e, muito importante, compreendê-lo para engrandecer a experiência turística. Tendo em mente a diversidade das culturas, conhecê-las, ao ponto de comunicar as mensagens de forma adequada e, além disso, ter em conta a especificidade do público-alvo de tais textos constituem, por conseguinte, uma tarefa muito exigente e especializada.

Torna-se, assim, muito importante a colaboração entre os Estudos de Turismo e os Estudos de Tradução, com benefícios para ambas as disciplinas. Na tradução dos discursos do Turismo aplica-se muito bem a conhecida distinção venutiana entre “domesticação” e “estrangeirização” enquanto estratégias de tradução, entre outras, e este volume equaciona algumas dessas estratégias, entendidas no quadro de uma sociedade cada vez mais globalizada, cada vez mais dependente da tecnologia, cada vez mais exigente no que toca à fruição da experiência turística.

Assim, o presente volume inclui um primeiro capítulo intitulado “Translation in tourism: A mixed-methods literature review”, da autoria de Inês Carvalho, Michelle Moraes e Gorete Dinis, que, precisamente, realiza um levantamento da produção científica sobre tradução e turismo, partindo de uma análise quantitativa seguida de uma análise qualitativa, procurando compreender de que forma têm sido abordadas as ligações entre a tradução e o turismo no âmbito da produção científica balizada pelos Estudos de Turismo. As autoras concluem pela flagrante escassez de pesquisas neste âmbito, adiantando, ainda assim, um incremento de produção científica nos últimos anos. Debruçam-se sobre aspetos incontornáveis no que respeita à tradução dos textos turísticos, nomeadamente sobre a necessidade de formação em tradução na área do Turismo sobre a importância da aquisição de competências para lograr transmitir as diferenças culturais, bem como a utilização de diferentes recursos semióticos multissensoriais, advertindo o leitor, em última instância, para a importância de traduções de qualidade na área do Turismo.

A publicação online de um catálogo bilingue (espanhol-ínglês) sobre a indústria vinícola da Galiza para a promoção turística desta região no exterior constitui o tópico de análise de Rebeca Cristina López González. Equacionando a importância do discurso persuasivo na venda de uma experiência turística, o texto “Persuasive Language and Reverse Translation: Selling the Wine Industry Abroad / Persuasión y traducción inversa: vender la industria vitivinícola en el exterior” caracteriza ainda o género ‘catálogo’, para nos propor, depois, uma análise de quatro casos, que constituem desafios para o tradutor. É a propósito destes casos que López González equaciona algumas das estratégias usadas na tradução do catálogo e a sua pertinência. A análise realizada permite levantar a hipótese de que o catálogo original, em espanhol, tinha já sido redigido a pensar no público inglês, o que facilita a vida do tradutor do texto, mas implica a perda da autenticidade local que pode motivar o interesse de um potencial turista.

O capítulo intitulado “Sobre el discurso turístico promocional, su texto y traducción”, da autoria de José María Castellano Martínez, tem como tema central a tradução do texto turístico promocional, especialmente o signifiante com especificidades culturais, considerado o exemplo mais desafiador deste tipo de tradução, já que, dando-se preponderância à função comunicativa, interessa equacionar o recurso a estratégias como a “adequação”, a “mediação” e a “transcrição” e reflectir sobre o resultado pragmático que terão, no objetivo último deste tipo de texto – a persuasão – equiparável à tradução publicitária, que comporta não só a variável linguística, mas também a cultural e a emocional.

A propósito do conceito de transcrição e do seu papel como estratégia persuasiva no turismo promocional, o texto de Jorge Soto-Almela (“The role of transcreation in tourism: a Spanish-English corpus-based study of online travel magazines”) apresenta uma análise de títulos de artigos presentes na revista espanhola *Ronda*,

uma publicação bilingue (espanhol-inglês), dedicada a viagens, da companhia aérea *Iberia*. Dando particular destaque às diversas variantes da transcrição, que pode chegar à total reinterpretação e à adaptação criativa a uma língua/cultura diferentes, o autor começa por caracterizar a revista e as suas funções, descritiva e persuasiva, para analisar depois quatro centenas de títulos; mais concretamente, o texto apresenta uma categorização dos processos de transcrição a que esses títulos foram sujeitos, em função do tipo de transformações efetuado, terminando com uma pergunta, sobre a diferença entre transcrição e tradução criativa, que visa potenciar a reflexão e a discussão académicas posteriores.

Num texto intitulado “O tradutor de acesso universal ao serviço do património cultural”, Cláudia Martins aborda o papel do tradutor no acesso das pessoas com deficiência e incapacidade aos bens culturais. Enquadrando o problema a partir de uma série de documentos reguladores que salientam a necessidade de uma abordagem inclusiva ao Turismo, a autora reflete sobre os novos desafios com que se depara o tradutor no contexto da mediação cultural, argumentando que uma oferta turística acessível exige um especialista em tradução intersemiótica e multimodal. Os quatro casos de estudo apresentados pela autora – e que configuram exemplos de boas práticas turísticas em Portugal – permitem demonstrar de que forma o tradutor universal pode intervir na acessibilidade em espaços culturais e fundamentam a tese da autora que defende que a formação dos novos tradutores deve incluir outras vertentes, nomeadamente a legendagem para surdos e ensurdecidos, a audiodescrição ou a linguagem simples e fácil, na medida em que só assim aqueles poderão responder às novas exigências do tradutor do século XXI.

O capítulo intitulado “Sobre la traducción del discurso sensorial del *podcast* de viajes / On the translation of sensory speech from travel *podcast*”, da autoria de Manuela Álvarez Jurado, conduz-nos a uma reflexão sobre o aparecimento de ferramentas de comunicação

inovadoras e versáteis, como o *podcast* que, à experiência visual, acrescenta a experiência auditiva, podendo ou não combinar as duas. Trata-se de um meio de comunicação virtual que, à semelhança do que acontece noutras áreas, também chegou ao âmbito turístico. A reflexão evolui no sentido de considerar, atendendo ao crescente aparecimento deste tipo de textos, a conveniência, e mesmo o benefício, de os traduzir com recurso a um tradutor profissional que estará, supostamente, preparado para perceber os matizes, conotações e ambiguidades que esses textos comportam.

No seu texto “Translating Italian tourism in the 1930s: institutional tourist communication targeting foreign visitors”, Mirella Agorni e Linda Rossato abordam a promoção turística, a cargo da agência oficial italiana, fundada na década de 1920, apresentando um estudo de caso de uma publicação multilingue sobre divulgação de destinos na Itália. O objeto de análise é o conjunto de estratégias de comunicação adotadas pela revista num período marcado pelo regime fascista, no sentido de (continuar a) cultivar a imagem de um destino turístico atrativo. Os textos publicados em italiano, alemão, francês e inglês permitem tirar conclusões quanto à diversidade dos públicos-alvo.

O enoturismo, uma área em franca expansão, é o tema de “Communicating (in) wine tourism: what are the paths for harmonising the sector and the translation process?”, da autoria de Teresa Pataco, Iolanda Galanes Santos e Manuel Silva. Em causa está a harmonização terminológica do setor vínico português. Para o efeito, extraem de dois corpora especializados de enoturismo os termos mais relevantes com o objetivo de tirar conclusões acerca das diferenças dos padrões terminogénicos nas duas línguas analisadas, nomeadamente devido a influências culturais e, mais especificamente, ao impacto da língua inglesa no setor.

Perante a diversidade de abordagens exibidas no volume, evidencia-se uma área de estudos dinâmica e com muito potencial, a cuja divulgação pretendemos dar continuidade.

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## INTRODUCTION

The issue at the core of this collection relates to the “challenge of translating tourism discourses” – a topic that can be considered from several viewpoints. We, therefore, use the word in the plural – discourses – pointing, firstly, to the existence of different discourse typologies in tourism texts and, secondly, to what can be considered a common denominator between Tourism Studies and Translation Studies – their multidisciplinaryity.

While some researchers have addressed this theme, work in the field is considered still in its early stages, hence the importance of this volume. Its purpose is not only to present some lines of research on the subject, but also to trigger interest among other researchers.

Some authors have questioned the specificity of the language of tourism. Well, we have no doubt that it is a language for (various) specific purposes, in several senses: on the one hand, the lexical component can be specific to various segments of tourism (agroeology, nature, natural flora and fauna resources, architecture, archaeology, history, art history, literature, religion, anthropology, economy, geography, geology, social sciences, etc); on the other hand, the nature of the translation objective is to provoke a positive/favourable response, the desire to travel to a certain destination, visit a certain place and, crucially, to understand it to enhance the tourist experience. Bearing in mind the diversity of cultures, it is therefore a very demanding and specialised task

to understand them sufficiently to communicate the messages properly and, moreover, take into account the specificity of the target audience of such texts.

Thus, the collaboration between Tourism Studies and Translation Studies becomes vital, with benefits for both disciplines. In the translation of tourism discourses, Venuti's well-known distinction between "domestication" and "foreignisation" as translation strategies, among others, applies very well. This volume discusses some of these strategies, understood within the framework of a society that is increasingly globalised, dependent on technology, and demanding when it comes to the enjoyment of the tourist experience.

The first chapter of this volume is entitled "Translation in tourism: a mixed-methods literature review", by Inês Carvalho, Michelle Moraes and Gorete Dinis. It presents a survey of the scientific literature on translation and tourism, based on a quantitative analysis followed by a qualitative analysis, in an attempt to understand how the links between translation and tourism have been dealt with in the scope of scientific literature in Tourism Studies. The authors conclude that there is a flagrant lack of research in this field, although they point out that there has been an increase in scientific publications in recent years. They focus on key aspects of the translation of tourism texts, including the need for translation training in the field of tourism, the importance of acquiring skills to transmit cultural differences, as well as the use of different multi-sensory semiotic resources, and, ultimately, the importance of quality translations in the field of tourism.

Rebeca Cristina López González's analysis topic is based on an online bilingual catalogue (Spanish-English) on Galicia's wine industry to promote tourism in this region abroad. Considering the importance of persuasive language in selling tourist experiences, the text "Persuasive language and reverse translation: selling the wine industry abroad / Persuasión y traducción inversa: vender la



industria vitivinícola en el exterior” also describes the ‘catalogue’ genre, and then proposes an analysis of four case studies taken from the catalogue, which constitute challenges for the translator. López González discusses some of the strategies used in the translation of the catalogue and their relevance with respect to the case studies. The analysis allows us to assume that the original catalogue, in Spanish, had already been written with an English audience in mind, which makes life easier for the translator of the text, but implies the loss of local authenticity that may motivate the interest of a potential tourist.

The chapter entitled “Sobre el discurso turístico promocional, su texto y traducción / On promotional tourism discourse, its text and translation”, by José María Castellano Martínez, focuses on the translation of the promotional tourism text, especially those with cultural specificities. These are considered the most challenging example of this type of translation since, as the communicative function takes precedence, it is important to consider the use of strategies such as “adaptation”, “mediation” and “transcription”. These strategies will deliver better pragmatic results as regards the ultimate objective of this type of text – persuasion – comparable to advertising translation, which involves not only the linguistic variable, but also the cultural and emotional.

The text by Jorge Soto-Almela regarding the concept of transcreation and its role as a persuasive strategy in promotional tourism, (“The role of transcreation in tourism: a Spanish-English corpus-based study of online travel magazines”) presents an analysis of article titles in the Spanish magazine *Ronda*, a bilingual (Spanish-English) travel publication for the *Iberia* airline. With particular emphasis on the different types of transcreation, which can go as far as total reinterpretation and creative adaptation to a different language/culture, the author begins by characterising the magazine and its functions, descriptive and persuasive, and then goes on to

analyse four hundred titles. More specifically, the text categorises the transcreation processes of these titles, according to the type of transformations performed, ending with a question about the difference between transcription and creative translation, which aims to prompt further academic reflection and discussion.

In a text entitled “The translator of universal access at the service of cultural heritage”, Cláudia Martins addresses the role of the translator in access to cultural assets by people with disabilities. Framing the issue from a series of regulatory documents that highlight the need for an inclusive approach to tourism, the author reflects on the new challenges faced by the translator in the context of cultural mediation, arguing that an accessible tourist offering requires a specialist in inter-semiotic and multimodal translation. The four case studies presented by the author – which are examples of good tourism practices in Portugal – demonstrate how the universal translator can intervene in the accessibility of cultural spaces, and support the author’s proposition that the training of new translators should include other aspects, such as subtitling for the deaf and deafblind, audio description or simple and easy language, as only then will they be able to meet the new demands of the 21st century translator.

The chapter entitled “Sobre la traducción del discurso sensorial del *podcast* de viajes / On the translation of sensory speech from the travel *podcast*”, by Manuela Álvarez Jurado, encourages us to reflect on the emergence of innovative and versatile communication tools, such as the *podcast*, that add the auditory experience to the visual, and may or may not combine the two. This is a virtual means of communication which, as in other areas, has reached the tourism sector. The reflection moves on to consider, given the growing appearance of this type of texts, the convenience, and even the benefit, of translating them using a professional translator who will be, supposedly, qualified to understand the nuances, connotations and ambiguities they contain.

In their text “Translating Italian tourism in the 1930s: institutional tourist communication targeting foreign visitors”, Mirella Agorni and Linda Rossato discuss tourism promotion by the official Italian agency, founded in the 1920s, presenting a case study of a multi-lingual publication advertising destinations in Italy. The objects of analysis are the communication strategies adopted by the magazine in a period marked by the fascist regime, in order to (continue to) cultivate the image of an attractive tourist destination. The texts published in Italian, German, French and English allow us to draw conclusions about the diversity of the target audiences.

Wine tourism, a rapidly expanding area, is the subject of “Communicating (in) wine tourism: what are the paths for harmonising the sector and the translation process?”, by Teresa Pataco, Iolanda Galanes Santos and Manuel Silva. At issue is the terminological harmonisation of the Portuguese wine sector. For this purpose, they extract the most relevant terms from two specialised wine tourism corpora with the aim of drawing conclusions about the differences in terminogenic patterns in the two languages analysed, namely due to cultural influences and, more specifically, to the impact of the English language on the sector.

The diverse approaches presented in this volume demonstrate the dynamic nature and huge potential of this field. We intend to continue to stimulate this debate.

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## NOTES ON CONTRIBUTORS

**Inês Carvalho** is an Assistant Professor at Universidade Europeia in Lisbon. Her research interests include several areas, such as: the intersection between languages and tourism; tourism and gender; cultural tourism and intercultural relations in tourism. She holds a PhD in Tourism from the University of Aveiro, a master's degree in Management and Planning in Tourism from the same university, and a bachelor's degree in Modern Languages and Literatures from the University of Coimbra. She was a visiting PhD student at Linköping University, Sweden. She is an integrated member of GOVCOPP (Research Unit for Governance, Competitiveness and Public Policies) at the University of Aveiro and a collaborator of CIEG (Interdisciplinary Center for Gender Studies) at the Institute of Social and Political Sciences of the University of Lisbon. She has participated in research projects in the field of gender studies financed by the Portuguese Foundation for Science and Technology. She is passionate about languages – in her free time she is committed to learning ten foreign languages.

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**Gorete Dinis** holds a PhD in Tourism, Master's in Innovation, Planning and Development Policies, and a Bachelor's degree in Management and Planning in Tourism at the University of Aveiro. She is an Adjunct Professor at the Polytechnic Institute of Portalegre/ESECS since 2006, and Coordinator of the Tourism Degree. She is a member of the editorial board of national and international journals, as well as member of the scientific committee of national and international congresses. She has reviewed several articles and book chapters. In recent years, she has published several articles and chapters in the tourism field, with a focus on ICT applied to tourism, big data in tourism, digital marketing of tourist destinations, and media in tourism.

**Rebeca Cristina López-González** holds a PhD (2015, *cum laude*, International Mention) and a degree in Translation and Interpreting from the University of Vigo, where she has been working as a full time professor/researcher since 2011. Her teaching focuses on specialised legal and economic translation, one of her areas of research. In this field she has participated as a speaker in several conferences and published articles and book chapters such as: "Putting Touristic Destinations on the Map through Translation. How Public Institutions Provide Multilingual Visual Guides" in *Intercultural Routes Across Multicultural Spaces: From Theory to Dialogue* (2020); "Translating Culture for Touristic Purposes: A case Study" in *E-Revista de Estudos Interculturais* do CEI Vol. 6 (2018) and "Translating Cultural Aspects for Tourists and Cruise Passengers: Vigo, a Case Study" in *Bulletin*

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**José María Castellano Martínez** - Licenciado y doctor en Traducción e Interpretación por la Universidad de Córdoba, donde es Profesor Ayudante Doctor en el área homónima. Es miembro del grupo de investigación HUM-947 «Texto, Ciencia y Traducción», colaborador del grupo HISTRACyT de la Universitat de València y miembro de la History Translation Network (HTN). Ha realizado estancia de investigación en el TERMISTI-HEB, así como de docencia en la Université libre de Bruxelles, la Université de Nîmes, la Université Paul Valéry Montpellier III y la Università Ca'Foscari de Venecia (2022). Es Máster en Traducción Especializada por su alma mater, así como Máster en Traducción Institucional por la Universitat d'Alacant, Experto Univ. en Instituciones y Políticas de la Unión Europea y Máster en Estudios Franceses y Francófonos por la UNED. Ha publicado numerosos artículos, capítulos de libros y otras contribuciones en revistas y editoriales de prestigio, además de haber sido tanto ponente como organizador en conferencias, congresos y seminarios del ramo. Sus líneas de trabajo son la Traductología, la Historia de la Traducción y la Traducción Turística.

**Jorge Soto-Almela** holds a PhD in Translation and Interpreting from the University of Murcia. He currently lectures at the Department of English Studies at the University of Alicante. His research activity focuses on corpus linguistics applied to specialized languages and translation. He has published in journals of international impact and has participated in numerous international conferences.

**Cláudia Martins** holds a PhD in Translation with a thesis on museum accessibility for people with visual impairment. Since 2001,

she has been teaching at the Department of Foreign Languages at the Polytechnic Institute of Bragança, where she conducts research on audiovisual translation, with a special focus on audio description. More recently, she is developing participatory and co-creative methodologies in the production of resources for museum accessibility with people with impairments.

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**TRANSLATION IN TOURISM:  
A MIXED-METHODS LITERATURE REVIEW**

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**Abstract:** Translation is essential for successful communication, negotiation, and persuasion in the context of international tourism. However, the linkage between translation and tourism has been scarcely approached from the perspective of Tourism Studies. Hence, this chapter aims to systematize literature on tourism and translation through a bibliometric analysis using a mixed-methods approach. A broader quantitative analysis of studies on translation and tourism is followed by a qualitative analysis focusing on how the link between translation and tourism has been approached from within Tourism Studies'

publications. Three main topics of research were identified: quality and cultural sensitivity in tourism translation; translation of specific tourism terminology; and translation in qualitative tourism research. Based on these findings, we propose suggestions for future research.

**Keywords:** translation; tourism; literature review; translation in tourism

## 1. Introduction

Accelerated globalization and advancements in mobility have implied an increased contact between different linguistic tourism markets (Sulaiman & Wilson, 2019). Despite the centrality of language in the tourism phenomenon (Carvalho, 2021; Nagai et al., 2019; Okafor et al., 2021), this relationship has scarcely been analyzed in tourism literature, in particular the relationship between tourism and translation. However, translation is essential for successful intercultural communication, negotiation, and persuasion in the context of international tourism (Sulaiman & Wilson, 2019). Therefore, quality translations are essential for successful cross-cultural communication between destinations and effective and potential tourists (Sulaiman, 2021). Although the topic of tourism translation has been devoted some attention in Translation Studies (e.g., Malamatidou, 2018), it remains practically invisible within Tourism Studies.

Several issues emerge at the intersection between translation and tourism. Translation is challenging as meaning does not lie in words that exist in a vacuum, but rather in the minds of people who interpret them within a cultural framework (Sulaiman & Wilson, 2019). If translation fails to adequately address the cultural context and the underlying cultural conceptualizations, it will

be unsuccessful (Sulaiman & Wilson, 2019). However, translators frequently lack cultural sensitivity and focus more on literal accuracy than on adapting to the cultural backgrounds of the target readers (Hogg et al., 2014; Sulaiman, 2021; Sulaiman & Wilson, 2019). In this context, many authors have sought to devise translation strategies to improve the quality of tourism translations, especially in what concerns cultural adaptations (e.g., Li et al., 2022; Sulaiman & Wilson, 2019; Zhang & Guo, 2020). However, the need for such cultural adaptations has also been questioned (Liao & Bartie, 2021).

Other issues have been analyzed in the scant Tourism Studies' literature that has approached the topic of translation. Some authors pointed out the lack of investment by the tourism industry in hiring expert translators (Calvi, 2012; Castellano Martínez, 2019), which results in low translation quality. In addition, some studies analyzed the challenges of conducting tourism research that relies on translation. A few authors also criticized how tourism and hospitality phenomena have been primarily understood and discussed from a Western perspective, and proposed alternative lenses (e.g., Chen, 2018). Other authors argued that tourism discourse has its particular linguistic identity and characteristics as a "specialized language", which has specific implications concerning the translation of tourism texts (i.e., texts targeting tourists, such as brochures, public signs and tourism websites) (Francesconi, 2011; Malenkina & Ivanov, 2018).

This chapter aims to systematize literature on tourism and translation through bibliometric analysis using a mixed-methods approach. A broader quantitative analysis of studies on translation and tourism is followed by a qualitative analysis focusing on how the link between translation and tourism has been approached from within Tourism Studies' publications.

## 2. Methodology

In order to analyze literature on tourism and translation, we used a mixed-methods approach. Firstly, a bibliometric analysis was elaborated using the software VOSviewer (1.6.18). This analysis considered the Web of Science Core Collection publications that have amongst the main topics the terms “translation” and “tourism” (379 publications). The choice of this citation database is justified by the fact that it is considered the most accurate database, with the most important and useful references in this field.

The clusters of terms were elaborated with VOSviewer. VOSviewer is a software for building and visualizing bibliometric networks which is valuable for interpreting large bibliometric maps (Van Eck & Waltman, 2010). In the tourism area, more and more published articles have used this software in their analyses. Some of them provide explanations about its functionality, e.g., cluster calculation (Palácios et al. 2021; Sainaghi et al., 2020) and main outputs obtained (Mulet-Forteza et al., 2019; Wong et al., 2021). In the present article, the cluster of terms were based on the following parameters: terms present in the title and/or abstract and/or keywords and a minimum number of occurrences equal to 10. In the co-citation clusters, the minimum number of occurrences was equal to 5. In the network visualization, the items analyzed are represented by a circle and a label. The wider the circle, the greater its weight on the network. The distance between items indicates their relatedness. Thicker lines indicate stronger links. Location and color are used to group items into clusters. (Palácios et al., 2021).

To deepen the understanding about translation in Tourism, our qualitative analysis focused on the following research question: “how has the link between translation and tourism been approached in tourism journals?”. To answer this research question,



we analyzed the main themes that have been investigated, the main language pairs studied, and the main conclusions of these articles. These analyses were elaborated using PRISMA four-stage structure (Moher, 2009): after the systematic electronic search in Web of Science mentioned above, there was a publication screening in terms of studies that were published in tourism journals (13 publications). Then, the authors independently read and categorized the contents of the studies in terms of themes investigated, language pairs studied, and the conclusions, and the results were cross-checked. The contents of 12 publications were included in the present study since they were considered to be directly related to its research question.

### **3. Results**

#### **3.1. Quantitative Analysis**

Between 1995 and 2022, 379 publications contemplated both tourism and translation. This literature did not have a homogeneous distribution in time (Figure 1). The growth tendency peaked in 2017, with 56 studies, and declined afterwards, with only 21 studies published in 2021. In terms of affiliation, these publications are highly scattered. The institutions with the highest numbers of publications were Universidad de Córdoba and Universidad Pablo de Olavide, with seven (1,8%) publications each. Concerning country distribution, China (95), Spain (44), United States (40), and England (25) gathered the majority of studies. As to authors, only Sulaiman has more than three publications (2014; 2016a; 2016b; 2021; Sulaiman & Wilson, 2018a; Sulaiman & Wilson, 2018b). Heller (2010), a study on the commodification language, is the most cited paper, with 123 citations.

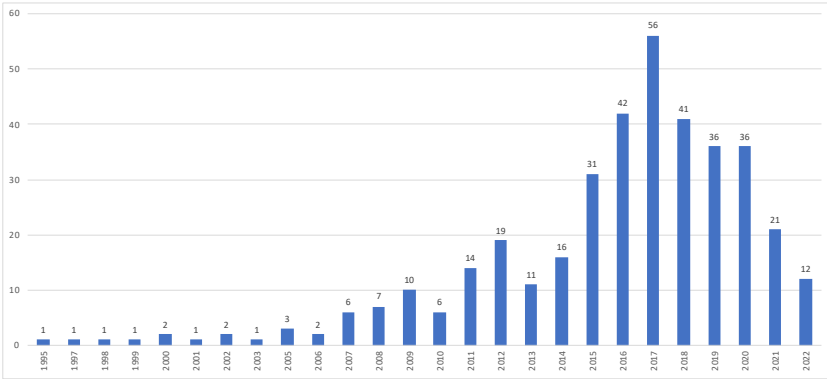


Figure 1: Number of publications by year

In Figure 2, we present the most recurrent terms in the literature analyzed. There is not a strong central dimension common to these publications. The blue cluster is composed by terms such as “text”, “English”, “Spanish”, and “Chinese”, as well as “corpus”, “website” and “machine translation”. In the green cluster, the most recurrent aspects are “translator” and “culture”. Hence, the blue cluster seems to have a greater focus on certain languages and the process of translation, while the green cluster seems to be more specifically connected to both tourism and culture. In the red cluster, the prevalence was for the words “system” and “model”. This cluster seems to be the most distant from the objectives of this study. In fact, translation is used in some studies not to mean “changing the words of one language into words of another language”, but to mean “the process of changing something into a different form”. For example, Balantyne and Packer (2011, p. 201), mentioned “the translation of visitors’ behavioural intentions into the adoption of sustainable action”, while other studies referred to the term “translation” in the context of the actor-network theory, which theoretically belongs to the field of social theory, and is thus not related to “translation” in the sense that is relevant to the present study.



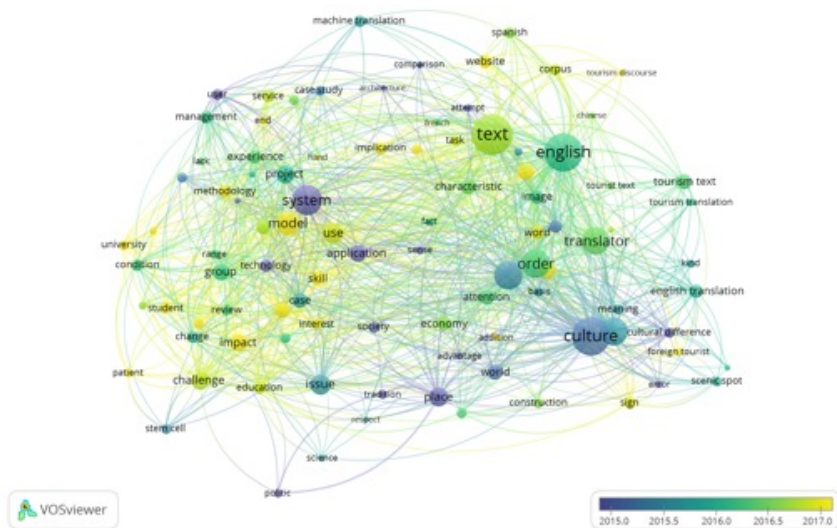


Figure 3: Clusters of most recurrent terms by period

In terms of co-citations, i.e., number of times that the cited publications appear together in the sample considered, there were three main clusters (Figure 4). In the red, blue, and green clusters, the publications by Newmark (1998), Pierini (2007), and Dann (1996) prevailed, respectively. The former intended to be a reference book for translators (Newmark, 1998), in which themes were discussed such as text analysis and translation processes. The study of Pierini (2007) focused on the strategies needed for translating similes. Regarding Dann (1996), the sociolinguistic aspects of language in tourism were analyzed.

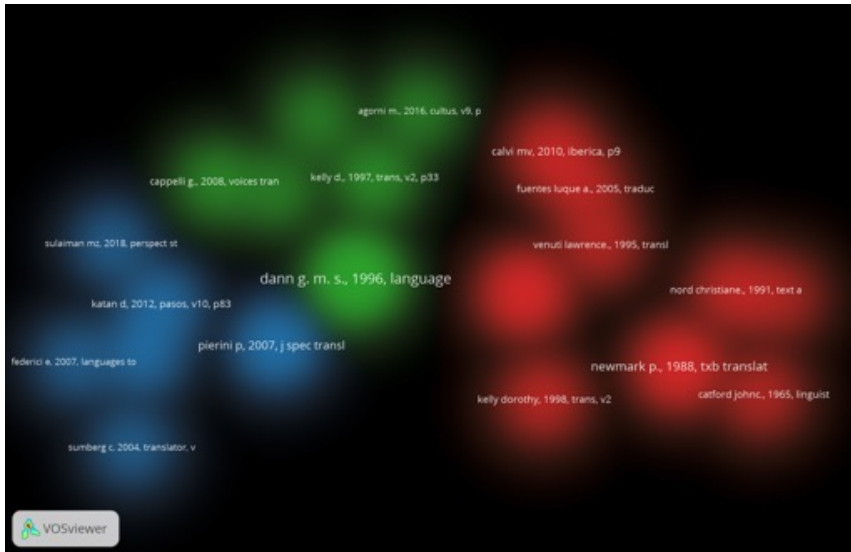


Figure 4: Clusters of co-citation

### 3.2. Qualitative analysis

Qualitative analysis focused exclusively on articles published in tourism journals. Although this necessarily led to the exclusion of many relevant articles on translation and tourism published in other fields (mainly in Translation Studies, Linguistics, and Cultural/Intercultural Studies), the purpose of this analysis is to focus on how Tourism Studies have approached tourism and translation.

Therefore, we performed a qualitative analysis of 12 papers that included the terms “tourism” and “translation”. As explained in the methodology section, only Web of Science Core Collection publications in tourism journals were included. The purpose of this analysis was to research the main themes that have been investigated, the main language pairs studies, and the main conclusions of these studies. Table 1 provides an overview of the papers analyzed and contains information on the language pairs analyzed in these studies, as well as their main objectives, and results.

The small number of publications on this topic suggests that this field is still in an embryonic state within tourism literature. In fact, it was only in 2008 that the first paper on tourism and translation was published in a tourism journal (Buckley et al., 2008). However, there seems to be a growing interest for this topic, with a half of the papers analyzed being published only after 2019. Moreover, a significant proportion of these papers were published in highly prestigious journals (according to publication impact indexes), such as *Annals of Tourism Research* (Buckley et al., 2008), *Tourism Management* (Hogg et al., 2014), the *International Journal of Contemporary Hospitality Management* (Chen, 2018; Esfehni & Walters, 2018) *Current Issues in Tourism* (Sulaiman, 2021; Zhu et al., 2019), among others (Malenkina & Ivanov, 2018; Tang-Taye & Standing, 2013).

The literature analyzed focused on various aspects of the relationship between tourism and translation. The main topic concerns the quality of translations in various tourism-related materials (e.g., Castellano Martínez, 2019; Tang-Taye & Standing, 2013; Zhang & Guo, 2020). This topic is intrinsically connected to that of how to bridge cultural differences in translation (e.g., Hogg et al., 2014). A few papers approached other topics, such as the translation of tourism-specific terms from one language to another and the cultural implications behind these terms (Buckley et al., 2008; Chen, 2018), as well as the issue of translation in cross-language qualitative research (Esfehni & Walters, 2018; Zhu et al., 2019). We will dedicate a separate section to the analysis of each of these research strands.

### **3.2.1. Quality and cultural sensitivity**

The main strand of studies on translation and tourism in tourism journals concerns the quality of tourism translations and the importance of cultural sensitivity. This strand can be further divided

into three main groups: the first concerns the lack of quality in the translation of tourism texts (Castellano Martínez, 2019; Tang-Taye & Standing, 2013; Zhang & Guo, 2020); the second analyzes strategies used to translate academic tourism texts and official tourism websites (Linčir Lumezi, 2019; Malenkina & Ivanov, 2018); and the third investigates the importance of cultural sensitivity in tourism translation (Hogg et al., 2014; Liao & Bartie, 2021; Sulaiman, 2021).

### **3.2.1.1. Lack of quality in translation**

The articles in the first group concern errors and lack of quality in tourism translations between various language pairs: Chinese-English (Zhang & Guo, 2020), French-English (Tang-Taye & Standing, 2013), and French-Spanish (Castellano Martínez, 2019). Various types of tourism texts were analyzed: public signs (Zhang & Guo, 2020), promotional leaflets (Castellano Martínez, 2019), and websites (Tang-Taye & Standing, 2013). According to Zhang and Guo (2020), a translation error occurs when the “target text fails to fulfill its communicative function” (p. 251).

Concerning the goals of these studies, Zhang and Guo (2020) analyzed how public signs in Chinese destinations were translated into English, suggested improved translations for these signs, and explored the causes of translation errors. The authors’ analysis was based on more than one hundred photos of public signs taken in August 2015 in the Chinese Fujian province. Eight kinds of English translation errors were identified: i) zero translation of public signs into Chinese; ii) spelling, printing, and engraving mistakes (the most commonly identified problem); iii) grammatical errors; iv) Chinglish problems, i.e. combination of Chinese grammar and English words resulting in Chinese-like English (e.g., the Chinese public sign 收銀台 “shōuyín tái” was translated as “Receiving Silver Desk” instead of “Cash Desk”); v) incorrect diction; vi) pragmatic errors (resulting in the intended meaning not being conveyed to

the target reader despite the use of correct spelling and grammar); vii) cultural distortion due to lack of knowledge or lack of consideration for the cultural background of the target readers; and viii) lack of consistency (i.e., the same Chinese signs not always being translated into English the same way). For Zhang and Guo (2020), the causes of such errors can be attributed to translators' deficient language competence and cross-cultural awareness, as well as to translators and sign-makers' carelessness, irresponsibility, and insufficient guidance and management.

Castellano Martínez (2019) focused on three promotional leaflets of three destinations in the South of France, which are scarcely promoted in Spain. Castellano Martínez analyzed the original texts in French and their Spanish translation and identified the main translation errors in the Spanish translation – and concluded, as in the study of Zhang and Guo (2020), that these errors were not only related to linguistic aspects but also to cultural ones. Two types of translation errors were considered, i.e., those that affect the understanding of the original text (e.g., addition or suppression of information) and those that affect expression in the target language (e.g., inadequate use of idioms and/or unsuitable style). For Castellano Martínez, the goal should not be the approximation to the source text, but rather that readers do not notice that they are reading a translation. Hence, linguistic aspects should be subordinated to cultural and context-related aspects in the target language.

Finally, Tang-Taye and Standing (2013) compared how the image of Reunion Island is represented in the original French websites and their corresponding English translation, using the software package Alceste for textual data analysis and correspondence analysis based on word frequency. The authors concluded that, due to poor quality in translation, the image of Reunion Island is depicted very differently in the French and in the English translations. For the authors, the strategic implication of these findings is the failure to



implement consistent destination marketing, which may leave the consumer confused. Although, as discussed throughout this section, the adaptation to the culture of the target language is an important consideration in tourism translations (Hogg et al., 2014; Malenkina & Ivanov, 2018; Castellano Martínez, 2019; Sulaiman, 2021), Tang-Taye and Standing (2013) excluded that the differences found between both versions of the websites were due to a cross-cultural marketing strategy. For the authors, the presence of French keywords in the English translation confirmed poor translation quality.

### **3.2.1.2. Strategies**

The main focus of the studies in this group were strategies to improve translations in academic tourism texts (Linčir Lumezi, 2019) and promotional texts in tourism websites (Malenkina & Ivanov, 2018).

Linčir Lumezi (2019) analyzed the strategies adopted by translators when translating tourism-related academic texts from English into Croatian. Such strategies were illustrated with examples from bilingual papers (Croatian/English) published in the journal *Acta Turistica* between 2008 and 2019. The authors followed Ivir's (1987) strategies for analyzing the translation of cultural references:

- i) Borrowing or transference: introducing a loan word for the first time, often combined with other strategies to ensure that the term is understood.
- ii) Literal translation or calque: borrowing a syntagm and translating literally each of its parts, e.g., literally translating English "Cold War" into Portuguese as "Guerra Fria".
- iii) Cultural equivalent or substitution: substituting a cultural reference by a comparable one in the target culture.
- iv) Definition: explaining a concept that does not exist in the target language.

- v) Addition: combining the addition of cultural information with other strategies.
- vi) Omission: omitting certain elements so that the translation better suits the nature of the communicative situation in the target language.
- viii) Neologism: coining a new term.

Further strategies were detected by Linčir Lumezi, such as combining two or more of these strategies, and using two or more Croatian words to translate a single English word (and vice versa). The author advocated the importance of standardizing Croatian tourism-related terminology through the collaboration of linguists, tourism professionals, and the academic community.

As to Malenkina and Ivanov (2018), they investigated the linguistic strategies used in the Spanish official tourism websites that promote and brand the 17 Spanish Autonomous Communities and their English translations. Although not all the linguistic strategies analyzed pertain specifically to the field of translation, one of the goals of the study was to compare the original websites in Spanish and their English translation. A *corpus* composed of the 17 official tourism websites was compared to a reference *corpus* to identify unusually frequent words. The behavior of words and groups of words was analyzed with the software AntConc. After carrying out both content and discourse analysis, they evaluated the similarities and differences between the websites in Spanish and in English, and analyzed the strategies used to translate (or “transcreate”) them. Transcreation involves creativity and implies recontextualizing, adjusting, and recreating a message so that it best suits a new target market, while simultaneously maintaining the original intention of the message.

Among other findings, this study revealed how some elements were transcreated from Spanish to English to ensure adaptation to

tourists' pre-trip expectations and knowledge, which might differ significantly from those of locals. For example, the authors highlighted how a sentence referring to a regional festival ("Fallas") was transformed in the target language to include a clarification of its meaning ("Fallas festival is a traditional celebration in the Region of Valencia" p. 212). The authors also observed that some culture-specific terms were left untranslated to preserve "the original native essence" of a term (p. 218). In those cases, a clarification of the term was added to the transcreated text. Such terms are believed to promote the uniqueness of destinations and their heritage.

### **3.2.1.3. Cultural sensitivity**

Although other authors throughout this chapter mentioned the importance of cultural sensitivity in translation (e.g., Castellano Martínez, 2019; Zhang & Guo, 2020), Hogg et al. (2014) and Sulaiman (2021) were the main advocators of cultural sensitivity in tourism translation among the studies analyzed. They argued that translations should be culturally sensitive to their target readers because literal accuracy – defined as "equivalent words and correct grammar" (Hogg et al., 2014, p. 158) – is not enough to improve the tourist image and experience. Hence, for these authors, the main goal of translating tourism texts is that they be functional and achieve their desired purpose with the target market – a goal which becomes more important than "the need to be faithful to lexical content alone" (Hogg et al., p. 163). The two articles are very different in nature. Sulaiman (2021) was conceptual, while Hogg et al. (2014) analyzed tourism websites. Sulaiman proposed a conceptual translation model. This model interrelates the notion of destination image (drawn from Tourism Studies) and cultural conceptualization (drawn from Cultural Linguistics). In this model, there is a prospective approach to translation (i.e., with a focus on its purpose and its target market) instead of a retrospective approach (i.e., with a focus on the

reproduction of the source text as closely as possible). Therefore, in the translation of tourism promotion materials, pull factors (i.e., destination attributes) should be framed in relation to the target markets' push factors (i.e., target markets' needs). According to the author, not considering how different cultures construct meaning differently may be counterproductive, since market needs, which are a core component of marketing campaigns, are culturally driven. Hence, translation should not be dictated alone by linguistic features because it is a process of cultural (rather than strictly linguistic) mediation. As a result, Sulaiman (2021) advocates the collaboration between Tourism Studies and Translation Studies.

Hogg et al. (2014) analyzed websites of museums in the UK and China. They compiled two sets of English and Chinese museum websites, including both the source text and the corresponding translation to either Chinese or English. Additionally, the authors compiled an English museum corpus and a Chinese museum corpus. The texts in these corpora provided general information and instructions to visitors. The software Paraconc was used to obtain information related to text patterns and word frequency. The authors adopted Bhatia's (2004, as cited in Hogg et al., 2014) critical genre analysis, which breaks down the functional units of a text into three spaces: textual space ("How are the visitors addressed, how does the museum refer to itself, and what is the level of (in) formality?"), socio-cognitive space ("How does the text intend to influence the visitors?") and social space ("how is the role of museum reflected in the texts? What experience are visitors expected to have in museums?") (p. 160).

Through the analysis of the corpora, the authors concluded that British and Chinese museums had different social roles. While British museums were socially seen as multipurpose centers (including retail, food, and drink), Chinese museums were more likely to be regarded as centers of high culture and education. This was reflected

in the way websites communicated in both cases, with websites of British museums making more references to leisure facilities within the museum, and Chinese museum websites presenting an instructional tone.

Hogg et al. (2014) contended that the source texts analyzed were accurately translated, but that the translations deviated from the genre convention of the original text (analyzed through the *corpora*). For example, the English translation of the Capital Museum of Beijing had detached and authoritative voices, which deviates from the genre conventions in English museum websites and thus may not achieve the desired effect with English visitors. Because the websites function differently in the social spaces of the two cultures, the functions to be achieved in textual cognitive and socio-cognitive spaces require translation shifts, according to the authors. Hence, they argued that translations should include further information that is required by the target culture and that is not included in the source text. The authors proposed that translators assess whether each piece of translation conforms to the target norms by analyzing collected samples of texts produced for the same purpose in the target language as a control group. For example, they suggested that an English translation of a Chinese website could refer to the availability of retail and refreshments. Finally, the authors concluded that translations should not deviate from the norms of the target language if multilingual communication is to be successful.

In contrast, Liao and Bartie (2021) challenged the view that cultural adaptations are essential to ensure visitor satisfaction. They criticized the assumption that heritage managers should be responsible for making the interpretation of management relevant for visitors. For them, this assumption ignores the role of novelty-seeking in the experience of heritage sites and the enjoyment that visitors might derive from actively forming strategies to solve interpretation challenges. In addition, they criticized that discussions

on cultural adaptation in translation often ignore the interaction between verbal interpretation and other semiotic modes (e.g., visual *stimuli* at the heritage site).

The purpose of Liao and Bartie's case study was to compare the overall experiences of international and domestic visitors to Edinburgh castle who used an audio guide in the source language (English) *versus* in translation (Chinese). Not only participants' overall experience with the audio guides was evaluated, but also participants' interaction with both the audio guide and the range of semiotics available in the heritage site. The study involved the triangulation of three approaches: linguistic analysis of English and Chinese audio guides, post-visit interviews, and a smartphone application to track visitors' locations and use of the audio guide.

Firstly, the authors concluded that the translation of the audio guide texts was literal, thus accurately translating the source text without cultural adaptations. Secondly, they observed that users of audio guides in Chinese and in English resorted to different learning strategies to process information. While the English-speaking visitors engaged in different modes of verbal interpretation (e.g., reading and audio), the Chinese-speaking visitors did not report as much listening and reading at the same time, probably due to lower English abilities. However, they used other semiotic resources to construct their multisensory experiences (e.g., through music and smell), which might have not been noticed the same way by the English-speaking participants, who were more engaged in verbal interpretation. Moreover, while the English-speaking visitors reinforced their existing knowledge and ways of thinking in the way they assimilated information, the Chinese-speaking visitors had to accommodate their schematic structure and conceptual framework to adapt to the new experience. Hence, the authors concluded that, rather than cultural adaptation, what is needed is a well-prepared source text which interacts with multisensory semiotic resources in the site.

### 3.2.2. Translation of specific tourism terminology

The second main strand of studies focused on the translation of tourism-specific terminology from Chinese to English (Buckley et al., 2008; Chen, 2018). Buckley et al. (2008) compared the Sinophone 生态旅游 “shēngtài lǚyóu” with the Anglophone “ecotourism”. The term 生态旅游 “shēngtài lǚyóu”, which can be literally translated as “ecological tourism”, first appeared in Chinese language academic literature in the 1990s. The aim of this study was to ascertain whether the Anglophone and the Sinophone term refer to significantly different concepts and practices. The authors reviewed independently Anglophone and Sinophone academic literature on both these terms and compiled a joint list of attributes and criteria for these two terms. Although the Chinese concept of 生态旅游 “shēngtài lǚyóu” shares many traits with the Western concept of “ecotourism” both in theory and in practice, there are also significant distinctions. Firstly, the Chinese concept includes human health considerations associated with the benefit of nature-based recreation for physical and mental well-being, while ecotourism does not. Secondly, in 生态旅游 “shēngtài lǚyóu”, artistic and architectural modifications to reinforce the connotation between history/culture and the natural environment are regarded as enhancing the view, while from a Western perspective wild nature without signs of human presence is preferred. Finally, while ecotourism has been mainly considered a rather small-scale activity, this restriction has not been transferred to the Chinese term. Hence, the authors concluded that the key differences between both concepts are related to the existence of different cultural contexts and historical antecedents in China and in the West.

In the same line, Chen (2018) analyzed the conceptual bases of the terms “host” and “guest” in Chinese. This analysis revealed significant differences in the way “hospitality” is perceived in China

and in the West. The author began by critically comparing the term “hospitality” with its Chinese translations, and then focused on an etymological, semantic, and socio-cognitive analysis of the host-guest (主-客 “zhǔ -kè”) paradigm in Chinese, considering its cultural roots. Chen concluded that the Chinese 主-客 “zhǔ-kè” paradigm, influenced by Confucianism, reveals a distinct cultural understanding of hospitality and the host-guest relationship from that of the West. In the Chinese paradigm, the host 主 “zhǔ” is in a superior position and stands above the inferior guest 客 “kè”. In contrast, in the West, the host and guest are more closely related, and the purpose of the tradition of hospitality is to pay homage to the gods while the failure to do so is considered impious. In the Chinese paradigm, hospitality is offered exclusively to guests and friends, while strangers and enemies are excluded from being treated with hospitality. This contrasts with the Western paradigm, where the guest/stranger is treated as if in their own home, since hospitality is regarded as a core value of societies. These distinctions have practical implications. For example, the author cautions that the concept behind Airbnb, i.e., “hosting a stranger at home and being hosted by a stranger” (p. 508) goes against Chinese culture and the Confucian teachings that pervade the 主-客 “zhǔ-kè” paradigm.

### **3.2.3. Translation in qualitative tourism research**

The authors in the third strand argued that a critical discussion about translation in cross-language qualitative research has been neglected in tourism literature (Esfehani & Walters, 2018; Zhu et al., 2019). The focus of these studies concerned the definition of the stages when translation can take place in this type of research, with a focus on thematic analysis. Thematic analysis is a method for analyzing qualitative data iteratively, where the researcher seeks to identify common



themes that are repeated throughout the dataset. It typically consists of six phases that start with the familiarization with the data and end in the writing up of the findings and discussion (Figure 1).

Both studies focused on the translation of non-English texts from the researcher’s mother tongue into English. While Esfehiani and Walters (2018) proposed “a model for bilingual researchers (...) using thematic analysis” (p. 3158), Zhu et al. (2019) proposed “an additional translation step in the thematic analysis process” (p. 415). The suggested models were illustrated through reference to empirical studies relying on thematic analysis of interviews conducted in Persian (Esfehiani & Walters, 2018) and Chinese (Zhu et al., 2019).

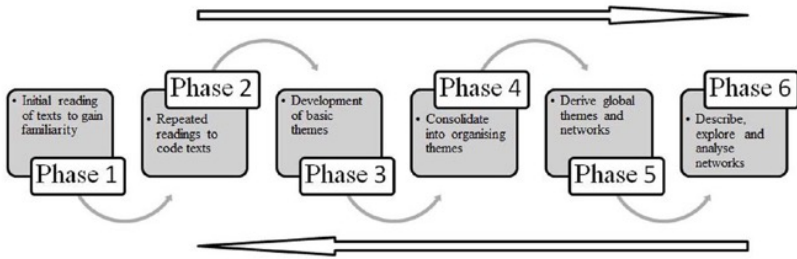


Figure 1. The six phases in an iterative thematic analysis (Walters, 2016)

Esfehiani and Walters (2018) compared three stages at which translation can be performed during thematic analysis: a) at the beginning (through literal or piecemeal translation); b) at the end; and c) between phases 2 and 3 of thematic analysis. The authors argued that translating at the beginning is either too time-consuming (in the case of literal translation of verbatim transcriptions) or may lead to the loss of information and distortions (in the case of piecemeal translation, where only key themes and quotes are transcribed and translated). Although translating at the end of the thematic analysis process (i.e., when writing up the final academic paper) may be less time-consuming, the authors warned about the

risk that the researcher/translator translates according to their own views rather than the participants' voice. Hence, they contended that translating between phases 2 and 3 of thematic analysis (when the codes are being consolidated into basic themes) is the “most epistemologically, methodologically and ethically sound” (p. 3159) option. Zhu et al. (2019) highlighted the final translation step, which “conveys participants’ words and perspectives to the audience”, while the previous early translation step “functions as a tool to code for analysis” (p. 416). These authors also considered how rigor can be maintained during the translation process. They also acknowledged the dual role of the researcher/translator, who has the advantage of understanding both the research and the interview context. However, this dual role needs to be managed carefully by researchers so as not to unconsciously twist the translations in a direction that is favorable to their findings.

Table 1: Summary of studies on language and tourism published in tourism journals indexed by Web of Science

	Study	Journal	Objective	Language pairs	Conclusion
LACK OF QUALITY IN TRANSLATION	Tang-Taye & Standing (2013)	<i>Journal of Hospitality &amp; Tourism Research</i>	Compare how the image of Reunion Island is represented in the original French websites and their corresponding English translation	French-English	Due to poor quality in translation, the image of Reunion Island is depicted very differently in French and in the English translations
	Zhang & Guo (2020)	<i>Journal of China Tourism Research</i>	Analyze how public signs in Chinese destinations are translated into English	Chinese-English	Eight kinds of English translation errors were identified, and the causes of such errors can be attributed to translators’ deficient language competence and cross-cultural awareness, as well as to translators and sign-makers’ carelessness, irresponsibility, and insufficient guidance and management.

STRATEGIES	Martínez (2019)	<i>Revista de Investigaciones Turísticas</i>	Analyze the original texts in French and their Spanish translation of three promotional leaflets of three destinations in the South of France, which are scarcely promoted in Spain	French-Spanish	The main translation errors in the Spanish translation were not only related to linguistic aspects but also to cultural ones.
	Linčir Lumezi (2019)	<i>Acta Turistica</i>	Analyze the strategies adopted by translators when translating tourism-related academic texts from English into Croatian	English-Croatian	It is important to standardize Croatian tourism-related terminology through the collaboration of linguists, tourism professionals, and the academic community.
CULTURAL SENSITIVITY	Malenkina & Ivanov (2018)	<i>Journal of Destination Marketing &amp; Management</i>	Investigate the linguistic strategies used in the Spanish and English translation of the official tourism websites that promote and brand the 17 Spanish Autonomous Communities	Spanish-English English-English	Some elements were transcated from Spanish to English to ensure adaptation to tourists' pre-trip expectations and knowledge, which might differ significantly from those of locals.
	Hogg et al. (2014)	<i>Tourism Management</i>	Analyze websites of museums in the UK and China	Chinese-English	British and Chinese museums had different social roles, which leads the authors to argue that the norms of the target community should not be ignored in translation, and that cultural sensitivity may be more important than linguistic accuracy in translations in the tourism context.
	Sulaiman (2021)	<i>Current Issues in Tourism</i>	Propose a conceptual translation model	Not applicable	Translation should not be dictated alone by linguistic features because it is a process of cultural (rather than strictly linguistic) mediation. The author advocates the collaboration between Tourism Studies and Translation Studies.

	Liao & Bartie (2021)	<i>Journal of Heritage Tourism</i>	Compare the overall experiences of international and domestic visitors to Edinburgh castle who used an audio guide in the source language (English) versus in translation (Chinese)	English-Chinese	Users of audio guides in different languages used different learning strategies to process information. Foreign visitors used different semiotic resources to construct their experience. Rather than cultural adaptation, what is needed is a well-prepared source text which interacts with multisensory semiotic resources in the site.
TRANSLATION OF SPECIFIC TOURISM TERMINOLOGY	Buckley et al. (2008)	<i>Annals of Tourism Research</i>	Ascertain whether the Anglophone term (“ecotourism”) and the Sinophone term “shēngtài lǚyóu”/“ecological tourism”) refer to significantly different concepts and practices.	English & Chinese	The Chinese concept of 生态旅游 “shēngtài lǚyóu” shares many traits with the Western concept of “ecotourism”, but also significant distinctions, mostly related to the existence of different cultural contexts and historical antecedents in China and in the West.
	Chen (2018)	<i>International Journal of Contemporary Hospitality Management</i>	Analyze the conceptual bases of the terms “host” and “guest” in Chinese	Chinese & English	There are significant differences in the way “hospitality” is perceived in China and in the West.
TRANSLATION IN QUALITATIVE TOURISM RESEARCH	Esfehani & Walters (2018)	<i>International Journal of Contemporary Hospitality Management</i>	Propose a model for bilingual research using thematic analysis	Non-English language-English	It is best to translate between phases 2 and 3 of thematic analysis (when the codes are being consolidated into basic themes).
	Zhu et al. (2019)	<i>Current Issues in Tourism</i>	Propose an additional translation step in the thematic analysis process	Non-English language-English	A final translation step is proposed, which conveys participants’ words and perspectives to the audience (while the previous early translation step functioned as a tool to code for analysis”. The researchers warn of the importance of carefully managing the dual role of the researcher/ translator to avoid distortion of findings.

## 4. Conclusion

This chapter reviewed studies on translation and tourism from both a quantitative and a qualitative perspective. While the quantitative study focused on a bibliometric analysis of broader literature on tourism and translation, the qualitative study focused on how tourism translation has been approached in tourism-specific journals in the Web of Science Core Collection. We conclude that, within Tourism Studies, research on tourism translation is incipient. However, this area may be igniting, as the majority of existing studies have been published in the most recent years. Given the importance of cross-cultural communication for international tourism, it is increasingly important to consider the role of translations and their quality in tourists' experience. Moreover, studies in the field of tourism need to be aware of the differences in the translation of terminology (such as that between 生态旅游 “shēngtài lǚyóu” and “ecotourism”) and take this into account when reviewing and comparing studies carried out in different contexts.

The most studied language pair has been Chinese and English. This might be justified by the great cultural differences between both languages, coupled with China's emergence as an economic power and as the world's largest spender on global tourism. From all the studies analyzed, only Malenkina and Ivanov (2018) studied a language pair that did not include English. Hence, other language pairs could be analyzed in future studies linking tourism and translation.

The main contribution of this chapter is the understanding of how Tourism Studies and Translation Studies can collaborate from the viewpoint of Tourism Studies. It contributed not only to a better understanding of the most relevant themes of investigation, but also to a better understanding of the current debates

and contrasting viewpoints held by different authors. In terms of practical implications, this chapter raises the awareness of various tourism stakeholders to the importance of translation quality in tourism. Lack of quality in translation might have a very negative impact on the effectiveness of tourism strategy, planning, and branding (Castellano Martínez, 2019). This chapter also highlighted some of the strategies used to overcome translation challenges, especially in what concerns culture-specific terms (Buckley et al., 2008; Chen, 2018). Finally, tourism researchers should consider more carefully when to translate data in the context of bilingual or multilingual qualitative studies (Esfehani & Walters, 2018; Zhu et al., 2019).

The present study is limited by not having included in the qualitative analysis studies concerning tourism and translation beyond those published in tourism journals. Hence, it does not provide an overall state of research on the translation of tourist discourses. Areas which have been more prolific in this topic, such as Linguistics, Cultural Studies, and Translation Studies, have been left out. However, the specific focus of this chapter on articles published in tourism journals contributes to the understanding of how the topic of translation can be approached within Tourism Studies. This is especially important given that both areas would benefit from closer collaboration (Sulaiman, 2021).

A limitation of bibliometric analysis is that it included in the clusters studies that used the term “translation” not with the meaning of “changing the words of one language into words of another language”, but rather with the meaning of “the process of changing something into a different form”. Despite this limitation, two of the clusters resulting from quantitative analysis reflect the meaning of “translation” that is the focus of analysis in the current study. Despite the limitations of bibliometric analysis, including the utilization of only one database and the absence of relevant

studies in the co-citation clusters, this kind of methodology is considered relevant enough to be used (Zopiatis et al., 2021; Wong et al., 2021).

Future studies could empirically evaluate whether tourists effectively value cultural adaptations in translation, as suggested by several authors (e.g., Hogg et al., 2014; Sulaiman, 2021), or whether these adaptations are not necessary, as suggested by Liao and Bartie (2021). For that purpose, different tourism contexts would have to be analyzed, as well as tourists with different sociodemographic characteristics, and different cultural and educational backgrounds. It would be interesting to evaluate which types of tourist value cultural adaptations the most, which value it the least, and which would rather not have such adaptations. The studies could also reveal whether tourism attractions with various semiotic resources available require less cultural adaptations in translation, as suggested by Liao and Bartie (2021), or whether these adaptations are nonetheless desirable. Hence, researchers on Tourism Studies and Translation studies should collaborate to assist translators and cultural mediators in finding the right balance between adaptation/naturalization of tourism discourse and authenticity maintenance – because although some adaptation might be necessary, cultural difference rather than identity is the main driver of tourism demand (Agorni, 2018).

In addition, future studies on translation and tourism could focus on the analysis of other language pairs, especially including languages other than English. The cultural implications in the translation of tourism-specific terminology also deserve further reflection, as proposed by Buckley et al. (2008) and Chen (2018). Finally, another topic ripe for future studies is the analysis of the role of machine translation in formal and informal tourism contexts, and to what extent this use influences perceptions of quality of the tourism product.

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**PERSUASIVE LANGUAGE AND REVERSE  
TRANSLATION: SELLING THE WINE  
INDUSTRY ABROAD**

**PERSUASIÓN Y TRADUCCIÓN INVERSA: VENDER  
LA INDUSTRIA VITIVINÍCOLA EN EL EXTERIOR**

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**Abstract:** The promotion of the viticulture industry in Galicia is quite more recent than its production of wine. Vineyards along the shores of the The Sil and Miño Rivers, known as the Ribeira Sacra, date back to the beginnings of the Christian era. Various institutions, such as Turgalicia, The Central Government of Spain and The Autonomous Government of Galicia (The Xunta) are now involved in publicising it. Specifically, the Xunta has allotted two million euros to develop sustainable tourism in the region (*La Voz de Galicia*, 1/10/2020), and Turgalicia has offered in its website the bilingual catalogue, *Galicia, paseando entre viñedos* since 2014. Stemming from the hypothesis that this bilingual catalogue is meant not only to attract enotourists, but also to become the gateway to a new culture, the following chapter analyses with four specific examples how the choice of persuasive language in

[https://doi.org/10.14195/\\_2](https://doi.org/10.14195/_2)

the reverse translation of this bilingual 288-page document, in which its history, most sold wines, their production and wineries situated among The Sil Canyons are described, can be conducive towards the successful promotion of enotourism.

**Keywords:** reverse translation, touristic discourse, enotourism, rural tourism, foreign trade

**Resumen:** La promoción de la industria vitícola en Galicia es mucho más reciente que la propia producción del vino, la cual se remonta a los comienzos de la era cristiana en la ribera del Sil y del Miño, en la conocida como Ribeira Sacra. En este empeño se han implicado instituciones como Turespaña, Turgalicia, el gobierno central y la Xunta. Esta última destinará dos millones de euros para fomentar el desarrollo turístico sostenible de la región (*La Voz de Galicia*, 1/10/2020). Turgalicia, por ejemplo, muestra en su web desde 2014, el catálogo bilingüe *Galicia, paseando entre viñedos*. Partiendo de la hipótesis de que este catálogo bilingüe no solo tiene por objetivo atraer enoturistas, sino también convertirse en el acceso a una nueva cultura, este capítulo analiza este documento bilingüe de 288 páginas en las que se describen la historia, la manufactura del vino y las bodegas que crean entre los cañones del Sil algunos de los caldos más vendidos. Cuatro ejemplos demuestran que la traducción inversa puede lograr persuadir al enoturista.

**Palabras clave:** traducción inversa, discurso turístico, enoturismo, turismo rural, promoción exterior

## 1. Introduction

The Ribeira Sacra comprises a rich legacy of castles, churches, stately manors and bridges for more than 1,500 years. Archaeological remains found in this geographical area bathed by the Sil and Miño Rivers date back to the Iron and Bronze Ages while the imprint left by the Romans reveals the abundant wealth of yesteryear. Historical records<sup>1</sup> show that this region between the provinces of Lugo and Ourense was already known to foreigners, but thanks to enotourism, the Ribeira Sacra is now an attractive destination for tourists who want to taste the wine, know its origins and how it is produced. Thus, tradition and a contemporary free time activity coalesce<sup>2</sup>.

In an ever-shrinking and borderless world (Spitzberg 1997, p. 379), wine exportation has gained position in the globalised market. Whether one is interested in knowing the origin of the wine, its production *in situ* or the marketing of one of the oldest commodities produced, personal interaction is essential. Communication becomes effective through translators and interpreters whose knowledge and skill allow shortening the distance between an original message and the translation of this message at the receiving end. Agorni (2018, p. 255) refers to 'insiders' and 'outsiders' to distinguish these agents and messages.

This chapter is based on examples showing the reverse translation of an on-line and paper-based enotouristic text aimed at English-speakers offered at food fairs. To carry out these seemingly

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<sup>1</sup> To read more about the history of the Ribeira Sacra, visit the following visual guides: <https://turismo.ribeirasacra.org/en/historical-towns>, <https://turismo.ribeirasacra.org/en/romanesque-and-more>, and <https://turismo.ribeirasacra.org/en/otro-patrimonio-de-interes>

<sup>2</sup> The following websites in English may be visited to broaden the reader's knowledge concerning the Ribeira Sacra's history and legacy: [https://www.turismo.gal/que-visitare/espazos-naturais/zonas-de-proteccion-e-lugares-de-interese/ribeira-sacra/canon-do-sil?langId=en\\_US](https://www.turismo.gal/que-visitare/espazos-naturais/zonas-de-proteccion-e-lugares-de-interese/ribeira-sacra/canon-do-sil?langId=en_US) and <https://turismo.ribeirasacra.org/en/>

straightforward translations, however, four aspects centred on theory were required beforehand. The first one is the skill in the creation of persuasive marketing discourse. Secondly, the knowledge required on the genre, catalogue texts, which is the format of the document offered on-line. Thirdly, some concepts about the translation of publicity and/or transcreation are also required. Fourth and lastly, some aspects related to reverse translation must also be revised.

The practical analysis will entail the description of the four cases extracted from the text which can be applicable to the creation of other reverse translations of enotouristic content.

## **2. Persuasive Discourse**

Two questions come to mind when discussing the concept of persuasion: First, based on the RAE (Spanish Royal Academy)'s definition, it deals with "the process/activity of transforming or judging information perceived based on a foundation" (my translation), and, second, persuasion verifiably entails a judgement, a valuation or appraisal of some action or situation. Persuasion is a sort of skill needing negotiation strategies. In some way, by using the power of reason and proposed arguments, persuasion obliges someone to carry out or do something.

The above-mentioned definitions lead one to the field of emotions and whims, something marketing has much to say about. In fact, if one aims to sell a touristic experience, it is essential to put to practice persuasive discourse. Bosch and Montañés (2005, p. 140) define this type of discourse as those "psychological strategies to manipulate an appeal below the level of consciousness" (my translation), making a clear reference to subliminal perception. For this reason, when any commercial content of a persuasive nature is posed, a set of questions are made to know who the product or

publicised touristic experience is aimed at, what is the product to be sold, which strategies and proceedings are to be used, what will motivate the potential buyer to buy the product, how will the product be introduced in the market, how long will the campaign last, and when is the best moment to launch the product to the market.

All these questions might seem irrelevant to translation, but to the contrary, they are part and parcel of the translation process. If one carries out the functional analysis of the source text (ST) (Reiss & Vermeer (1996), Nord (1993 y 1997) the *skopos* of the text is a determining factor in some decisions made during the transfer. Detecting the persuasive discourse and its intentions are fundamental since the ST is persuasive in function; its iconic elements are embodied to seduce by the use of pondered absorbing language.

Persuasive discourse has been studied from different points of view. The works of Cortes del Río (2000), Fuertes-Olivera *et al.* (2001), Rocamora (2005), De Santiago-Guervós (2013) or Fernández-Ulloa (2019a; 2019b) are some examples. The model proposed by Comfort & Brieger (1992, p. 88) is of special interest in this study given that it briefly numbers a series of four steps aimed at the marketing field. These are useful in the translation process to highlight the function of the ST and remind one during the transfer process of the importance of recreating the effect and objective aimed at in the original message. This model is termed AIDA to abbreviate the key phases in the persuasive discourse process: Attract attention, hold interest, arouse desire and elicit action.

On the other hand, Bhatia (1993, pp. 45-74) has analysed in a structural manner the type of text termed “promotional letters”. He compiled exercises describing the steps in writing promotional letters which in his point of view were in common with other text types such as the “catalogue”, i.e., the text type under study. For example, Bhatia (1993, pp. 46-50) has pointed out that the letter opens with the credentials of the product or service to be sold, which is also

done in the beginning sections of a catalogue. Here the product's historical background, origin or tradition is promoted. In fact, this is also seen in the catalogue studied here. This structural analysis has taken note on how the offer is introduced, that is, how the product or service is offered, the details of the kind of offer and its value. There are also sections in this kind of text that offer incentives, enclose documents, request a reply and use pressure tactics. Except for this last feature, the other cited characteristics are present in the catalogue studied here, and so is the type of language used, and consequently it is reflected in the translation.

Among the seven points analysed by Bhatia, only the last one (a closing with courtesy) could be a dubious part in the structural model of a catalogue although some texts have been found to end in a somewhat courteous or considerate manner towards the reader.

### **3. The Text Genre, Catalogue: Its Virtual and Global Transformation**

It is said that tourism owes its development to the text genre, the catalogue. Without it there would be many unknown places to the vast majority of people. Its use in travel agencies before the digital era was the very heart of the business because its eye-catching images and type style along with evocative messages made it easier to close the deal during the sale process.

The catalogue shares certain features with promotional letters and travel guides. In fact, certain parts of promotional letters are similar to some catalogue sections, as seen above, and the description of destinations can be spotted likewise in travel guides and catalogues. Calvi (2010, pp. 18-19) has provided the origin of this genre by grouping social practices with its corresponding produced texts. In this way, this author highlights three blocks. The first



one centres in the theoretical reflection on the phenomena tourism itself and terms it the 'scientific level'. The second one deals with management along with its ample range of activities as well as oral and written texts. Here Calvi (2010, p. 18) refers to many of the organisations within the touristic field, both leisurely and professionally, naming travel agencies, the hotel, restaurant and catering industries, transportation, insurance, conventions, and fairs as some of these, and from which many of these touristic texts are derived. The third block consists of the description and promotion of touristic discourse. It includes other areas such as geography, history, art history.

Undoubtedly, the second block is the one most relevant to this study, above all because the written catalogue becomes a work tool used in managing the touristic field and thus, it is established as a social practice.

Following along with Calvi (2010) the use of the catalogue is essential for the travel expert community. Its elaboration is inspired and based on persuasive discourse making use of an original jargon to attract, inform and catch the public eye. As a result, a document with social and economic impact, and not to be underrated, is in hand.

In this sense, it was Durán (2008 and 2012) who drew attention to distinguishing touristic texts as specialised ones; texts which have been underrated by organisations and administrations, private and public, by tourist and travel agencies, all who do not seek professional translators in order to motivate and whet the appetite of foreign tourists about a culture and customs to be known through their native language. To ignore the impact a translated text can make is to neglect a business, and what is worse the tourists themselves.

[...] to maintain linguistic and cultural mediation, needed in the touristic ambiance when a tourist visits a country different from their own. However, it is not always this way, and often we must

find totally incomprehensible touristic texts of questionable quality that make it difficult to understand the aim of the text and ruin the country's image abroad. (Durán 2012, p. 104, my translation)

Thus, it is not only a textual matter but communicative as well. It has economic-social relevance in which, for example, the genre catalogue becomes a tangible and identifiable product, both for the providing and receiving parties. Even despite its present-day hybridisation due to its multiple genres and text types in one-single document, the importance of the catalogue is such that it is classified under the family of institutional genre (Calvi, 2010), along with other families such as the editorial, commercial, organisational, legal, scientific and academic, and informal.

From the translation perspective another factor which has influenced the way of communicating through the catalogue has been the leap to the digital age. The web according to Linell (1998) has been able to decontextualize many genres and has put an end to many conventions which the use of paper mandated. In fact, the analysed catalogue is part of an institutional web and its promotional function prevails even when it is an object of translation. In this recontextualization the on-line catalogue is the result of a combination of genres which manage to obtain an autonomous value as a web document. Translating this on-line genre takes the shape of an extended advert that can form new images and cultural identities for the receiving target language. The target text on-line carries out a function that distances itself from the textual transmission via its channel of emission and it acquires a globalised dimension. It is the attraction of a country's, region's or community's touristic sector and the base for its economic development in this industry at a local and state level. That is why the analysis of the communicative protocol in the translating process is of practical interest, and must

not be underrated, so as to promote touristic services in the web as proposed by Montañés *et al.* (2005, pp. 213-215).

This proposal reflects on the design of this promotional content, consisting in paratextual information of use for linguistic mediators. In regard to this design, there are four categories to be considered: 1. The structural design. In other words, how the virtual page, frame and/or space is organised. 2. The iconographic design. Which images, drawings, photographs, and maps are to be used as part of the publicised message. The iconographic design has much to do with the degree of interactivity offered by this content regardless of the images chosen. This category includes direct or indirect publicity inserted within the page, those known in the jargon as *banners*, and the standardised icons. 3. The operative design. The format of the navigation buttons and how effective the links are... 4. The typographical design. In other words, the variety of fonts used, the type, size, colour and style, their effectiveness as an instrument for the improvement of the page and finding ways of making it more attractive.

The design of the content on-line is a conditioning factor restricting the aspect and amount of text presented unless the translated document can be included and downloadable. In the case of a catalogue, it is not exempt of this possibility since it includes iconographic content with commercial aims as aforementioned.

#### **4. Translating Promotional Discourse, Transcreation and Directionality**

In the previous sections translation in general was discussed, but as promotional discourse is the most outstanding function in a catalogue, it is deemed necessary to reflect specifically, though briefly, on this. Appealing to the senses is the basis of persuasive discourse in conjunction with the iconographic content. These two

types of discourse in unison successfully produce an effectiveness that no written text alone could achieve.

In the field of promotional translation two terms are usually used to refer to the transfer of appellative textual content. These terms are closely linked to the translation technique followed. On the one hand, according to Cruz-García (2018, p. 68) the term 'translation' is used to refer to the creation of a promotional text equivalent to the ST. On the other hand, the term 'transcreation' is used to designate a text that is transmitted in a way that significant changes are made regarding the ST to the point of creating a totally new advert.

We are faced with two different promotional strategies: A standardised version of the promotional content, i.e., the globalisation of the content, one in which its promotional text and iconographic content have been neutralised with the aim of reaching the highest possible number of people disregarding unshared identities, traditions, customs..., or the adaptation that requires a different translation process and is conditioned by the target culture. It deals with localising the text-image or creating a new textual/audio-visual campaign. As explained by Pedersen (2019) there is a primordial difference between localisation and transcreation. Localisers and transcreators work in different spheres. As argued by this academic, localisation is associated with the software industry as opposed to transcreation which is related to the marketing and advertising sphere.

Experience in translating promotional texts has shown that a vast number of source texts are in English, so the directionality of the translation is conditioned by this resulting in direct translations or transcreations from English to Spanish. In contrast, this fact is contrary when dealing with translation or transcreation for the touristic sector as Le poder & Fuentes (2005, pp. 32-33) affirm:

[...] the vast number of translations done in the touristic sector follow in general a criterion of directionality, that is, they are

reverse translations carried out from the mother tongue to the foreign language, what might partly explain why they are usually of bad quality. (My translation)

Regarding the quality of reverse translations, Le poder & Fuentes manifest the professional context in which these tasks have been undertaken. To begin with, these translations have been commissioned to translators who lack the linguistic and cultural competences and know-how in the target language. To make matters worse, the due dates are unrealistic and the work conditions are ludicrous. The translation project is scarcely defined, thus restricting the translator's understanding of the function and reach of the text to be translated. This lack of precise instructions regarding the task has also been subject to criticism by other authors, for example, Fischer (1998, pp. 150-168) and Martín (2011, pp. 571-584).

In addition to the abovementioned circumstances the lack of cultural knowledge in the target language and culture is detrimental to an efficient transmission of the concepts proposed by the text written in Spanish. Reverse translation requires less of an effort to understand the source text since it is the translator's native language. However, the transcreation of a promotional touristic text can be a major challenge both on the linguistic and cultural fronts.

Reverse directionality has its own difficulties within the scope of touristic translation. Fischer (2004, n. p.) recalled that it was more difficult to translate for the foreign public when one did not reside in the country the translation is targeted at, and what makes a good translation was not only an impeccable linguistic transmission but also that the acquisition of cultural knowledge became necessary to grant the text that ounce of intuition or sensibility that transforms the translation activity into an art. In the author's opinion the absence of this cultural knowledge results in an involuntary humoristic target text. Picking up the baton from Fischer, Martín (2011, pp.

571-584) has brought to mind those most frequent obstacles, the lack of knowledge about the place to be translated and its features, the translation of proper names of people, institutions, museums, typical dishes, customs, festivals, and the forms of toponyms.

The difficulty lies in the conceptual component of these texts even when its linguistic form is its main framework and fundamental for the transfer between languages. This increased panoramic view moves away from the decalogue proposed by Merino and Sheerin (1995, p. 4) centred in five do's and five don'ts applied to reverse translation described as follows:

DO:

**Read**, firstly, the text to be translated in order to understand the theme.

**Try to conceptualise the original**, by considering each sentence as a whole, making use of the vocabulary, structures and written sentences one is familiar with.

**Simplify**, wherever possible, the complicated linguistic forms until the idea is expressed in the foreign language with simple and direct structures and words.

**Consider** each phrase as a small problem which must be resolved and can have various solutions.

**Use** the dictionary only when the translation of a specific word is unknown, for lack of known synonyms.

DON'T:

**Start** translating the first words without understanding the idea.

**Translate** each word for word using a dictionary instead of developing the known vocabulary by trying to find appropriate synonyms.

**Think** that the translation is inflexible and that there is no other way to express each idea.

**Think** that dictionaries automatically teach how to translate.

**Think** that each word or phrase in one language has an equivalent in the other one. (Merino & Sheerin, 1995, p. 4) Block words are originally written thus by the authors).

This decalogue is a starting point not to be disregarded because it lays the foundation of reverse directionality. Despite seemingly simple, these do's and don'ts are usually taken for granted and overlooked, yet, crucial for an adequate translated version.

Lastly, carrying out a reverse translation might require a previous documentation process for a thorough translation, and, in fact, it is part of the learning process that broadens knowledge of a cultural nature.

## 5. The Source Text

The catalogue analysed in this study is titled *Ribeira Sacra el sabor de un paisaje. Guía de bodegas y vinos de la denominación de origen Ribeira Sacra* and has been translated into English as: *Guide to the Wineries and Wines of the Denomination of Origin Ribeira Sacra Regulatory Council. The Taste of a Land*. It has been available on-line since 2016: [https://ribeirasacra.org/media/documentos/guia\\_Rs\\_2016\\_web.pdf](https://ribeirasacra.org/media/documentos/guia_Rs_2016_web.pdf)

The Regulatory Council of the Denomination of Origen Ribeira Sacra is responsible for the publication of this document with Simón Vázquez in charge of this edition, and Ramón Bazarra and Álvaro Liste who were in charge of production. Victoriano Nodar is the author of the source text. Teresa Candal was the Director of Design and Layout, while Simón Vázquez ran Photography. Claire Teed was the translator along with Antía Cundíns and Dolores Villar who worked on Archive processing.

This 288-page catalogue includes eye-catching photographs as well as relevant artistic and enological history. It complies to the conventions and characteristics proper to the touristic text as created by those involved in the touristic field and its management. Also, this catalogue can be classified as an example of the institutional genre shown in section 3.

This volume is divided into three parts: 1. The history of the region and wine cultivation. The varieties of grapes, The Regulatory Council and its service towards the international market. 2. The wine cellars and the production of wine. 3. Tourist Service. Offering a unique experience among the vineyards in a unique environment. The experiences and emotions one can have as an enotourist in the Ribeira Sacra.

The bilingual nature (in Spanish and English) of this on-line catalogue must be remarked as well.

## **6. The Practical Analysis: Four Cases which Can Be Extrapolated to Other Reverse Translations**

Stemming from the hypothesis fact that the publication of this catalogue in its bilingual format serves as an attraction and an access gate to a new culture especially to its English version, four translator-challenging cases with the ST and TT included are analysed comparatively, exemplifying the techniques chosen to aid future translators in the translation of touristic texts with reverse directionality.

The subsections below are presented with the ST first, followed by the TT and its corresponding analytical comment. The fragments to be analysed are written in bold.

As revisited by Molina and Hurtado (2002, pp. 509-511), in order to analyse a translation a set of techniques can be applied as a tool



which reveals how a translation has been provided, namely: Adaptation, Amplification, Borrowing, Calque, Compensation, Description, Discourse, Creation, Established Equivalent, Generalization, Linguistic Amplification, Linguistic Compression, Literal Translation, Modulation, Particularization, Reduction, Substitution, Transposition and Variation. These techniques have been applied in the study of the following subsections.

Furthermore, to theoretically draft the exact techniques spotted in the cases described below, Molina and Hurtado's (2002, p. 510) specific definitions and descriptions are enclosed:

Adaptation. To replace a ST cultural element with one from the target culture, e.g., to change *baseball*, for *fútbol* in a translation into Spanish. (...)

Amplification. To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add *the Muslim month of fasting* to the noun *Ramadan*. Amplification is in opposition to reduction. (...)

Borrowing. To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word *lobby* in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., *gol, fútbol, líder, mitin*. (...)

Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression *No way* into Spanish as *De ninguna de las maneras* instead of using an expression with the same number of words, *En absoluto*. It is in opposition to linguistic compression.

Linguistic compression. To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question *Yes, so what?* With *¿Y?*, in Spanish, instead of using a phrase with the same number of words, *¿Sí, y qué?*. It is in opposition to linguistic amplification.

Literal translation. To translate a word or an expression word for word, e.g., *They are as like as two peas* as *Se parecen como dos guisantes*, or, *She is reading* as *Ella está leyendo*. (...)

Reduction. To suppress a ST information item in the TT, e.g., *the month of fasting* in opposition to *Ramadan* when translating into Arabic. This includes SCFA's and Delisle's implicitation Delisle's concision, and Vázquez Ayora's omission. It is in opposition to amplification. (...)

### **6.1. Persuasive discourse centred on an ideological perspective: its prestige abroad sells the product**

ST: Concretamente es **en Estados Unidos donde gozan de un gran prestigio** gracias a la difusión que Robert Parker y Gerry Dawes, dos de los **profesionales con mayor renombre y credibilidad** en el mundo del vino a nivel mundial.

TT: In fact, the United States is a place where these wines are **held in high esteem** thanks to articles by the likes of Robert Parker and Gerry Dawes, two of the **most renowned and respected** wine experts in the world.

It is evident from the text that the ST centres on the prestige of this local product sold in foreign lands. Elements away from the source culture (in The United States highly esteemed, renowned professionals, credibility...) pursuing a persuasive function, a comparison of superiority is made between the source and target culture. The foreign culture ratifies the importance of the sold product to sell in the producer's own culture. This technique poses no difficulty to the translator because the content can be literally translated. However, the literal translation has used the target culture's values which can have lesser impact on the ST reader.

The ST's writers could have considered the possibility of citing a group of experts known in the source culture in the source text which would be as equally effective in giving prestige to the product as in the target text.

One can affirm that the text offers objective data as far as who is considered an expert, but seen from the text content itself, the fact that the prestige comes from abroad sells in the source culture, whereas in the target culture the linguistic and/or cultural prestige is recognised as theirs.

## 6.2. Persuasive discourse with an ideological component: The critics are foreign

ST: “La **pasión** y la **devoción** de sus productores es parte de lo que hace de la Ribeira Sacra tan distintiva” Eric Asimov, crítico de vinos del periódico **New York Times de Nueva York**.

TT: “The **passion** and **devotion** of the wine producers are part of what makes Ribeira Sacra so distinctive.” Eric Asimov, New York Times wine critic.

This second case is somewhat similar to the one in section 6.1. The catalogue is written with an ST that mentions a culturally foreign wine critic with the aim of persuading a potential enotourist by making use of another culture's prestige. Remarkably, this critic centres the criteria neither on the quality of the product sold nor in its innovative and technical wine production practices, but on the emotional level, passion and devotion, traits that Spain is famous for. This can be observed in some campaigns of Marca España (see the works of Corbacho *et al.* (2014, pp. 501-512), Gómez (2016, pp. 1-51) and Sorlí (2019, pp. 1-42)).

The proposed and published translation has followed the same procedure as in the previous case: literal translation. This technique

reinforces the persuasive discourse based on an opinion that is foreign and away from the source culture. To the contrary, its English version is written in the English-speaking target culture's perspective. One could say that its promotional effect has lost some impact disrupting the function of the source text although the message has been literally transmitted.

### **6.3. Translating to attract the target culture: Accommodating to the familiar**

ST: El alojamiento no es un problema ya que algunas bodegas disponen de servicio de hotel y de restaurante y, sino, existe una importante oferta de **casas de turismo rural** y **hoteles con encanto** en los que descansar.

TT: Lodging is not a problem since some of these wineries have hotel and restaurant service. There are also many **bed and breakfast** establishments and **boutique hotels** where guests can spend the night.

The translation by C. Teed has not lost the persuasive function of the ST. The original text promotes rural tourism by mentioning kinds of accommodation, but "bed and breakfast" was added in view of the target text audience. This was a documented decision because of the ambiguity when translating "casa de turismo rural". It can be translated as *a country holiday house, country house hotel, a rural tourism lodge/accommodation* or *village inn hotel*. Undoubtedly, this span of possibilities requires a conscientious choice of an adequate term, more commonly used and familiar to the target culture's.

In this way, Teed chose *bed and breakfast* which in English is actually, "a room to sleep in for the night and a morning meal or private house or small hotel offering this" (Cambridge Dictionary, 2021, n. p.) which is not the culturally equivalent term and yet in the touristic

scope it is used as accredited by Chen *et al.* (2013, pp. 278-286), Giray *et al.* (2019, pp. 1-15), Lanfranchi *et al.* (2008, pp. 1-7), George *et al.* (2012, pp. 36-54) and Quanta (2019, pp. 44-48). Thus, the possible cultural differences between both accommodations is minimal because the target text fulfils the expectations of the English-speaking audience.

In the case of “hoteles con encanto”, what might seem to be a generalised, non-specialised concept is translated into English, “boutique hotels” and not as “charming hotel”. A *boutique hotel* in the target culture is defined as “a small stylish and fashionable hotel that is not part of a chain” (Cambridge Dictionary, 2021, n. p.). Jones, Day and Quadri-Felitti (2013, p. 726 and p. 729) have explained that the accommodation *boutique hotel* in the target text offers an experience associated to the property. Specifically, the establishment offers features that make it unique and special. These authors have analysed in depth the characteristics experts in the tourist sector perceive of this type of hotel, and reached the conclusion that they not only offer an experience based on style and decor, but also an authentic cultural and historical one. They are small and enchanting hotels.

The translator was aware of the semantic charge of the combination “casa de turismo rural y hotel con encanto” and making use of her knowledge of the target culture or skill in documentary search achieved an equivalent mental image, both in the source and target audience despite not having an equivalent term between a non-specialised and specialised one. The end result maintains its promotional value as well as its intended function.

#### 6.4. Exotic gastronomy that becomes familiar

ST: La zona cuenta, de hecho, con tres platos exclusivos de gran relevancia: la **bica** de Castro Caldelas, el **caldo de huesos** de Taboada y la **rosca de Sober**. Si a esta variedad y calidad

gastronómica le añadimos, por ejemplo, un vino producido a base de uva mencia con ese característico color intenso y brillante tendremos un maridaje excepcional para disfrutar en el contexto de una buena comida.

TT: In fact, the area boasts three unique specialties: the **“bica” pound cake** of Castro Caldelas, Taboada’s **famous broth** and Sober’s **pastry ring**. When this wealth of gastronomic treasures is combined with, say, a wine made from Mencia grapes, with its **trademark** intense **brilliant** red colour, an exceptional pairing occurs, offering the chance to **enjoy a delicious** meal.

Translating gastronomy, quite common in the Catalogue genre, is a challenge as is anything related to culture, customs, and traditions. The study of transferring in this field is not at all novel as the works of Chiaro and Rossato (2015), De la Cruz Trainor (2004a and 2004b) and Fallada (2000) have shown. The aim of these types of translated texts is to create a link so that the dish offered in the target language fulfils the expectations of the tourists’ tastes. Hence, beyond the culture, a gustatory experience accompanies wine tasting in the Ribeira Sacra. For this reason, the translated catalogue includes the most traditional local dishes as shown in the ST.

Insofar as the techniques used in the reverse translation, the method was through a combination of borrowing and linguistic compression of certain elements in the text which might have caused conflict with the target reader audience and the reduction of cultural content especially foreign to the English-speaking audience. Most probably the intention was to avoid any displeasure in the enotourist.

As an example, the decision to omit the word “bones” in the literally translatable Taboada’s Famous Bone Soup (“El caldo de huesos de Taboada”). The original was actually transferred to “el famoso *caldo* de Taboada”, in English, “Taboada’s famous broth”.

Even though any professional cook knows that a good broth cannot be made without any chicken or meat bones, the translator opted to omit this detail to avoid any distaste in the target audience.

This kind of reader overprotection with commercial aims is also seen in the descriptive method the translator used when referring to “bica”. While keeping the original name in English (borrowing technique), she described it later as “pound cake” (linguistic amplification), well-known in the target culture. In this way an image of the dish is created in the readers, and it can be selected according to the enotourists’ personal preferences. This same type of technique is put into practice with “Rosca de Sober”. It is advertised as a ring cake dessert so it will be easily recognised by its shape, but it must be tried to appreciate its taste and texture.

The translator advertises the Ribeira Sacra’s gastronomy with zeal by using adjectives such as “brilliant” and “delicious” with the verb “enjoy” so that the combination food-wine has positive connotations in the translated text.

## **7. Conclusions**

One outstanding observation in the analysis of the translation of this touristic-promoting catalogue is that its source language is quite distinct from the conventional language of the advertising field that is English. Reverse translation of the original text is required as the Spanish-English directionality dictates. To accomplish a well-translated text, this task had an added difficulty requiring knowledge of a third language as there were elements written in Galician.

Furthermore, the fact that the catalogue was presented in bilingual format (and trilingual) had conditioned and limited the translator’s ability to act freely as the text is subject to a “watched over translation” (Mayoral, 2012, p. 207, my translation) which turns

the translated text into a vulnerable document subject to criticism by those who can read both languages.

These conditions and the fact that not only the ST but the iconographic content is also shared hinder the transcreation of a new catalogue in the target culture. Only a slight heedful adaptation with the ST aim in view was observed as can be seen in the examples shown in this study.

The ST was already written to be oriented towards the target culture. In other words, its wording is already foreignized with the aim to please and satisfy the target audience. Consequently, a standard or globalised text is created that does not offer an “insider” perspective as described by Agorni (2018, p. 255). This global effect centred in the diffusion of content for a target culture and for the persuasion of the English-speaking enotourist eases the task of reverse translation since it overcomes the obstacles frequently linked to differing cultures. Calvi has affirmed in some of her plenary presentations that “languages have a symbolic value or capital”, something observed in this study and in the field of reverse translation, specifically, when English becomes the language of work. In fact, this catalogue substantiates the fact that the target culture is valued linguistically and economically as the *lingua franca*. The cost effectiveness of the English translation is unquestionable.

Thus, this persuasive discourse is directed abroad in its source version and, of course, translated with the ST included, with both ST and TT maintaining the same function. The commercial aim and the cognitive function of the text are traceable when faced with the multiplicity of the functions which texts of a hybrid nature have, of which the touristic text is no exception.

Yet, the writing of such informative touristic texts centred in a foreign culture disregards local peculiarities and hyper simplifies reality in a way that it eliminates any novelty which could be motivating for the tourist.



In fact, a future line of study stemming from this research could be to analyse a corpus of source texts in Spanish of persuasive discourse written with a target culture in mind, to determine whether it is an isolated case, or if these discourses are written while conditioned by the target public from the outset. If the answer is affirmative, then the reverse translation will be found to be possibly simplified and less dependent on any documentation process when transcreation is not involved. Another point to consider is how these texts would affect the necessary translation techniques since a text previously thought out for a globalised target culture could require less reduction and more linguistic amplification.

What has been made evident in this study is that a touristic catalogue is made up of terms related to accreditations, accommodations and gastronomy, and these to a lesser or higher degree might be obstacles in reverse translating (Spanish>English). A way to proceed was shown in this chapter and can be extrapolated to other texts of a similar nature in directionality and persuasive function.

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# **SOBRE EL DISCURSO TURÍSTICO PROMOCIONAL, SU TEXTO Y TRADUCCIÓN**

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**Abstract:** The field of tourist social practice encompasses discursive types in which texts are generated, which are also subject to translation. The aim of this contribution is to address the tourist promotional discourse and its homonymous text which motivates the consumption of the destination. After the epistemological review of types and characteristics, a methodology based in a comparative translation analysis is applied to a selection of textual fragments extracted from the multilingual corpus composed by the language versions in German (DE), Spanish (ES), French (FR), English (EN), Italian (IT), Portuguese (PT) and Russian (RU) from the tourist brochure series of the Instituto de Turismo de España – Turespaña. The selection of compared fragments is justified in the translation of what is culturally specific as one of the main challenges that tourist translation presents – taking into consideration the communicative situation in which it is integrated – where the gimmicky adaptation to outsiders should subordinate the translation.

**Keywords:** Tourist Translation, Tourist Mediation, Tourist Discourse, Translatology, Tourist-Promotional Text.

**Resumen:** El ámbito de la práctica social turística engloba tipos discursivos en el que se generan textos, los cuales a su vez son objeto de traducción. La presente contribución tiene por objetivo abordar el discurso turístico promocional y el texto homónimo que incita al consumo del destino. Tras la pertinente revisión epistemológica de tipificación y caracterización, se aplica una metodología de análisis traductológico comparativo en una selección de fragmentos textuales extraídos del corpus multilingüe que integran las versiones lingüísticas en alemán (DE), español (ES), francés (FR), inglés (EN), italiano (IT), portugués (PT) y ruso (RU) de la serie de folletos turísticos del Instituto de Turismo de España – Turespaña. La selección de fragmentos comparados se justifica en la traducción de lo culturalmente específico como uno de los principales retos que la traducción turística plantea –habida cuenta de la situación comunicativa en la que se integra – en donde la adecuación efectista hacia el destinatario *outsider* debiera condicionar la versión traducida.

**Palabras Clave:** Traducción Turística, Mediación Turística, Discurso Turístico, Traductología, Texto Turístico Promocional.

## Introducción

El concepto de *turismo* escapa todavía de consensos amplios entre los estudiosos de la materia en cuanto a definición y alcance. Se aprecian enfoques académicos diversos, tanto en la vertiente de la multidisciplinariedad – más próxima a las Ciencias Sociales –; como en la de la interdisciplinariedad, que posiciona al turismo en un espacio central entre disciplinas para dotarlo de mayor autonomía como materia. Según Athiyaman (1997), una materia que aspira a ser considerada *ciencia* (Jafari, 2005; Ritchie et al., 2008) no puede fundamentarse de forma exclusiva en investigaciones de

demanda turística que poco aportan al razonamiento, al método y a la teoría y práctica de la misma. En este sentido, Cohen (1979) advirtió desde la sociología sobre el *problema transitorio* u *objeto transicional* (Amirou, 1994) que el estudio del turismo supone al no existir límites disciplinares bien definidos con respecto del resto de materias desde las que se aborda: “The many different empirical problems can only be tackled by utilizing a wide range of concepts and research instruments derived from a variety of sociological and anthropological ‘schools’ and theories” (Cohen, 1979, p. 31). Desde el mismo enfoque sociológico, Urry (1990) propuso el concepto de *tourist gaze*, que podría considerarse un intento de delimitación conceptual con el propósito de representar el fenómeno turístico como variable sociohistórica en la que el individuo destina un tiempo concreto y un desplazamiento espacial que difiere al de su residencia habitual. En lo institucional, Hoerner (2008) afirma que la propia Organización Mundial del Turismo (OMT) de las Naciones Unidas rehúye de definiciones cerradas e instrumentaliza el turismo como herramienta política de la comunidad internacional para la consecución de fines variados como el progreso social, la protección medioambiental, el consumo responsable o la pacificación.

Este esbozo introductorio sobre el concepto turístico entre lo multidisciplinar y lo interdisciplinar suele quedar constreñido generalmente en el ámbito de las Ciencias Sociales, como si el fenómeno de lo turístico fuera exclusivo de las mismas. Desde nuestro prisma del conocimiento, el turismo es un contexto de actividades humanas en el que se comunica, se narra, se promociona y, por ende, también se traduce. La incipiente perspectiva traductológica desde la que abordar el hecho turístico como discurso y texto que se traduce (Fuentes-Luque, 2005; Katan, 2012; Agorni, 2012a, 2018; Agorni & Spinzi, 2019, Francesconi, 2014 o Maci, 2020, entre otros) motiva la presente contribución.

## 1. Revisión epistemológica sobre el discurso turístico

El *discurso* es una forma específica de interacción comunicativa, así como una organización cognitiva del conocimiento compartido (Van Dijk, 1989) que se configura por medio de procedimientos, estrategias y otras fórmulas de carácter verbal y no verbal. Se justifica en la interacción dialéctica de los individuos, que se comunican de forma constante y continuada, motivo por el que los contextos en los que se formulan los discursos no deben considerarse estáticos e inamovibles (Van Dijk, 1985, 2001). El dinamismo de las situaciones comunicativas propicia la consideración cada vez mayor de *discursos* en plural.

Los elementos lingüísticos y contextuales de un determinado texto constituyen una relación sistémica desde la perspectiva de la Lingüística Sistémico-Funcional (LSF). Este enfoque concibe la actividad humana y el lenguaje en dos interfaces que se manifiestan en la diferenciación de registros y de discursos:

La LSF plantea que la actividad humana y el lenguaje se vinculan en dos interfaces. La primera corresponde a la relación entre el contexto situacional y el texto y se formaliza a través del concepto de *registro*, por medio del cual se explica cómo las situaciones concretas dan lugar a la utilización de formas lingüísticas determinadas. De esta manera, el registro afecta al contenido, al modo de comunicación (hablado o escrito, por ejemplo) y a la relación entre emisor y receptor. La segunda consiste en la interrelación entre el contexto cultural y el texto y se explica por medio del concepto de *géneros del discurso*. (Taboada, 2012, p. 46)

En relación con dicha interrelación entre el contexto cultural y el texto, Calsamiglia y Tuson (1999, p. 16) afirman que se debe asumir la existencia de “una serie de normas, reglas, principios o máximas de carácter textual y sociocultural que orientan a las



personas en la tarea de construir piezas discursivas coherentes y apropiadas a cada ocasión de comunicación”, pues de lo contrario la comunicación sería un absurdo.

### **1.1. El discurso turístico como situación general de comunicación**

Ya en el terreno turístico, encontramos una primera referencia a los discursos turísticos en Lindkund (1998) cuando menciona la reiteración de usos lingüísticos (expresiones, actitudes, fórmulas, estructuras, etc.) como elemento definitorio de los anteriores. En su propuesta considera la descripción de un espacio y de sus individuos como hecho diferencial del discurso turístico, con lo que se vislumbra en cierto modo la incitación al consumo de lo promocionado. Los discursos turísticos se generan, pues, a partir de un cúmulo de indicios reiterados en situaciones de comunicación turística en torno a rasgos habituales de forma y contenido. Sin embargo, sería arriesgado asumir que cualquier discurso que se formule en una situación de comunicación turística es susceptible de ser también *turístico*. En este sentido, Shiro (2012, pp. 7-8) estima que para establecer clasificaciones de géneros o tipos discursivos se establecen criterios intratextuales o referentes a rasgos lingüísticos y textuales, criterios extratextuales o referentes a rasgos situacionales y contextuales, y criterios funcionales, como combinación de los criterios intratextuales y extratextuales. A esto, se puede añadir los postulados de Charaudeau (2012), quien reconoce que:

toda tipología de discursos o de textos presupone la existencia de una categoría de género, y en consecuencia, un mismo género puede encontrarse clasificado en tipologías diferentes (...) es posible entonces tener tipologías diversas y variadas, construidas de acuerdo con criterios institucionales, funcionales, enunciativos, cognitivos, etc. (Charaudeau, 2012, p. 23)

La propuesta de clasificación de géneros discursivos turísticos de Calvi (2010) – que se fundamenta en el modelo GENTT para textos técnicos de Ezpeleta y Gamero (2004) – supuso un punto de partida en esta cuestión, aunque se aprecien fallas como la ausencia de definiciones, de análisis de rasgos discursivos turísticos o el abuso de la hibridez en las ejemplificaciones textuales de cada tipo. Esto último advierte de que no todos discursos generados en la situación de comunicación turística tienen por qué ser turísticos. Sin embargo, Calvi (2010, pp. 18-19) distingue en su propuesta tres bloques sociodiscursivos textuales que pueden servir para conceptualizar los discursos que se generan en la situación de comunicación turística: el primer bloque es interdisciplinar y versa sobre la epistemología y el concepto del turismo, el segundo bloque trata sobre el procedimiento del turismo, su gestión, logística, despliegue de medios y actividades; mientras que el tercer bloque se centra en la vertiente más original según la autora, pues aborda la cuestión de la promoción turística, lo intangible.

El primer bloque no es turístico propiamente, pues no se da en la situación de comunicación turística, sino que tiene por objeto de estudio al turismo. El segundo y tercer bloque desarrollan el contexto turístico propiamente, pero con una diferencia fundamental entre cada ámbito sociodiscursivo según Francesch (2004), puesto que las relaciones y entidades intermediarias, tramitadoras o de carácter logístico y de gestión del segundo bloque deberían comprenderse como sectores *paraturísticos* al producir bienes y servicios incentivadores o facilitadores, pero no turísticos *stricto sensu*. Aquellos son un medio y no un fin; un medio que de hecho puede orientarse a otros ámbitos y propósitos diferentes al turismo como el comercio, la comunicación, el transporte, etc.

Los discursos turísticos son aquellos que se formulan en situaciones de comunicación turística, motivo por el que habrá que especificar a su vez el calificador *turístico*. Si la denominación

discursiva plural abarca situaciones comunicativas tan variopintas como solicitar información sobre un monumento, describir un itinerario, promocionar un destino o reservar una habitación o un billete de tren, entre otras tantas, no haremos otra cosa que seguir redundando en la ambigüedad, la hibridez anterior, la complejidad del concepto turístico, en definitiva: si todo es turístico, nada es turístico. Ahora bien, nuestra consideración de lo turístico desdeña los (inter)medios del segundo bloque – que pueden formularse en otros contextos sin necesidad de lo turístico –, frente a las prácticas sociodiscursivas que sí son exclusivas del fenómeno turístico en torno al viaje de ida y vuelta como son la expectativa (*pre-trip*), la experiencia (*on-trip*) y los recuerdos (*post-trip*) (Dann, 1996).

## **1. 2. Entre la información y la incitación turísticas**

El modelo funcionalista de estructuración de género a partir de la situación de comunicación (Charaudeau, 2012) reconoce los ámbitos de práctica social (APS) en donde se generan situaciones globales de comunicación (SGC) definidas por dispositivos conceptuales que determinan situaciones específicas de comunicación (SEC). Así, pues, el APS turístico es el contexto o ámbito sociodiscursivo en el que surgen SGC turísticos o discursos que se encuentran a su vez motivados por dispositivos conceptuales (finalidades o funciones comunicativas), que se materializan en actos concretos de comunicación (SEC) o textos. En el APS turístico – coincidente con el ámbito sociodiscursivo del tercer bloque anterior –, se generan situaciones globales de comunicación turística a partir del dispositivo conceptual de la información y del dispositivo conceptual de la incitación. En este sentido, retomamos a Katan (2012, pp. 89-90) que – inspirándose en Greimas – concibe tres modalidades o funciones tipo: a) promocional (*vouloir faire, stimulate interest*), b) informativa (*savoir faire, give knowledge*) y c)

performativa (*pouvoir + faire, empower*). No obstante, la modalidad promocional y la performativa son, en nuestro entender y en última instancia, una misma modalidad, pues ambas incitan a la acción, en este caso, al consumo turístico.

Mientras que el dispositivo conceptual de la información motiva un discurso turístico informativo en el que se generan textos turísticos caracterizados por cierto estatismo descriptivo con el que indicar o instruir (p. e. un itinerario de viaje, señalética turística, etc.); el dispositivo conceptual de la incitación define el discurso turístico promocional en el que se formulan textos dinámicos, valorativos, mucho más creativos, estéticos y poéticos, que se orientan al consumo turístico (p. e. un folleto turístico, una guía de viaje, un vídeo promocional, etc.). En este sentido, Calvi (2011, p. 23) también afirma que: “los textos turísticos satisfacen la amplia demanda de información que es propia del turista, lo cual determina una fuerte tensión entre información y persuasión: (...), los actos persuasivos llegan a contaminar incluso los géneros supuestamente informativos”.

## **2. El discurso turístico promocional**

El discurso turístico promocional es un tipo de discurso en el ámbito de la práctica social turística. El carácter ilocutivo de las situaciones específicas de comunicación que se desarrollan en su marco se manifiesta en los textos turísticos promocionales (TTP) en los que abundan las valoraciones descriptivas – que no descripciones – y los relatos persuasivos que persiguen seducir al lector en tanto que potencial consumidor del producto. Predomina en el discurso turístico promocional el argumento de incitación al consumo de la experiencia turística, un viaje de ida y vuelta en el que el individuo se proyecta sobre un destino promocionado:

Rather satisfaction stems from anticipation, from imaginative pleasure-seeking. People's basic motivation for consumption is not therefore simply materialistic. It is rather that they seek to experience 'in reality' the pleasurable dramas they have already experienced in their imagination. (Urry, 1990, p. 13)

Asimismo, son varios los autores que hacen referencia a la manifestación estética, dinámica, poética o emocional en la modalidad argumentativa y en el contenido de los textos que son propios de este tipo discursivo en el que se dan evocaciones y reminiscencias. Algunos de los principales referentes sobre esta cuestión pueden ser el *significante mitológico* de Febas (1978), la *aniquilación de la cotidianidad* de Papson (1985, p. 225), el onirismo o la denominación de *objeto transicional* de Amirou (1994), los *lugares-mito* de Lash y Urry (1994, p. 265) o la reactivación del *locus amoenus* de Bugnot (2009). Esta dimensión transicional es el punto de partida para la modalidad argumentativa que diferencia al discurso turístico promocional de otros con los que pudiera mantener relación cohiponímica en el marco sociodiscursivo orientado al consumo como, por ejemplo, el discurso publicitario. A nuestro juicio, el hecho turístico evoca una transicionalidad que exige la necesidad del viaje de ida y vuelta en el marco de una experiencia que difiere respecto del hecho publicitario.

### **2.1. El flujo comunicativo del discurso turístico promocional**

La caracterización de un tipo discursivo dentro de un ámbito de práctica social no debe entenderse definitiva, sino referencial. Esto nos lleva a caracterizar el tipo discursivo turístico promocional a partir de un dispositivo conceptual de la incitación a la acción que genera situaciones específicas de comunicación definidas por un marco atemporal-imaginario, así como espacial-transicional.

La conceptualización del destino que es objeto de promoción turística convierte dicho espacio en un elemento transicional – al que ir y desde el que retornar – que precisa de una modalidad de argumentación apelativa, poética y estética que persuada al turista potencial. Esto condiciona el relato para que cada lector imagine en términos atemporales su consumo del destino. Asimismo, se trata de una modalidad que argumenta sobre el iconotexto, esto es, que precisa de la imagen para dotar de mayor valor simbólico y estético:

Fragments come to stand for the whole, as an expression of apparent essences, what it is ‘to be’ something. They become symbolic structures, reifying culturally formed images as observed realities, rendering them ‘objects’. In this process the signifier and the signified collapse into one another, the physical subject itself becomes reality. Yet the relationship between signifier and signified is not fixed but arbitrary; thus the meaning of images becomes impermanent, free-floating, appropriated into the viewer’s cultural discourse. (Edwards, 1996, p. 20)

Las imágenes que nutren las SEC generadas en el discurso turístico promocional se revisten de atributos positivos, idealizados y arquetípicos que presentan destinos turísticos hiperrepresentados: románticos, paradisíacos, orientalistas, tropicales, históricos, desérticos, paisajísticos, lejanos, exclusivos, etc. Las imágenes ofrecen aquello que se desea consumir, también aquello preconcebido por el turista, pero ya fabricado y materializado. El destino turístico se convierte en un producto *auténtico* para el consumo de los turistas (Ooi, 2005) quienes a partir de un mismo objeto promocionado proyectarán expectativas turísticas diversas que cristalizarán en sus experiencias correspondientes. A esto se refieren Jack y Phipps (2005, p. 144) cuando definen a los turistas como *coleccionistas de experiencias* a través de imágenes, momentos, impresiones, etc. Los conceptos que

participan en el flujo comunicativo del tipo discursivo turístico promocional podrían representarse como la siguiente ilustración muestra:

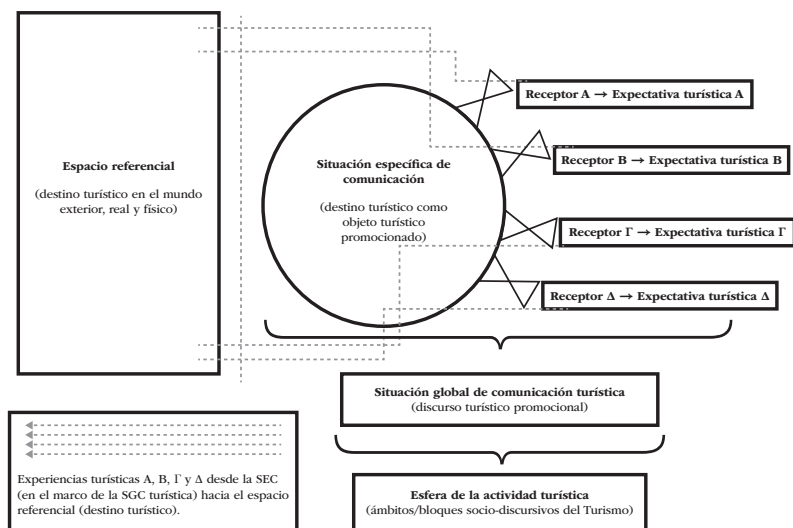




Ilustración 1. Representación del flujo comunicativo del tipo discursivo turístico promocional (Castellano Martínez, 2021, p. 51)

## 2.2. El tipo de texto turístico promocional (TTP)

La caracterización anterior condiciona, pues, la textualidad que se genera en el marco discursivo. Kelly atribuye dos funciones textuales principales a los textos turísticos: "Tourist texts as defined above fulfill basically two general functions: informative and persuasive or vocative (...). The difference lies in the reader, and her experience and knowledge" (1997: p. 34-35). Así, pues, diferenciamos entre textos turísticos informativos y textos turísticos promocionales, siendo objeto de interés para esta contribución los TTP. En el caso de estos últimos, se precisa de un componente espacial (CE) que haga referencia al espacio o soporte geográfico del destino turístico que es objeto de promoción; un componente temporal (CT) que dinamice y otorgue al anterior un relato, cuya modalidad argumen-

tativa hiperbólica y metafórica en aras del propósito de incitar a la acción de consumo turístico del objeto transicional que se promociona y donde se materialice la finalidad de suscitar la expectativa hacia la experiencia turística. Y, por último, los TTP precisan de un componente prospectivo (CP) que defina la orientación del texto hacia un segmento u otro, que lo subordina y posiciona para con un mercado, público o sector concreto. A partir del mismo objeto, surgirán múltiples representaciones del mismo según las experiencias, expectativas, motivaciones e intereses de cada destinatario o consumidor turístico en potencia.

Tabla 1. Muestra de TTP y sus componentes

TTP	CE	CT	CP
 <p><i>España verde (Turespaña©)</i></p>	<p>España (país)</p>		<p>Turismo de naturaleza, senderismo, paisajismo, etc.</p>
 <p><i>Rutas de fines de semana (Junta de Extremadura©)</i></p>	<p>Extremadura (región)</p>		<p>Escapadas, turismo de aventuras, turismo astronómico, turismo local, gastronomía y tradiciones, etc.</p>



 <p><b>ESPAÑA, UN DESTINO PARA TI.</b> <b>LGBTI+</b></p> <p><i>España, un destino para ti. LGBTI+ (Turespaña©)</i></p>	<p>España (país)</p>	 <p><b>EVENTOS Y FESTIVALES LGBTI+</b></p> <p><i>Colectivo LGTBI+, versiones lingüísticas más restringidas, no disponible en chino o ruso, por ejemplo.</i></p>	<p>Colectivo LGTBI+, versiones lingüísticas más restringidas, no disponible en chino o ruso, por ejemplo.</p>
 <p><b>Tetuán en Marruecos</b></p> <p><i>Tetuán en Marruecos (Oficina Nacional Marroquí de Turismo©)</i></p>	<p>Tetuán (ciudad)</p>	 <p><b>Turismo cultural y patrimonial.</b></p>	<p>Turismo cultural y patrimonial.</p>
 <p><b>Ciudades, villas y pueblos</b></p> <p>Rutas para descubrir Cataluña</p> <p><i>Ciudades, villas y pueblos (Agencia Catalana de Turismo©)</i></p>	<p>Cataluña (región)</p>	 <p><b>Los más bellos acantilados</b></p> <p><i>Turismo de interior, turismo rural, de naturaleza, senderismo, etc.</i></p>	<p>Turismo de interior, turismo rural, de naturaleza, senderismo, etc.</p>

Los TTP son, por lo tanto, situaciones específicas de comunicación (SEC) susceptibles de traducirse, lo cual genera nuevas SEC en el marco del discurso turístico promocional. Este esbozo epistemológico introduce la principal traza de especificidad de la cuestión turística en términos lingüísticos y traductológicos con el que pretendemos rehuir de las etiquetas en torno a la hibridez o multidisciplinariedad que se suele otorgar al turismo en lo discursivo o textual y que suele condicionar la traducción turística como labor menor al carecer de terminologías o fraseologías que sean propias. A nuestro entender, la especificidad o particularidad de lo turístico no radica tanto en la existencia de una *lengua del turismo* (muchos prefieren hablar de lenguaje), sino en la identificación de una situación comunicativa subordinada al arco de la experiencia turística a partir de la cual se configura el discurso y el tipo textual turístico promocional.

### **3. Mediar la promoción turística**

La falta de consideración hacia la especificidad de la situación de comunicación turística desde lo traductológico subyace en la tradicional metodología que suele aplicarse desde nuestra materia hacia la denominada traducción especializada. Por una parte, se ha considerado tradicionalmente un tipo de *traducción no especializada* o *traducción general* por carecer de un léxico o una lengua de argumentación exclusiva como es el caso de otras áreas del conocimiento (Medicina, Derecho, Economía, etc.), o se ha incluido bajo el paraguas de la traducción publicitaria, por motivos anteriormente expuestos. A nuestro juicio, la traducción turística opera en el flujo comunicativo de un fenómeno social como es el Turismo, no de un saber o ciencia. Esto implica controversias metodológicas para los principios empíricos en los que suelen preponderar

unidades de significados concretas: no se trata sólo de la lengua, también de la cultura y la emocionalidad. Estos aspectos son menos tangibles en comparación con unidades lingüísticas, aunque son también abarcables si se toma en consideración el ámbito de la práctica social en el que se inserta la traducción de estos textos. Algunas de las evidencias que posicionan la traducción turística en la *no especialización* son, entre otros, la variabilidad en la estrategia de traducción que supone traducir un texto turístico hacia un mercado de consumidores u otro (lengua, cultura, segmentos, demandas, *branding*, etc.) (Fuentes-Luque, 2005, p.73), así como la habitual práctica de direccionalidad inversa cuyos cánones de calidad suelen desconsiderarse (Calvi, 2019, p. 79). El paradigma de la traducción turística se torna, sin duda, en un campo sobre el que reflexionar y abundar más allá de las cuestiones meramente lingüísticas.

### **3.1. La traducción turística como acto mediado**

La traducción del texto turístico – con especial énfasis en el caso de los TTP por la singularidad argumentativa y creativa de los mismos – es una situación específica de comunicación dentro del APS del turismo. Al igual que el texto original (TO) que es objeto de traducción, la nueva versión lingüística o texto meta (TM) se presenta como SEC en el flujo comunicativo y habrá de constituirse de los componentes espacial, temporal y prospectivo debidamente mediados hacia los turistas potenciales que accederán al nuevo texto. El traductor de textos turísticos debe considerarse, por lo tanto, un mediador turístico que facilita el consumo turístico en los términos deseados por el ente promotor:

Tourism mediators and operators serve the function of managing tourist behavior by offering them an appropriate environment

in which to consume their products, relevant information with which to appreciate their products, convenient amenities for tourists to use and friendly services to make them feel welcome. Such mediators facilitate the consumption of tourist products in desired directions. (Ooi, 2005, p. 68)

La traducción como acto mediado supera el planteamiento tradicional que entiende la traducción turística como mero trasvase lingüístico: “(L)a definizione tradizionale di traduzione come attività lingüistica di codifica e decodifica (...) si dimostra poco efficace nel caso dei testi turistici, che hanno una valenza culturalmente specifica per loro stessa natura” (Agorni & Spinzi, 2019, p. 11). La presencia de un *significado culturalmente específico* propio del texto turístico armoniza con las propuestas de significativo mitológico, de lugares-mito o del *locus amoenus* anteriormente citados. La reformulación de estos valores, significados o referentes – que reproducen imágenes y suscitan emociones o confirman arquetipos en favor de la *tourist gaze* – participa del acervo y de la tradición cultural de cada lengua y grupo de destinatarios. Esto justifica la mediación turística que requiere el TM, es decir, modular, adaptar o incluso *transcrear* el texto turístico con el propósito de suscitar, evocar, emocionar y, en definitiva, apelar al nuevo turista potencial que es el lector del TM:

(T)he notion of «mediation» – meant as a symbolic space for interplay and negotiation – is the main characteristic of the language of tourism. The force of tourism communication lies in its capacity to develop a language capable of satisfying the needs of the diverse components of this field (...). The purpose of tourism is in fact to negotiate the encounter with the Other (another region or Country (*sic*), and in doing so identities are very often re-arranged and distorted. As we have seen, a significant degree

of translator intervention (mediation) is very often necessary for successful communication. (Agorni, 2012a, p. 10)

La mediación turística en términos traductológicos debiera alejarse la tradicional fidelidad entre TO y TM en tanto que la nueva versión debería perseguir un *efecto* equivalente con respecto del original frente al mero *sentido* equivalente, pues se pretende suscitar un sentimiento de expectativa o emocionar a través del texto (preponderancia del destinatario), mientras que el sentido permite comprender el TO sin necesidad de incitar en los términos anteriores. Asimismo, el texto turístico privilegia a la comunidad de destinatarios de la lengua y cultura originales (LO y CO, respectivamente), frente a la comunidad de destinatarios que accederán al texto turístico traducido en una lengua y cultura meta (LM y CM), puesto que no se formula con el propósito de ser traducido. Este binomio conceptual se corresponde con la diferenciación entre *Insiders* (privilegiados, de dentro) y *Outsiders* (forasteros, de fuera) con los que nos referimos a los destinatarios de la LO y la LM:

There are two areas that a mindful translator should be aware of. First, the new target reader from a different lingua-culture will necessarily be an outsider reader (OR), without those large funds of special information or attitudes that form the logical levels of the Insider's world. Second, the original text will rarely have been written to be translated or to be read by an Outsider. Hence the importance of privileged access, Insider subjective judgement and stance, which we will discuss later. (Katan, 2016, p. 69)

Frente al desajuste o desequilibrio efectista entre TO y TM, en el ejercicio de la traducción turística se habrá de localizar aquellos significados culturalmente específicos por los que se privilegia a la comunidad de *Insiders* frente a los *Outsiders*, que precisarían de

ciertas competencias y conocimientos lingüísticos y culturales para acceder al contenido del TO. La consideración de traducción turística como acto de mediación retoma el eterno dilema traductológico entre preponderar el valor del TO en el nuevo texto o dotar de autonomía y creatividad suficientes al TM. En definitiva, la traducción turística habrá de domesticar o extranjerizar retomando a Venuti, preponderar criterios puramente lingüísticos que posicionen al TO en una situación de privilegio o decantarse por mediar en el efecto y la función que revestirán al TM en consideración hacia el Otro:

In the case of the translation of tourist texts, however, a characteristic tension arises between the two poles. On the one hand, a strong emphasis on the traits characterising the Source culture (i.e. the Other) risks to mess up communication, as tourists may be unable to decode information about subjects they are not familiar with. On the other hand, the effect of “domesticating” the foreign to an extreme point is that of losing that flavour of novelty and change, in a comparison with everyday life, that lies at the basis of the recreational drive of tourism. (Agorni, 2012b, p. 6)

El éxito de la traducción de un determinado texto turístico radica, por lo tanto, en la capacidad que tenga el traductor de abstraerse de la situación de privilegio que será determinante dependiendo de su condición como lector *Insider* (traducción inversa) u *Outsider* (traducción directa). Dicho de otro modo, cómo reformular en el TM el *significante mitológico* presente del TO para una comunidad de destinatarios privilegiados (*insiders*), habida cuenta de que la comunidad forastera (*outsiders*) a la que se dirige el TM carece de los recursos, referentes o competencias de los anteriores. La consideración de los significados culturalmente específicos que constituyen el *significante mitológico* del texto turístico redundará en la calidad, accesibilidad y éxito del TM.

### 3. 2. La traducción de lo culturalmente específico

La presencia de significados culturalmente específicos en el texto turístico condiciona la particularidad del documento por el que se promociona un determinado destino. En el componente temporal del texto se apreciarán los elementos lingüísticos que dotarán de significado al conjunto del texto en torno al componente espacial y al componente prospectivo. La *culturemia*<sup>1</sup>, hiperbolizaciones, metaforizaciones y usos de tiempos verbales, entre otros recursos lingüísticos, dotarán al texto de significados culturalmente específicos que suponen un desafío para la traducción a otras lenguas y entornos culturales, tornándose en elementos exóticos para el destinatario *outsider* aquello que resulta doméstico para el destinatario *insider*.

La inadecuación o falta de mediación, adaptación o modulación en el proceso de traducción, se evidencia en un error de traducción o baja calidad del TM. Si el efecto equivalente decae, la situación específica de comunicación que supone la traducción habrá fracasado. Así, la literalidad o convergencia constante hacia el TO evidenciará un TM pobre, poco efectista e ineficaz que posibilita quizá la comprensión pero no materializa el efecto que en definitiva es la finalidad que persigue el texto. Por esto, no se trata sólo del sentido equivalente, sino del efecto. A continuación, se ofrece una selección de fragmentos con significados culturalmente específicos y sus correspondientes propuestas de traducción. Los fragmentos seleccionados han sido extraídos del corpus textual multilingüe compuesto por los folletos turísticos del Instituto de Turismo de España – Turespaña©<sup>2</sup> en sus ver-

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<sup>1</sup> La denominación *culturemia* pretende nominalizar la presencia de *culturemas* en un determinado texto.

<sup>2</sup> Disponible en <<https://www.spain.info/es/folletos/>>.

siones lingüísticas español (ES), inglés (EN), francés (FR), ruso (RU), italiano (IT), portugués (PT) y alemán (DE):

Tabla 2. Sobre el culturema *barrio de los toreros* y sus diferentes traducciones en las versiones multilingües del folleto turístico Córdoba de Turespaña© (p. 8)<sup>3</sup>

ES	EN	FR	RU
También es reconocido como el <b>barrio de los toreros</b> , por la tradición que tiene en este espectáculo.	It is also known as the <b>bullfighters' neighbourhood</b> , because of its <u>long association</u> with bullfighting.	Il est également connu pour être le <b>quartier des toreros</b> , car la tradition de ce spectacle <u>y est fortement ancrée</u> .	Район также известен как <b>квартал тореро</b> благодаря той роли, которую он традиционно играл в этом представлении.
IT	PT	DE	
È conosciuto anche come il <b>quartiere dei toreri</b> , per la tradizione che occupa in questo spettacolo.	Também é conhecido como o <b>bairro dos toureiros</b> , pela tradição que tem neste espetáculo.	Dieser Stadtteil wird aufgrund seiner Stierkampftradition auch als <b>Barrio de los toreros (Viertel der Stierkämpfer)</b> bezeichnet.	

El culturema *barrio de los toreros* encuentra diversas técnicas de traducción en las versiones anteriores, manteniéndose traducciones literales, calcos o incluso amplificaciones como es el caso del alemán. Nótese la intensificación en torno a la fuerte vinculación de este popular barrio cordobés con la tauromaquia en el caso inglés (*its long association* [su larga vinculación]) y francés (*[la tradition...] y est fortement ancrée* [fuertemente arraigada]), sin que exista tal hipérbole en el propio TO en español.

<sup>3</sup> El resaltado en negrita es original, mientras que el subrayado es nuestro.



Tabla 3. Sobre la descripción valorativa de la costa mediterránea española y sus diferentes traducciones en las versiones multilingües del folleto turístico *Costa Mediterránea* de Turespaña© (p. 5)<sup>4</sup>

ES	EN	FR	RU
Un clima suave, playas de arena fina y dorada, calas escondidas entre pinares verdes, villas medievales y bellos pueblos marineros con sabor mediterráneo.	A mild climate, fine golden sand, coves hidden away amongst green pinewoods, medieval towns and beautiful fishing villages with a true Mediterranean flavour.	Un climat doux, des plages de sable fin et doré, des criques isolées entre de vertes pinèdes, des cités médiévales et de superbes villages de pêcheurs aux saveurs méditerranéennes.	Вас ждут мягкий климат, пляжи с мелким золотым песком, бухты, скрытые за сосновыми лесами, средневековые города и прекрасные приморские поселки, <u>где царит дух Средиземноморья</u> .
IT	PT	DE	
Un clima dolce, spiagge di sabbia fina e dorata, insenature nascoste tra verdi pinete, cittadine medievali e belle località di mare dal sapore mediterraneo.	Um clima suave, praias de areia fina e dourada, enseadas escondidas entre pinhais verdes, vilas medievais e bonitas povoações pesqueiras com sabor mediterrânico.	Mildes Klima, Strände mit feinem, goldenen Sand zwischen grünen Pinienhainen, verborgene Buchten, mittelalterliche Ortschaften und zauberhafte Fischerdörfer <u>mit mediterranem Flair</u> .	

La descripción valorativa es una técnica argumentativa característica en los textos turísticos promocionales que incita precisamente a la visualización del destino como lugar-mito, tal y como el ejemplo de la anterior tabla muestra. En las frases subrayadas de las versiones rusa y alemana se aprecian sendas variaciones con respecto del TO y del resto de TM: la traducción al ruso (*где царит дух Средиземноморья* [donde reina el espíritu del Mediterráneo]) es más poética y de tono más elevado; mientras que en la traducción

<sup>4</sup> El subrayado es nuestro.

al alemán (*mit mediterranem Flair* [con ambiente mediterráneo]) se adapta para evitar quizás una posible literalidad.

Tabla 4. Sobre el valor metafórico y sus diferentes traducciones en las versiones multilingües del folleto turístico *Pueblos con encanto* de Turespaña© (p. 3)<sup>5</sup>

ES	EN	FR	RU
A lo largo y ancho del país te esperan hermosas villas medievales, en las que el tiempo parece haberse detenido. <u>Sumérgete</u> en sus calles y edificios históricos para conocer leyendas de monjes, caballeros y damas cautivas.	Throughout the whole country there are so many beautiful medieval towns where time seems to stand still. <u>Explore</u> their streets and historical buildings and discover legends of monks, knights and damsels in distress.	Tout le pays est ponctué de belles cités médiévales où le temps semble s'être arrêté. <u>Sillonnez</u> leurs rues et leurs édifices historiques pour en explorer les légendes peuplées de moines, de chevaliers et de dames captives.	По всей Испании вас ждут прелестные средневековые города, в которых кажется, что время остановилось. <u>Прогуляйтесь</u> по их улицам среди исторических зданий, чтобы познакомиться с завораживающими легендами о монахах, рыцарях и благородных дамах.
IT	PT	DE	
In tutto il paese troverai belle cittadine medievali dove il tempo sembra essersi fermato. Inoltrati tra vicoli ed edifici storici alla scoperta di leggende di monaci, cavalieri e dame prigioniere.	Tens à espera por todo o país bonitas vilas medievais, onde o tempo parece ter parado. <u>Mergulha</u> nas suas ruas e edificios históricos para conhecer lendas de monges, cavaleiros e damas aprisionadas.	Im ganzen Land erwarten Sie schöne mittelalterliche Dörfer, in denen die Zeit stehen geblieben zu sein scheint. Schlendern Sie durch ihre Straßen mit historischen Gebäuden und lauschen Sie den Sagen, die von Mönchen, Rittern und geraubten Edelfräuleins erzählen.	

Entre otras notas que podrían extraerse de los fragmentos anteriores, la traducción del original metafórico *sumérgete* encuentra

<sup>5</sup> El subrayado es nuestro.

equivalencias más o menos efectistas en sus versiones inglesa (*Explore* [explorar]), francesa (*Sillonnez* [surcar]) y portuguesa (*Mergulha* [sumergirse, zambullirse]), mientras que más tibias en tanto que equivalencias semánticas *stricto sensu* como el caso ruso (*Прогуляйтесь* [pasear]), italiano (*Inoltrati* [adentrarse]) o alemán (*Schlendern Sie* [pasear]).

En términos traductológicos, las versiones lingüísticas tienden al encorsetamiento de los TM con respecto a la forma y extensión del TO, condicionando por tanto el contenido y su sentido. Se trata de una concepción tradicional de la traducción que opera con mayor efectividad en entornos de significados y significantes unívocos que presentan terminologías, fraseologías o léxicos especializados y uniformados en diferentes idiomas (Derecho, Medicina, Ingeniería, etc.), pero carece de funcionalidad en ámbitos sociodiscursivos como el turismo cuyo ámbito de la práctica social responde al fenómeno en torno a una modalidad de viaje de ida y vuelta en donde los individuos interactúan en el consumo de lugares-mito:

Mimetic strategies of literal reproduction do not work in this type of translation, because languages and cultures are not symmetrical systems, and this is the reason why techniques such as transcriptions and borrowings that are not complemented with either explanatory information or smooth adaptations to the TL system, work only to a limited extent in the translation of tourist texts. (Agorni, 2016, p. 20)

La reproducción literal de estrategias miméticas, que concibe las lenguas y las culturas como sistemas simétricos, según la autora, responde a una conceptualización exclusivamente lingüística y desfasada de la traducción turística. La mediación turística a través de la traducción precisa propuestas resolutivas a la par que creativas, pues no basta con que el TM se comprenda, sino que sea capaz de incitar, persuadir y atraer al consumo turístico que se persigue.

## Conclusión

La revisión epistemológica sobre la que aquí hemos reflexionado reconoce que el ámbito de la práctica social turística es un contexto comunicativo en el que se aprecian dos tipos fundamentales de discursos que podemos denominar *turísticos* puesto que se formulan en torno a la información y a la promoción de un determinado producto o destino. La multidisciplinariedad, interdisciplinariedad o hibridez con las que se caracterizan tradicionalmente los discursos turísticos, sus textos y traducciones, responden a la inclusión de todos los bloques o ámbitos sociodiscursivos que operan en dicho APS. En nuestro caso, *lo turístico* responde a la modalidad de viaje de ida y vuelta en torno al consumo de un destino (*pre-trip, on-trip, post-trip*) y se entiende como un ámbito sociodiscursivo que se genera en el arco de la experiencia turística. En este contexto, se generan situaciones específicas de comunicación como son los textos turísticos promocionales, que se definen por una configuración textual en torno a un componente espacial (soporte geográfico), un componente temporal (relato) y un componente prospectivo (pretensión).

La traducción de este tipo de textos es un tipo de mediación turística, pues participa en el proceso de negociación, adaptación y adecuación, no sólo lingüística, sino cultural y efectista que supone exportar un determinado producto turístico a otros mercados de consumo con los que no se comparte lengua o cultura. La definición de los destinos turísticos revestidos de significantes mitológicos y significados culturalmente específicos plantea un desafío para la traducción de este tipo de textos – la cual no debe limitarse en el mero recreo poético o estético de su modalidad argumentativa, ni tampoco en hacer comprender sin más el TO – sino que tiene por finalidad comunicativa apelar al lector en un grado de efectismo y persuasión suficiente para el consumo. Se podría decir que los TTP y sus traducciones no deben ser solo *bellos*, sino resolutivos y

accesibles en función de la lengua y cultura a la que se dirijan. Por esta razón, la estrategia de traducción turística – si es que existe por parte de los entes promotores – debiera rehuir de la mímesis traslativa a la que se acostumbra tradicionalmente al turista: el mismo folleto turístico en varios idiomas, la misma extensión, las mismas imágenes, la misma disposición textual y, en muchos casos, sintaxis y léxicos simétricos (como los tipos de la tabla 1 recogen). Los breves ejemplos aquí expuestos – habida cuenta de los parámetros que limitan la extensión limitada de esta contribución y del propósito de la misma – evidencian el conservadurismo preponderante en cuanto a la estrategia de traducción turística, al menos en el corpus de trabajo, aunque se aprecian también ciertos amagos menores de divergencia creativa por medio de adiciones, amplificaciones o adaptaciones en las versiones traducidas.

En definitiva, la traducción turística media situaciones específicas de comunicación en un marco discursivo propio condicionado por la incitación al consumo del destino turístico promocionado. Las funciones apelativa y poética que caracterizan el tipo discursivo donde se generan los TTP precisan de recursos lingüísticos que se revisten de aspectos culturalmente específicos, los cuales representan un reto para la estrategia de traducción. Concluimos, pues, que la traducción turística debiera perseguir un sentido equivalente y efectista en donde la presencia de culturemia, así como de diferentes formas de exageración y exotización de los atributos del destino representan un campo cualitativo para el estudio y trabajo traductológicos.

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**THE ROLE OF TRANSCREATION IN TOURISM:  
A SPANISH-ENGLISH CORPUS-BASED STUDY  
OF ONLINE TRAVEL MAGAZINES**

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**Abstract:** Transcreation has been shown to be a common strategy in persuasive texts such as those found in advertising, marketing or tourism. The present chapter aims to explore the role of transcreation in travel magazines and to categorise transcreations according to the type of changes being made. To this end, a corpus of travel article titles was collected from the Spanish magazine *Ronda*, a bilingual Spanish-English publication of the airline Iberia. A comparative analysis was conducted to identify the strategy followed in the transfer of titles from Spanish to English. Three main patterns were detected: fully transcreated titles, titles with partial transcreation and titles translated literally. As this chapter is particularly concerned with transcreation, we have selected and analysed representative examples that can be used to illustrate the different cases of transcreation. Transcreations appear here to be an essential linguistic strategy for the internationalisation of a destination, rendering the message more appealing to a different readership and a different market.

**Keywords:** Transcreation, tourism, online travel magazines, titles, Spanish-English.

## 1. Introduction

Transcreating means interpreting the source text and tailoring it to the audience of the target text for persuasive and commercial purposes. This definition is the one that seems to be accepted when talking about transcreation in promotional fields such as advertising, marketing or tourism (Gaballos, 2012; Pedersen, 2016; Benetello, 2018; Fernández Rodríguez, 2019; Díaz-Millón and Olvera-Lobo, 2021). In the domain of tourism promotion, for instance, the predominant intention is persuasive, appellative, and what really matters is to convey the message (rather than the text) and its function, its effect, in a way that is as appealing as possible to the audience and the target market. Transcreation helps to make the message more appealing and, therefore, can be said to play a central role for a tourism campaign to work at an international level. It is not uncommon to come across tourism campaign slogans or travel article titles in which the source text and the target text apparently do not have much to do with each other from a linguistic point of view. It is in these cases that transcreation serves the commercial purpose of the text and the cultural characteristics of the target audience. Transcreation leads to a series of linguistic changes and adaptations that, in most cases, make the source text barely identifiable or completely unrecognisable. In this chapter, we will focus precisely on the analysis of examples of transcreation selected from a corpus of travel article titles. Titles are the most transcreated part of the text because of the powerfully persuasive and influential role they play.

Titles act, in fact, as prompts for readers to choose a text or to decide whether to read it. Titles are the first bit of information re-

ipients usually have in order to understand the content of a text, the plot of a film or the meaning of a song. As Nord (1994, p. 95) noted, titles are “a first contact with the recipients”. A title is not deliberately chosen, but intentionally; there is indeed an intentional function behind the choice of a title: that of capturing the reader’s attention or, according to Bobadilla-Pérez (2007, p. 117), “to lure unsuspecting readers, or viewers, into the story presented by the author”.

The transfer of a title’s function is directly proportional to the acceptability of the target audience, which will most likely be conditioned by the title. The importance of the translation of titles is even more remarkable when it comes to promotional texts like travel magazines. Description and persuasion are merged in this type of magazines, resulting in a variety of genres such as articles, reports, practical guides or advertisements, the titles of which seem to contain touches of creativity that take the form of puns, neologisms, phraseological units or persuasive markers.

The transfer of titles from one language to another often involves transcreation. To explore the role of transcreation in travel magazines, we have collected a corpus of 408 titles found in 21 digital issues of Iberia’s Spanish magazine *Ronda*. In this research, we will not deal with titles that have been literally translated, but rather with titles that have been transcreated. Indeed, the titles have been classified according to the type of transcreation applied, bringing about two types of transcreation in the English text, namely partial transcreation and total transcreation.

## **2. The transcreation of titles**

The concept of transcreation is gaining in popularity in the area of translation research. There are plenty of definitions of transcre-

ation, but they all seem to agree that it is the interpretation of an original work to suit a target audience at a particular time and space. Transcreation is not an imitation of the original, but an adaptation to meet the demands of a different audience and culture.

According to Al-Omar (2020), a good transcreation should comply with two conditions: it should be close to the target ideology in order to persuade the target audience and it should contain creative ideas without sacrificing the initial purpose of the source language. This can be achieved either through an adaptation of the translation or when the content is completely rewritten in the target language to reflect the original content (Carreira, 2020). Whether adaptation or rewriting, Pedersen (2016) points out that all transcreation must be creative and prioritise the effect caused. Transcreation, being closely linked to creativity and persuasion, has found its priority areas of application in promotional sectors such as advertising, marketing and tourism. This is so much so that transcreation has been seen as an opportunity to enter new markets that would be more difficult to access with conventional or purely linguistic translation (Fernández Rodríguez, 2019). Similarly, Morón and Medina (2016) point out that transcreation has commercial purposes and is used to achieve the internationalisation of a product or service. Thus, it is not unexpected that, in recent years, transcreation has become a popular practice among companies that want to adapt their campaigns to international markets, from advertising and tourism campaign slogans to song and film titles. In this section, we will focus on the transcreation of a key textual element to engage recipients: titles.

Titles, in fact, seem to have a clear phatic and appellative functions (Nord, 1995). The phatic function is concerned with establishing the first contact between authors and readers. A title must attract readers' attention and remain in their memory for some time. The appellative function, on the other hand, is

closely related to the phatic function in the sense that it seeks to attract readers' interest, but it differs from it because the former also aims to make readers consume the content of the text. Therefore, according to Han (2016), through the phatic function, the audience becomes a receiver, and through the appellative function, the audience becomes a consumer. Nord (1995) states that the appellative function of titles carries persuasive and advertising sub-functions, which incite recipients to consume the co-text, and a directive sub-function, which guides users to read the content in the way desired by the author. In fact, some authors, such as Pascua Febles (1994, p. 352), refer to the "commercial or seductive function" of titles. Irrespective of the terminology used, all authors who have addressed this issue seem to agree that titles play a crucial role in persuading users and in the way they approach the reading of a text. Titles indeed reflect this persuasion through phonic, syntactic and lexical elements.

The transcreation of titles therefore involves transferring these functions from one language to another and adapting them to the intentions of the sender of the source text. This adaptation involves a variety of strategies that range from non-translation to total transcreation of the title. Between the two ends are literal translation and partial transcreation. The latter involves minor adaptations, such as when lexical and/or grammatical shifts are introduced or when simplifications, omissions or expansions are made. Total transcreation results in a new, totally reinterpreted target title, prioritising the functionality of the target text and establishing a non-lexical and ephemeral equivalence, which would be unpredictable out of context (Delisle, 1993; Molina Martínez, 2001). As mentioned, total transcreation prioritises commercial reasons over proximity to the source text, putting the functionality of the title in the target culture before textual correspondence.

### 3. Online travel magazines: from description to persuasion

The Web has not only become the ideal medium for blogs, travel forums or institutional websites, but also an excellent space to access electronic versions of tourism texts traditionally distributed in printed format, such as brochures, guidebooks or travel magazines. In accordance with Calvi's (2010) classification, travel magazines are a subtype of editorial genre. In fact, these magazines are usually written and published by an editorial team. Thus, for example, the issues of Iberia's *Ronda* magazine that make up our corpus have a director, an editor-in-chief, a creative director and a production manager, among others. Travel magazines are typically characterised by their hybridism or combination of genres. In the view of Calvi (2010, p. 23), they may be referred to as a "macro-genre" that brings together other genres such as articles, reports, itineraries, practical guides or advertisements. Travel magazines also fall into the model proposed by Dann (1996), which categorises tourism genres into three stages according to the sequential system of pre-trip, trip, post-trip. Travel magazines would come under the first stage, the pre-trip stage, which comprises other genres that influence travellers' decisions, such as advertisements, brochures or websites.

The mixture of genres we find in travel magazines entails several textual typologies which, in turn, fulfil different functions. There is detailed tourist information, typical of guidebooks, while at the same time special attention is paid to promotion, typical of advertisements and brochures. Hence, description and persuasion are combined on equal terms in travel magazines. Whereas in articles and reports the informative function prevails, in itineraries and advertisements readers are more involved and a significant promotional component contributes to the persuasive function. However, despite their descriptive style,

the reports and articles included in travel magazines, far from being objective practical guides, offer a rather subjective vision through recommendations and suggestions that involve readers, as is the case, for example, when bars, hotels or restaurants are recommended (Calvi, 2006).

The language of travel magazines mirrors the combination of styles and functions, describing a destination and inviting readers to visit it. It is in its promotional purpose that the language of these magazines displays multiple persuasive devices that have been explored by scholars addressing the language of tourism (Mapelli, 2008; Edo Marzá, 2011; Suau Jiménez, 2011, 2015, 2016). Persuasive markers involve readers and contribute to the creation of an interpersonal discourse based on the author-reader relationship, which is “fundamental for the achievement of the communicative objective of tourism promotion genres, the persuasion of the reader” (Suau Jiménez, 2012, p. 144). Some of the devices that have already been discussed are the markers of attitude, engagement and self-mention (Labarta Postigo and Suau Jiménez, 2006; Suau Jiménez, 2015, 2016). Other widely examined devices that characterise promotional tourism discourse are boosters in the form of qualifying adjectives (Mapelli, 2008; Pierini, 2009; Edo Marzá, 2011) and perception verbs, which contribute to the creation of pleasant sensations and the recreation of the tourist experience (Mocini, 2005; Pérez Vázquez, 2011; Soto-Almela and Navarro-Coy, 2018).

Other devices such as puns, neologisms or phraseological units endow tourist discourse with a striking creativity. All of them help to capture the attention of the recipients and, in the case of phraseological units such as idiomatic expressions, they play a role of “reinforcing the persuasive nature of this type of text while making the translator’s work more difficult” (Navarro-Coy and Soto-Almela, 2014, p. 145).

## 4. Objectives

The aim of this chapter is twofold: (a) to explore transcreation as a persuasive strategy in promotional tourism, and (2) to categorise transcreations according to the type of changes being made.

## 5. Method

### The TravelTitles (TT) corpus: description and analysis procedure

The corpus this research is based on, which we have called the TravelTitles (TT) corpus, consists of 21 issues of the travel magazine *Ronda*, a bilingual Spanish-English publication of the airline Iberia. The magazine is distributed on board all Iberia flights and is also available online. Table 1 shows the issues used to compile the TT corpus. As can be seen, the magazine was published monthly until December 2020. In January 2021, however, it became a bi-monthly publication.

Issues	
November 2018	December 2020
December 2018	January-February 2021
January 2019	March-April 2021
February 2019	May-June 2021
March 2019	July-August 2021
April 2019	September-October 2021
May 2019	November-December 2021
June 2019	January-February 2022
July 2019	March-April 2022
August 2019	
September 2019	
October 2019	

Table 1. Issues of Ronda magazine that make up the corpus of the study.



The magazine changed its internal structure as well. The issues in the left column of Table 1 had three main sections called “Enjoy”, “Explore” and “Discover”. However, these sections were replaced since December 2020 by new sections such as “Plans”, “Booking”, “Routes” or “Destinations”. Despite this new structure, the content of the issues has not changed, and the aforementioned sections are the ones we have used to obtain the titles of this study.

The procedure we followed to explore transcreation consisted first in compiling the titles in Spanish and English and entering them into an Excel spreadsheet. Secondly, a comparative analysis was carried out to identify the strategy followed in the transfer of titles from Spanish to English. Here, three main patterns were observed: fully transcreated titles, titles with partial transcreation and literally translated titles. Finally, we selected and analysed representative examples that could serve to illustrate the different cases of transcreation.

## **6. Results**

A total of 408 travel article titles were analysed. In the transfer of these titles from Spanish to English, strategies ranging from total transcreation of the title to its literal translation were observed. Halfway between these two strategies is partial transcreation, which involves modifying only part of the title in the target language. Since this chapter deals with transcreation, we will leave out the cases of literal translation.

In quantitative terms, we found 115 cases of total transcreation (28.2%) and 112 titles in which partial transcreation was applied (27.4%). Thus, more than 55% of the titles in the TT corpus were transcreated into English. The rest of the titles (181, 44.4%) were not transcreated, but translated literally.

The most notable cases of total transcreation and partial transcreation are discussed below.

### 6.1. Totally transcreated titles

In this chapter, total transcreation refers to a strategy that brings about new titles that are rather the result of a creative reinterpretation of the source title. In fact, the recreation of these titles seems to respond to a shift in focus, for the source title and the target title often differ in their perspective, be it by concentrating on different aspects of the same topic or by adopting a different point of view.

Table 2 shows all the titles in our corpus that have undergone a total transcreation. It may be of interest to the reader to see in detail the choices made by the translator, yet we will discuss some of most significant examples.

Source title	arget title
<b>November 2018</b>	
Ribera de la plata	Walking by water
Carretera y pampa	The road ahead
Medirse contra el mediterráneo	One giant leap
Escuela de genios	The world's creative breeding ground
Elevar el espacio	High on life
<b>December 2018</b>	
Más duende	Feel the spirit
Compras y letras	Creative quarter
Un eje para hacer historia	Science, art and nature
Paredes con mensaje	More than words can say
Chinchín con solera	Drinking by half
<b>January 2019</b>	
Apasionados por descender	It's all downhill from now on
Deportistas de invierno	Snow biz enthusiasts
A falta de mar, buen lago es el Lemán	A stately regatta but not sea
Rumbo hacia el horizonte alpino	Freshwater sailing
Una especialidad en la que profundizar	A dish where the best comes last

Cómo construir un reloj contrarreloj	Time is money in this workshop
Criaturas neoyorquinas	The hidden life aquatic
<b>February 2019</b>	
Primavera adelantada	Carnival of colour
Nobleza obliga	Historic Walls
Cantera de capitanes	Sails pitch
Una costa única en el mundo	A bounty of white sand beaches
Día de ría	An estuary paradise
De bar (de conciertos) en bar (de conciertos)	They built this city on rock and roll
Delicatessen marinas con licor de postre	From local oysters to local snifters
La ría a tus pies	The best bench in the bay
El trono del atlántico	Best seat in the bay
Vestida de gala	On the house
La belleza no es suficiente	Model citizens
<b>March 2019</b>	
La travesía más corta	Lines in the sand
Maestros de viaje	Relocated classics
Porteños plásticos	Art city
Saludos de los trogloditas	A show of hands for the caves
Huellas prehistóricas	A show of hands
La cocina de los inmigrantes	Good food travels
Vistas para frotarse los ojos	The hills are alive with colour
¿Quién da más?	The hills are alive...
La supervivencia de los arrayanes	Walking among giant trees
Canela en rama	Walk among giants
Porteños mezclados y agitados	The bars shaking things up
Hasta el amanecer	Shaking things up
Arquitectura del vino	Under construction
Vértigo real	A head for heights
Destino submarino	Life on water
Jardines de piedra	Rock music
<b>April 2019</b>	
La ciudad va por dentro	Underground culture
La playa de tu vida	Pretty flamenco
Tambores a la calle	And the beat goes on
Una mente prodigiosa	Channelling greatness
El mayor espectáculo del mundo	Under the sun

<b>May 2019</b>	
Cuerpo de baile	On point
Moda de guerrilla	One-off design
Reencuentro con Sorolla	Sun strokes
<b>June 2019</b>	
Nuevos objetivos	In the frame
Primera noche	In with the new
Atlas de fechas	Victory lap
Joyería en la barra	Pintxo yourself
La forja del paisaje	Man of steel
Aloha pues	Catch the wave
El costurero invisible	Master of discretion
Un mensaje monumental	Women's work
<b>July 2019</b>	
Los archivos de la fuerza	From a galaxy far, far away
Habla con ellos	Space people
Fauna al rescate	Creature comforts
Esto es simbiosis	Call of the wild
Bien avenidos	Splash out
Lago y montaña	Ways of thunder
Gracias al Gran Sibò	Mystical origin
De vuelta del todo	Local hero
Visitantes de otra era	Bodies of work
<b>August 2019</b>	
Caribe con sol naciente	Tongue in cheek
Como un Robinson	Splendid isolation
Los himnos de la 'chorcha'	Bilingual blessings
<b>September 2019</b>	
La sierra a todo pulmón	Breathtaking trails
La vuelta cicloturista	Wheels in motion
Buenos mimbres	No basket case
<b>October 2019</b>	
Florituras cordobesas	Late blooming
Plataforma de despegue	Innovation capital
Corazón y cabeza	Creativity, emotions, and the arts
Viajeros de todos los días	Urban nomads
Depósito con interés fijo	Read the room

<b>December 2020</b>	
Cielos distinguidos	Starry, Starry Night
Una ilusión	Dream Houses
Un balcón al horizonte	Quite a lift
Vocación milenaria	Tree giants
Litoral privilegiado	Game changers
Madrid: vinos galácticos, vendimias en mulo	Grape beyond
<b>January-February 2021</b>	
Para la foto	Image makers
Mirar atrás	Past master
De compras	Retail detail
Una experiencia única	Natural wonders
Como una película	Setting the scene
<b>March-April 2021</b>	
De cuento	A dreamy place
<b>May-June 2021</b>	
Obras de arte	Before your eyes
Llegar a pie	Walks of life
Blanco sobre negro	Salt of the earth
Lección de diseño	History overview
Los domadores del tiempo	Sound as a barrel
<b>July-August 2021</b>	
Trío de ases	Say cheese!
Un lugar privilegiado	Time for tea
<b>September-October 2021</b>	
De cuento	Just dreamy
Las cosas de palacio	Fine romance
Un referente	Pioneering panache
Siempre joven	Read all about it
Vivir de éxito	Out on the tiles
Un símbolo	A tall tale
Los vecinos nómadas	Working from roam
<b>November-December 2021</b>	
Al natural	A sustainable menu
Ruta playera	Natural cycle
<b>January-February 2022</b>	
Maridaje perfecto	Other worlds

Puesto a imaginar	Living history
Allá donde los bosques son niebla	Head in the clouds
<b>March-April 2022</b>	
Unos valientes	No fear
¿Quién da más?	Highest bid
De Bogotá a la aventura	High travels

Table 2. *Totally transcreated titles.*

By looking at the examples in Table 2, one can easily notice that this technique allows translators to show their most creative skills. We will classify the cases of total transcreation into two groups: transcreations that focus on different aspects of the content and transcreations that adopt a different point of view compared to the source titles.

A case that focuses on a different aspect of the *content* of the article is found in the March 2019 issue. Here, the title “Canela en rama” has been transcreated as “Walk among giants”. The article talks about a national park in Argentina that has very tall trees with cinnamon-coloured trunks. It can therefore be noted that the Spanish title makes use of the Spanish idiom (something is said to be *canela en rama* when it is of high quality) to refer to the colour of the trunks, while the English title focuses on the size of the trees. It is the content of the article that generates both titles. What changes is the feature to be highlighted in the title. Both colour and size are salient features in the text, but the title in Spanish has emphasised one feature and in English a different one. It could be argued, therefore, that the transcreation here is based on the *focus on a different feature in the target text*.

We also find an example of this type in the September-October 2021 issue. The original title (“Un símbolo”) has been transcreated as “A tall tale”. The titles precede an extensive article on the 90<sup>th</sup> anniversary of the Empire State Building in New York. The trans-

creation lies again in the fact that the Spanish title and the English title focus on different features of the Empire State Building. Thus, the source title emphasises the symbolism and iconic character of this place while the target title prefers to underline the height of the building as well as its legendary status.

Another example can be found in the September-October 2021 issue with the title “Las cosas de palacio” and its transcreation “Fine romance”. Both phrases give the title to an article about the Romanticism Museum in Madrid. In this museum we can find paintings that recreate the life of the high bourgeoisie during this period of history. The author of the source title focuses on the places where people belonging to this social class lived (palaces) while the transcreator chooses the title taking into account the historical period.

Another transcreated title focusing on a different feature is the title “Reencuentro con Sorolla”, transcreated into English as “Sun strokes” (May 2019 issue). The total transcreation is obvious, as the source title and the target title apparently have nothing in common. However, the article deals with a Sorolla exhibition in London entitled “Spanish Master of Light” and mentions that a critic once wrote: “I know of no brushstroke that contains more sun”. We can now see that both titles relate to the content of the article. In fact, while the Spanish title is broader and promotes Sorolla’s exhibition, the English title is more specific and stresses the mastery of light as a characteristic of Sorolla’s painting. Once again, the same content has generated two different titles that are not related to each other but to the content of the article. In fact, it seems likely that the translator did not base his/her transcreation on the source title, but on the content of the article.

The above example shows that the transcreated title is more specific than the original title. This is not an isolated example. In fact, more cases have been found where the transcreated title in

English is more illustrative or revealing of the content of the travel article. This particularisation can be seen in examples such as the following:

- (1) Un litoral privilegiado - Game changers (December 2020 issue)
- (2) Un lugar privilegiado - Time for tea (July-August issue 2021)

In (1), we observe not only a change of focus in the features, but also a particularisation. The titles accompany an article about excellent golf courses on the coast of the Dominican Republic. It can be noted that the general title in Spanish, focused on the coastline, contrasts with the more specific title in English, which offers more clues about the content of the article (the game and, specifically, golf). In (2), the transcreation follows the same procedure of concreteness. Thus, “Time for tea” is more specific than “Un lugar privilegiado” to refer to tea plantations on the island of São Miguel, in the Azores, which keep alive the centuries-old artisanal production of tea.

In our corpus, numerous transcreated titles have undergone a *modulation* or *change of perspective*. In this case, transcreated titles no longer focus on a different aspect of the content, but their reinterpretation is based on the creativity of the transcreator, who has decided to adapt the source title regardless of the content of the travel article. Thus, in English, we will obtain an alternative title which, for commercial or cultural reasons, has basically been created to better reach the target audience.

An example of this type of transcreation can be found in the March-April 2022 issue with the title “Unos valientes” and its transcreation “No fear”. These words are the title of an article about some inhabitants of La Coruña who swim every morning at Riazor



beach, no matter the season of the year. Diving into the cold waters of a beach open to the Atlantic Ocean is an act of bravery. Being brave and not being afraid have the same meaning although there is a change of perspective. A modulation has been applied to produce a title that “sounds better” in the target language.

The title “Experiencia única” has been transcreated as “Natural wonders” in the January-February 2021 issue. The article is about the cetaceans that can be found off the coast of the south of Tenerife. Once again, different perspectives are adopted to entitle this excursion. On the one hand, for the author of the original title the sighting of these cetaceans is a unique experience and, on the other hand, for the transcreator these animals are natural wonders. While one title takes the perspective of the sighting, the other refers to the animals themselves.

Another transcreation with a change of perspective occurs in the title “De vuelta de todo” (July 2019), which has been transcreated as “Local hero”. In this example, the persuasive and appellative role of titles, which seek to arouse the reader’s interest, becomes apparent. Nothing in these titles helps the reader imagine the content of the article: the survival of a unique species of deer that inhabits Corsica and which, having disappeared between 1960 and 1985, has reappeared and today more than 1,500 of them can be found all over the island. The Spanish title highlights their return, while the English title adopts a different point of view and portrays them as local heroes, as they have been able to survive.

As we have already mentioned, total transcreation is sometimes due to cultural reasons and involves adaptations that seek to make the text more accessible to the target audience. It is in these cases that both the author of the original title and the transcreator, for the sake of creativity, resort to mechanisms or expressions known to be familiar to the reader. For example, the expression “Say cheese!”, widely used in English by someone taking a photograph,

is used in the July-August 2021 issue as the title of an article on three types of artisan cheeses from Cantabria (the Spanish title is “Trío de ases”). Transcreation and culture also go hand in hand in the following example:

(3) Cielos distinguidos - Starry, Starry Night (December 2020 issue)

The title of example (3) precedes an article about the impressive display of Christmas lights that has recently characterised the Spanish city of Vigo. The transcreated title is also the title of a well-known song by the American singer-songwriter and guitarist Don McLean. Here, the transcreation is based on a cultural element familiar to the target reader.

Transcreation and creativity are also a recurring pairing. Creativity is evident when, for example, a fixed idiomatic expression is modified for promotional purposes. This is the case of the title “Blanco sobre negro” (May-June 2021), which comes from the Spanish idiom “negro sobre blanco” (to express something clearly). The transcreator has chosen to ignore this idiom by using “Salt of the earth”. The transcreated title is, in this case, less creative than the original one, as the article talks about the contrast of the salt lakes on the volcanic rock pools in Fuencaliente on La Palma island.

## **6.2 Partially transcreated titles**

This strategy involves minor adaptations, which are mainly due to the different lexical choices made by the transcreator when formulating the target title. These decisions include altering some elements of the source title and maintaining others. In fact, partial transcreation entails replacing at least one word of the source

title by a new word introduced by the transcreator. These lexical changes can be noted in the following examples, where a word in the source title has been replaced by a word of the same grammatical category in the target title:

- (4) Maestros locales - Local talent (March-April 2021 issue): noun-noun replacement
- (5) Un queso centenario - Artisanal cheese (May-June 2021 issue): adjective-adjective replacement
- (6) Una mirada única - A unique aspect (July-August 2021 issue): noun-noun replacement
- (7) Culto a la tradición - Love of tradition (March-April 2022 issue): noun-noun replacement

In addition, partial transcreation may result from transposition, that is, changes in the grammatical category of a word in the source title. Therefore, we can find transcreated titles in which a word with a different grammatical category has been inserted or replaces another word of the source title. For example:

- (8) Por carretera - Hit the roads (May-June 2021 issue)
- (9) Sobre las olas - Ruling the waves (July-August 2021 issue)
- (10) Como en casa - Feeling at home (November-December 2021 issue)
- (11) Tradición renovada - Rethinking tradition (January-February 2022 issue)

In the TT corpus, partial transcreation also occurs when new elements are added to the target title causing no significant semantic changes with respect to the source title, but advancing further details of the article's content. It may again be inferred that

transcreated titles are more precise than the original ones. Some examples include:

(12) El Barraquito - Barraquito coffee (January-February 2021 issue)

(13) Al natural - Natural emotion (July-August 2021 issue)

(14) Cocina visceral - Offaly good food (January-February 2022 issue)

(15) Un paseo alternativo -Alternative art walks (January-February 2022 issue)

We have already mentioned that in partially transcreated titles, some elements of the source title have been modified and others have been maintained. However, there are some cases that deserve special attention and show how unclear the line between partial and total transcreation is. For example, the title “Bajando la cuesta de enero” (January 2019 issue) has been transcreated as “Skiing in January”, “Más que fruta” as “Fruitful encounter” (January-February 2021 issue), or “Muros históricos” (March-April 2021 issue) as “If walls could talk”. While in all three cases, the source and target titles share elements (enero-January, fruta-fruitful, muros-walls), they show such an important degree of creativity that we might think that we are dealing with examples of total transcreation.

In the first case, the source title contains a metaphorical expression that does not exist in English (“la cuesta de enero”) and refers to the rise in prices that occurs in January in Spain and in some American countries. Despite this, the target title succeeds in conveying the same meaning to a certain extent through a parallelism based on the idea of skiing, which is precisely the subject of the article and which implies going downhill. The second example – “Más que fruta” - could have been translated literally as “More than

fruit”, but a different option – “A fruitful encounter” - was chosen to better describe the content of the article: the Banana Museum on the island of La Palma. The transcreation of “Muros históricos” as “If walls could talk” is also an example of creativity. Indeed, while the source title literally describes the content of the article (peaks and coastlines of the Basque Country that served as a defence for the region in the Middle Ages), the target title expresses a similar meaning through an idiomatic expression “used for saying that many interesting things have happened in a room or building, although you do not know all the details” (Macmillan dictionary), thus adding a new shade of meaning to the source title.

The examples given above demonstrate the high degree of creativity displayed by some partially transcreated titles. This may lead us to reconsider whether these target titles are really cases of partial transcreation, since the creativity is so evident that they seem to display traits of total transcreation. Likewise, the correspondence with the source titles seems to be far from being so obvious.

## **7. Final remarks**

In this chapter, it has been shown that transcreation is a common strategy in travel magazines, used in particular in the transfer of travel article titles from Spanish to English. We have explored and exemplified the persuasive role played by transcreation in this genre, where commercial and advertising purposes are given priority. Transcreation here has proven to be a frequent strategy to accomplish the commercial and promotional purposes of this type of magazines, making the message more appealing to a different audience and market. In fact, in line with Benetello (2018) and Fernández Rodríguez (2019), transcreation has found its way into the field of persuasive texts. In the case of tourism, transcreation

seems to be an indispensable linguistic tool for the internationalisation of a destination.

In the TT corpus, transcreation is situated along a continuum that ranges from the total transcreation of the title to its partial transcreation. In other words, sometimes the transcreated title is a full reinterpretation of the source title and sometimes it may combine elements of the source title and new elements, resulting in a partial reinterpretation of the source title. However, we have seen that there may be cases of apparent partial transcreation in which, in reality, the reinterpretation and creativity is such that they could well be classified as total transcreations.

The transcreations found in the TT corpus are usually the product of a change of focus/content or of perspective. There are cases where the transcreated titles are new titles that focus on a different aspect of the content, as if they were a second title for the same text. In other cases, the content is not taken into account and transcreation is based on a change of perspective, on finding another way of expressing the same thing but in words that are more appropriate and familiar to the target audience, hence the localising role often attributed to transcreation (Pedersen, 2016, 2017; O'Donnell-Smith, 2017; Mavis Ho, 2021).

Transcreation serves the purpose of the text and the target audience. It has an adapting role and is concerned with the target culture. The titles transcreated in the TT corpus are conditioned by the purpose of the text and the cultural characteristics of recipients. Creativity is also fundamental in transcreation, as we have seen in many of the examples given. Transcreation, in itself, can be considered a creative act. However, it is at this point where it is worth posing the question of how different or similar transcreation and creative translation are: Can we speak of transcreation when a creative translation takes place? Is creative translation always a transcreation? Are they the same strategy? What points do they have

in common? And what are the differences? The distinction between transcreation and creative translation still seems to be an unresolved question that needs to be addressed in a future publication.

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## **O TRADUTOR DE ACESSO UNIVERSAL AO SERVIÇO DO PATRIMÓNIO CULTURAL**

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**Resumo:** Diversos documentos internacionais têm encarado a cultura como um direito humano desde a aprovação da Declaração Universal dos Direitos Humanos (1948), um direito do qual ninguém pode ser privado independentemente das suas características pessoais. Nas últimas décadas, o património cultural despertou para outras necessidades e exigências: não só se tornou um foco de interesse para o setor do turismo, como também foi alvo de preocupações de acessibilidade. A oferta turística acessível dirige-se a um grupo abrangente e diversificado que tem por objetivo as pessoas com deficiência e incapacidade, as crianças, os seniores, as mulheres grávidas, as pessoas com obesidade, entre outras. Neste sentido, as Nações Unidas argumentam que o turismo acessível é um fator central no desenvolvimento de uma política responsável e sustentável, assim como também fornece oportunidades de negócio únicas: mil milhões de pessoas com deficiência e incapacidade no mundo, para além dos 2 mil milhões de pessoas que são família,

cuidadores ou assistentes pessoais. Por estas razões, o turismo em espaços culturais deve ser gradualmente desenvolvido a partir da perspectiva da acessibilidade. É neste contexto que o tradutor como mediador de acesso universal surge como um ator incontornável, uma vez que a sua especialização em tradução intersemiótica e multimodal favorece uma experiência significativa, holística e multissensorial e, por isso, acessível. Com base numa metodologia de múltiplos estudos de caso, pretende-se apresentar e discutir criticamente exemplos de boas práticas em Portugal, que podem potenciar o turismo acessível: dois museus considerados como exemplares (i.e. Museu da Comunidade Concelhia da Batalha e Museu Nacional do Azulejo), o projeto AccessTUR para o centro de Portugal e o projeto “Cultura para Todos Bragança” (Fundo Social Europeu NORTE-07-4230-FSE-000058).

**Palavras-chave:** acessibilidade, tradução intersemiótica, tradução de acesso universal, recursos e modalidades acessíveis, turismo acessível.

**Abstract:** International legislation has regarded culture as a human right since the endorsement of the Universal Declaration of Human Rights (1948), a right of which no one should be deprived regardless of their personal traits. In the last decades, cultural heritage has awakened to other needs and demands: not only has it become a focus of interest for the tourism sector, but it has also been targeted for accessibility reasons. Accessible tourist offer should be directed to a broad and diverse group that aims at people with impairments, children, seniors, pregnant women, people with obesity, among others. As such, the United Nations hold that accessible tourism is essential for responsible and sustainable development policy and provides a unique business opportunity: one billion people with disabilities, as well the 2 billion people that are family or caregivers of these

persons. For these reasons, tourism must be gradually developed from the perspective of accessibility. It is in this context that the translator as a mediator for universal access comes forward as an essential actor, for their expertise in intersemiotic and multimodal translation allow them to enhance a meaningful, holistic and multisensory and, thus, accessible experience. Based on a multiple case study approach, I intend to present and critically discuss examples of Portuguese good practices that may enhance accessible tourism: two museums regarded as exemplary (i.e., Museum of the Council Community of Batalha and the National Museum of Tile), the AccessTUR project for the central region of Portugal and the project “Culture for All Bragança” (European Social Fund NORTE-07-4230-FSE-000058).

**Keywords:** accessibility, intersemiotic translation, universal access translation, accessible resources and modes, accessible tourism.

## 1. Introdução

A Declaração Universal dos Direitos Humanos (DUDH, 1948) é um marco incontornável para a área social e tem sido amiúde citada quando abordamos as questões do acesso à cultura, conforme patente no seu artigo n.º 27:

1. Toda a pessoa tem o direito de **tomar parte livremente na vida cultural da comunidade**, de fruir as artes e de participar no progresso científico e nos benefícios que deste resultam.

2. Todos têm direito à protecção dos interesses morais e materiais ligados a qualquer produção científica, literária ou artística da sua autoria. (DRE, 2022)<sup>1</sup> [nosso negrito]

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<sup>1</sup> Acedido a 3 de agosto no Diário da República Eletrónico.

Este direito consagrado na DUDH consolida a dimensão cultural do ser humano, da qual não pode ser privado independentemente das suas características pessoais. No seguimento desta declaração, o trabalho desenvolvido pela UNESCO e a Declaração Universal da Diversidade Cultural (2001) permitiram alcançar “um desenvolvimento significativo no sentido de estabelecer um núcleo comum e universal de valores de que toda a Humanidade beneficie e esteja obrigado a respeitar plenamente” (Leão, Neves, Coutinho & Neto, 2019, p. 173). O artigo 1.º desta Declaração esclarece o conceito de diversidade cultural:

Esta diversidade está inscrita no carácter único e na pluralidade das identidades dos grupos e das sociedades que formam a Humanidade. Enquanto fonte de intercâmbios, inovação e criatividade, a diversidade cultural é tão necessária para a Humanidade como a biodiversidade o é para a natureza.

Entre 1983 e 1992, as Nações Unidas celebraram a Década das Pessoas com Deficiência, que culminou com o Dia Internacional das Pessoas com Deficiência (3 de dezembro), comemorado desde 1992, tendo estes sido eventos marcantes para a consolidação dos direitos das pessoas com deficiência e incapacidade (PcDI) na sociedade civil ao nível europeu e mundial. Menos de uma década depois, surge a Convenção dos Direitos das Pessoas com Deficiência das Nações Unidas (2006, ratificada por Portugal em 2009), da qual destacamos o artigo n.º 23, que defende a fruição total e equitativa das PcDI, particularmente na vida cultural. É evidente que para tal acontecer devem desenvolver-se serviços e recursos de acessibilidade que respondam às necessidades e requisitos da diversidade humana.

Como consequência, foram criados numerosos documentos que protegem e enquadram o direito para as PcDI acederem a serviços e recursos acessíveis. Um exemplo que ilustra esta exigência é a

Diretiva Europeia de Serviços de Comunicação Social Audiovisual (2018/1808), cujo artigo 7.º consagra a necessidade de os serviços audiovisuais e multimédia se tornarem progressivamente mais acessíveis para as PcDI.

Para além deste enquadramento internacional, não se pode negligenciar o facto de a Constituição da República Portuguesa reconhecer também o direito à cultura, no artigo 73.º, particularmente na sua alínea 3): “O Estado promove a democratização da cultura, incentivando e assegurando o acesso de todos os cidadãos à fruição e criação cultural” (Portugal, 2005, em linha).

Esta revolução de acessibilidade, tal como Greco (2018) a designa, teve como consequência uma maior visibilidade das questões da acessibilidade em diversos setores da sociedade, tendo produzido efeitos também na investigação:

from transportation studies to human computer interaction, from geography to engineering, from design to sustainability studies, from translation studies to cultural heritage, from education to tourism studies (Greco, 2018, p. 209).

É neste contexto que o presente trabalho se enquadra: no direito inalienável de todas as pessoas acederem à cultura e às suas diversas manifestações em condições de igualdade. Para este efeito afigura-se essencial a disponibilização de recursos de acessibilidade que possibilitam a todas as pessoas, com ou sem deficiência, usufruir da cultura. Neste processo de mediação, a figura do tradutor assume uma importância primordial, uma vez que agrega um conjunto de competências e práticas que contribuem para esta igualdade no acesso cultural, nomeadamente o facto de dominar a legendagem interlinguística e para surdos e ensurdecidos, a audiodescrição, a tradução para linguagem simples e fácil, assim como outras competências intersemióticas (na linha da classificação de Roman Jakobson,

de 1959[2000]). Por estas razões, Neves (2018) sugere a designação de “tradutor de acesso universal” por conjugar a adaptação e a transcrição nesta prática tradutiva.

Com base no exposto acima, este trabalho estrutura-se da seguinte forma: apresentação de algumas considerações sobre acessibilidade e turismo e sobre a necessidade de potenciar o turismo acessível; reflexão sobre o papel do tradutor no contexto da mediação cultural e do que atualmente se designa como *Media Accessibility* (ou Tradução Audiovisual Acessível); e descrição de boas práticas em Portugal – dois museus de referência, uma prática turística desenvolvida no centro do país (AccessTUR) e um projeto local em desenvolvimento que retirou inspiração destas boas práticas. No final, pretendemos refletir sobre a relação entre acessibilidade e turismo, particularmente na formação dos tradutores, para que estes sejam capazes de assumir a função de mediadores de acesso universal.

## **2. Acessibilidade e Turismo**

A relação entre acessibilidade e turismo tem sido alvo de reflexão há várias décadas. A título de exemplo, pode referir-se uma recomendação da UNESCO datada de 1960, onde se lista um conjunto de medidas para que os museus possam ser mais acessíveis para todos. Esta referência afigura-se pertinente, uma vez que sistematiza a exigência que se coloca aos museus atuais (e de então) no sentido de tornarem as suas coleções acessíveis para todas as pessoas, introduzindo o conceito de acesso para todos. Este conceito abrange a apresentação das coleções em si, legendas e informação concisa, roteiros e visitas guiadas, ou seja, diversos meios de mediação cultural. Para além disso, a UNESCO (1960) refere a questão dos horários, a necessidade de uma equipa numerosa, de equipamento de iluminação e de aquecimento. Todos estes aspetos se conjugam



para tornar os museus acessíveis, atrativos e confortáveis, sendo que este conforto e acessibilidade devem também oferecer espaços de descanso, restaurantes, cafés, entre outros.

Duas décadas mais tarde, a Organização Mundial de Turismo (OMT) abordou a acessibilidade na Conferência Mundial de Turismo, nas Filipinas, “onde reconheceu o turismo como direito fundamental para todas as pessoas como sendo essencial para o desenvolvimento humano, incentivando os estados a regulamentar os serviços turísticos” (Silva & Costa, 2018, p. 4). Em 1999, o Código Mundial do Turismo foi aprovado pela OMT, no Chile, tendo como objetivo “tornar o turismo acessível e sustentável para todas as pessoas que estejam em momentos de lazer e viagem” (Silva & Costa, 2018, p. 4). Entre uma multiplicidade de eventos, destacamos dois em 2014: a Cimeira Mundial da OMT, em Montreal, dedicada aos Destinos para Todos, e a Declaração de San Marino sobre Turismo Acessível, onde o Secretário-Geral, Taleb Rifai, reconheceu que “Advocating for and advancing universal access in travel and tourism is both a question of rights and a question of ethics, a matter of quality and respect, of freedom and non-discrimination” (UNWTO, 2014, em linha).

Todas as questões apresentadas que se aplicam aos museus são transferíveis para outros equipamentos que constituem a oferta turística de uma determinada região, sendo que os museus são um dos elementos que compõem a mesma. Por exemplo, Chazaud (1997, p. 80) relaciona as visitas aos museus como parte de uma abordagem mais abrangente de divulgação e promoção da oferta turística. Este autor defende a existência e desenvolvimento de uma interface entre serviços culturais e visitantes que permite a valorização da visita e passa pela representação técnica do local ou dos objetos (por meio de um audioguia ou de quiosques interativos), da intervenção dos diversos serviços exteriores (postos de turismo, meios de transporte, hotéis e restaurantes), em suma, a constituição de um produto.

Esta mediação cultural só é possível se for desenvolvida com base na interação entre os seguintes serviços: (1) os serviços periféricos à visita – restauração e alojamento; a animação turística e lúdica e horários; transportes; reserva; acolhimento personalizado; atividades de consumo; (2) os serviços que servem de base à própria visita – documentação; suporte imagem e som; vigilância e bilheteira; sinalética; circuito da visita; (3) e os serviços anexos à visita – com ou sem guia; salas para seminários; quiosques interativos e audioguias; venda de recordações (Chazaud 1997, pp. 81-82).

As visitas aos museus devem integrar-se naquilo que Devile, Jesus e Cruz (2011, p. 532) definem como um produto turístico total, que inclui um conjunto de componentes tangíveis e intangíveis percebidos como uma experiência e que abrangem o transporte, o alojamento, as atividades acessíveis, a disponibilização de informação apropriada e os recursos humanos preparados para a receção adequada (cf. Middleton, 1988). Assim, a oferta turística acessível deve ser direcionada para um quadro de públicos diferenciados não só integrando PcDI, mas também pessoas acompanhadas de crianças ou idosos, mulheres grávidas, pessoas obesas, entre outros (Deville, Jesus & Cruz, 2011, p. 530). Por outro lado, Devile *et al.* (2012) complementam esta ideia, argumentando que “o desenvolvimento de destinos turísticos acessíveis pressupõe uma diferenciação baseada na inclusão social e a aplicação do conceito de Desenho Universal” (p. 627).

A acessibilidade no turismo apresenta-se como uma questão de fruição de ambientes e experiências positivos. De acordo com Devile, Jesus e Cruz (2011, p. 351), o turismo acessível, ou “turismo para todos”, surge assim como uma forma de turismo que envolve um processo colaborativo entre os parceiros e permite às pessoas com diferentes requisitos de acesso (incluindo mobilidade, visão, audição e cognição) moverem-se de forma independente, com equidade e dignidade, fazendo uso de produtos, serviços e ambientes

baseados nos princípios de desenho universal. Paralelamente, Silva e Costa (2018) argumentam que o turismo acessível “é um segmento que pode transformar o ambiente para que não só as pessoas com deficiência tenham acesso mas para que todos possam usufruir [dos destinos turísticos] com segurança e autonomia” (p. 4). Como tal, deve ser encarado como uma oportunidade e não uma obrigação (cf. Declaração de San Marino, OMT, 2014).

O turismo acessível deve ser pensado e trabalhado da perspectiva do valor da atividade turística, tentando eliminar barreiras que inibem ou condicionam as PcDI nas ofertas turísticas. Atente-se nas várias dimensões de acesso, tais como as que são propostas por Dodd e Sandell (1998) para os museus ou por Sasaki (2005) para a vida social em geral. Quanto aos primeiros autores, estes refletem sobre os obstáculos que se colocam no acesso físico, informativo, cultural, intelectual, financeiro, emocional e sensorial e no acesso à tomada de decisões, enquanto Sasaki (2005) menciona a acessibilidade arquitetônica, comunicacional, metodológica, instrumental, programática, atitudinal e, mais recentemente, digital.

Na linha dos obstáculos à acessibilidade, Devile, Kastenholz e Santiago (2010) apresentam um modelo conceptual que engloba um conjunto de inibidores ao lazer e ao turismo: os inibidores intrapessoais, os inibidores interpessoais e os inibidores estruturais. Quanto aos inibidores intrapessoais, estes encontram-se associados ao estado psicológico, ao funcionamento físico ou à capacidade cognitiva do indivíduo, relacionando-se com problemas de saúde, ansiedade ou falta de conhecimento ou experiência. Por sua vez, os inibidores interpessoais podem ocorrer durante as interações com a rede social do indivíduo, com prestadores de serviços ou com estranhos, ou simplesmente por falta de companhia na participação em certas atividades. Por fim, os inibidores estruturais intervêm na relação entre as preferências e a participação dos visitantes, sendo exemplos disto a falta de tempo, os constrangimentos financeiros,

as dificuldades de transporte e a influência das condições climáticas. Pode verificar-se uma interligação entre estes inibidores e as barreiras mencionadas pelos autores acima citados.

Apesar dos diferentes constrangimentos que se colocam, é possível ultrapassá-los e criar locais turísticos que sejam acessíveis para todos. Assim, Devile *et al.* (2012, p. 636) sustentam que: a questão da acessibilidade em turismo, traduzida na melhoria da qualidade de vida da comunidade local e da experiência dos seus visitantes, deve ser encarada como o enquadramento necessário para um novo paradigma de desenvolvimento turístico, cujas características são a qualidade, competitividade e sustentabilidade.

Paralelamente, as recomendações da OMT abrangem um conjunto de infraestruturas e serviços, nomeadamente a informação e promoção turísticas (entre as quais, uma lista dos serviços de apoio para turistas com deficiência e incapacidade), as áreas de estacionamento, a comunicação, a simbologia usada, o movimento vertical nos edifícios (e.g. elevadores e rampas), as instalações sanitárias públicas, os preços, os transportes, as estações, os terminais de passageiros e as instalações relacionadas, o alojamento, a restauração, as salas de conferências, as atividades culturais e outras de lazer. Todos estes aspetos se encontram alinhados com o sustentado pelos autores citados em cima, i.e., Chazaud (1997), Devile, Jesus e Cruz (2011) e Devile *et al.* (2012).

Paralelamente aos documentos internacionais já mencionados, em 2014, foi publicada a Norma Portuguesa (NP) 4523/2014 relativa ao Turismo Acessível em Estabelecimentos Hoteleiros. Segundo o Turismo de Portugal (IP), a NP de Turismo Acessível:

tem por fim promover boas práticas de serviço em estabelecimentos hoteleiros, com vista a definir um referencial de qualidade em matéria de:

– atendimento inclusivo (da forma como os serviços são prestados)

– acessibilidade do meio físico (das condições materiais para a prestação do serviço) (Turismo de Portugal, s.d., em linha)

Estas preocupações têm vindo a ser plasmadas num conjunto de documentos de apoio produzidos pelo Turismo de Portugal (e.g. os guias práticos para a acessibilidade dos alojamentos turísticos ou para a animação turística<sup>2</sup>), assim como na divulgação de destinos turísticos acessíveis, tal como o caso do Programa da Praia Acessível – Praia para Todos (cf. Turismo de Portugal, 2022, em linha). A título de curiosidade, em 2022, 233 zonas balneares foram reconhecidas como acessíveis e foi-lhes atribuída a respetiva bandeira (Turismo de Portugal, 2022, em linha).

Como resultado, o valor económico associado ao turismo acessível é potencialmente significativo, não podendo ser ignorado, daí que o “desenvolvimento de produtos turísticos acessíveis promov[a] o aumento da capacidade de atração e retenção do destino e melhor[e] a sua imagem, ao associá-la a uma causa socialmente justa, válida e atual” (Devile *et al.*, 2012, pp. 628-629). Desta forma, o turismo acessível assume-se como “a central element for responsible and sustainable development policy” (Nações Unidas, em linha) e uma oportunidade de negócios única, uma vez que há mil milhões de PcDI no mundo, assim como cerca de 2 mil milhões de pessoas que são família, assistentes ou cuidadores e que não podem ser negligenciados.

Nesta linha de pensamento, a SEGUITTUR (Sociedade Estatal para a Gestão da Inovação e Tecnologia Turísticas em Espanha) (s.d., em linha) define um destino acessível como inteligente, tal como se verifica na citação que se segue:

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<sup>2</sup> Cf. <http://business.turismodeportugal.pt/pt/Conhecer/estrategia-turismo/programas-iniciativas/all-for-all/Paginas/guias-praticos-sobre-acessibilidade.aspx>.

Un destino turístico **innovador**, consolidado sobre una **infraestructura tecnológica** de vanguardia, que garantiza el desarrollo **sostenible** del territorio turístico, **accesible** para todos, que facilita la interacción e integración del visitante con el entorno e incrementa la calidad de su **experiencia** en el destino y mejora la **calidad de vida** del residente. [negritos originais]

Em suma, o turismo acessível “enables all people to participate in and enjoy tourism experiences” (Nações Unidas, s.d., em linha), ao mesmo tempo que “is the ongoing endeavour to ensure tourist destinations, products and services are accessible to all people, regardless of their physical limitations, disabilities or age” (Nações Unidas, s.d., em linha). Isto implica um processo colaborativo entre os diversos agentes – parceiros, governos, agências internacionais, operadores turísticos e utilizadores finais – aos níveis local, nacional e internacional (Nações Unidas, s.d., em linha).

### 3. Mediação Cultural e *Media Accessibility*

Na secção anterior, enfatizámos a necessidade de o turismo se tornar mais acessível e, por isso, simultaneamente sustentável e inteligente, visando a eliminação dos obstáculos colocados às pessoas com e sem deficiência. É no contexto cultural que se sente de forma mais premente a necessidade da tradução para o acesso universal que, tal como Neves (2018, p. 426) defende, “bring[s] together translation, interpretation and accessibility, as a form of transcreation and transadaptation”, uma vez que a tradução em tudo se relaciona com tornar a comunicação acessível.

Com base no conceito das culturas de acessibilidade de Neves (2018), Rizzo (2020, p. 1) reconhece a relação indissociável entre acessibilidade e tradução, em que uma complementa a outra, para

que o processo tradutivo transforme os produtos multimédia e artísticos em acessíveis a pessoas com diferentes capacidades. Esta última autora sustenta que a tradução surge como uma força criativa que:

nourishes accessibility-oriented institutions and has become the driver of the spread of accessibility practices applied to the fostering and reassessment of cultural heritage, filmmaking, TV programmes, museum exhibitions, theatre and the stage, web videos and performances, and all the multifaceted forms and types of aesthetic discourse. (Rizzo, 2020, p. 2)

Por outro lado, Rizzo (2019, p. 94) também argumenta que a acessibilidade pode ser interpretada como potencial social que incentiva a disseminação de conhecimento e se afigura como um conceito universal que compreende os processos de tradução e interpretação na comunicação universal.

Desta forma, os tradutores devem tornar-se mediadores de acesso universal, especialistas em tradução intersemiótica e multimodal, capazes de produzir um conjunto de recursos potenciadores de experiências culturais significativas, holísticas e multissensoriais, tais como são a legendagem interlinguística, a legendagem para surdos e ensurdecidos, a audiodescrição e a linguagem simples e fácil.

O conceito de Neves encontra-se alinhado com a abordagem da Tradução Audiovisual (TAV) Acessível (designação comum no Brasil) ou *Media Accessibility* (MA), como é conhecida na Europa. A MA tem vindo a autonomizar-se da TAV nas primeiras décadas deste século, principalmente pelas mudanças paradigmáticas identificadas por Greco (2018) que enfatizam que a acessibilidade se destina a todas as pessoas com dificuldades comunicativas. As mudanças que conduziram a esta nova visão operaram-se da seguinte forma: a alteração de uma perspetiva particularista para uma universalista, de um modelo reativo para um proativo e de uma abordagem

centrada no criador e especialista para passar a ser centrada no utilizador (Greco, 2018, pp. 2011-2014). Isto significa que os recursos de acessibilidade criados no âmbito audiovisual e multimédia não têm por único e exclusivo público-alvo as PcDI, mas antes todas aquelas que num determinado momento possam ter impedimentos de natureza comunicativa. Paralelamente, em vez de os utilizadores reagirem aos produtos que lhes são apresentados, eles passam a assumir uma posição mais interventiva e participativa, culminando em processos de cocriação, como é exemplo o *accessible film-making* de Romero-Fresco (2013, 2019).

Como consequência, o tradutor como mediador de acesso universal pode desenvolver de forma concomitante as modalidades de MA propostas por Greco e Jankowska (2020). A classificação destes autores fundamenta-se na distinção entre modalidades baseadas em tradução e não baseadas em tradução que tentam refletir a complexidade da área de TAV e acompanhar o rápido desenvolvimento da tecnologia e os novos espaços que exigem acessibilidade, incluindo assim as novas competências deste mediador de acesso universal.

De acordo com Greco & Jankowska (2020, pp. 68-72), as modalidades baseadas em tradução incluem audiodescrição, áudio narração, dobragem, legendagem enriquecida, audiodescrição extensa, audiodescrição ao vivo, legendagem ao vivo, interpretação em língua gestual, legendagem, transcrição e *voice-over*, ao passo que as não baseadas em tradução compreendem introdução áudio, legendagem áudio, áudio limpo, conversão da velocidade das falas, leitura de ecrã e reproduções táteis.

Com base nesta classificação de MA, os futuros tradutores devem ser formados pelas instituições de ensino superior para desenvolverem as competências necessárias para a implementação das modalidades acima mencionadas e poderem, dessa forma, intervir nas áreas que têm vindo a gradualmente necessitar/ exigir recursos de acessibilidade. Neste sentido, assumem-se como atores incontor-



náveis na área do turismo acessível e, em particular, no contexto do património cultural.

#### **4. Boas Práticas em Portugal**

Esta secção será desenvolvida com base numa metodologia de múltiplos casos de estudo, na linha de autores como Yin (2017), Halkias e Neubert (2020) ou Halkias *et al.* (2022), ou seja, esta abordagem vai identificar fatores comuns em diferentes contextos de turismo acessível, coligir e analisar dados referentes aos casos de estudo selecionados e, por fim, retirar conclusões que permitam responder à questão principal: como tornar os espaços culturais em locais de turismo acessível?

O trabalho fundamenta-se numa amostra não probabilística e intencional de boas práticas em Portugal, duas em contexto museológico, uma ao nível do turismo no Centro de Portugal e um projeto de acessibilidade em espaços culturais em Bragança. Consiste numa análise qualitativa das forças e constrangimentos destas boas práticas que possibilitem refletir sobre a mais-valia da acessibilidade no turismo, a par da descrição dos objetivos, contexto de implementação e recursos (com o apoio de fotografias ilustrativas) destes casos de estudo.

##### **4.1. Museu da Comunidade Concelhia da Batalha**

O primeiro caso é o Museu da Comunidade Concelhia da Batalha (MCCB), com a participação da investigadora Josélia Neves.

O MCCB abriu ao público em 2009, na cidade da Batalha, a cerca de 100km de Lisboa. Resultou de um projeto coordenado pela Câmara Municipal da Batalha que pretendia criar um espaço onde a história da comunidade pudesse ser descoberta sem que os

seguintes aspetos fossem negligenciados: o acesso físico, a mobilidade, o conforto, a segurança, a autonomia, a multimodalidade, a continuidade e a criatividade (cf. página oficial do MCCB)<sup>3</sup>. Tal como mencionado acima, a investigadora Josélia Neves foi a responsável pelo desenho e gestão da acessibilidade do museu, assumindo um papel particularmente importante no desenvolvimento das soluções inclusivas disponibilizadas.

Atente-se nos recursos que se encontram listados na página oficial do MCCB:

Pessoas com baixa mobilidade: estacionamento reservado em frente ao museu; rebaixamento de ressaltos e barreiras arquitetónicas; mobiliário ergonómico e com alturas adaptadas a cadeiras de rodas; elevador; zonas de descanso; WC adaptado.

Pessoas com deficiência e incapacidade visual: iluminação direcionada; trilho direcional (também designado piso (podo)tátil); sinalética em braille; postos multimédia com informação ampliada, alto-contraste e leitura de ecrã; material impresso em letra ampliada, em braille e alto-relevo; filmes com legendas ampliadas; experiências táteis (réplicas, maquetas, objetos para tocar); audioguia com audiodescrição (em português), espaço cão-guia.

Pessoas com deficiência e incapacidade auditiva: videoguia em Língua Gestual Portuguesa; videoguia textual; textos impressos em escrita fácil; espaço cão assistente de pessoas S/surdas; filmes legendados.

Pessoas com deficiência e incapacidade intelectual: textos em escrita fácil; textos com apoio pictográfico; jogos e atividades de exploração; experiências táteis (réplicas, maquetas, objetos para tocar); visitas guiadas.

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<sup>3</sup> <https://www.museubatalha.com/> – acessido a 3 de agosto.

Para além destes recursos para PcDI, o museu oferece ainda atividades e recursos para crianças e visitantes estrangeiros, com a disponibilização de informação em castelhano e inglês.

Nas diversas visitas realizadas ao MCCB, foi possível comprovar que a mais-valia deste museu reside no facto de se poder tocar em determinadas peças originais e em réplicas, assim como no facto de o espaço estar devidamente mediado ao nível de textos escritos, de textos em formato áudio e vídeo.

Relativamente às peças que podem ser tocadas, destacam-se a planta tátil do museu (Figura 1), um bloco de calcário com inscrições (Figura 2), um conjunto de crânios humanos com o respetivo alto-relevo (Figura 3), o sistema de pesos e medidas (Figura 4) e a maquete do Mosteiro da Batalha (Figura 5).



Figura 1. Planta tátil na entrada do MCCB



Figura 2. Bloco de calcário para tocar<sup>4</sup>

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<sup>4</sup> Figuras 1 e 2 retiradas da Galeria de fotos do MCCB: [https://www.museu-batalha.com/recursos-de-acessibilidade-solucoes-inclusivas#prettyPhoto\[gal631de3da7d02a\]/4/](https://www.museu-batalha.com/recursos-de-acessibilidade-solucoes-inclusivas#prettyPhoto[gal631de3da7d02a]/4/).



Figura 3. Três crânios humanos para toque e altos relevos (Maria Isabel Roque, 2018)<sup>5</sup>



Figura 4. Réplica de uma peça do sistema de pesos e medidas de D. Manuel II<sup>6</sup>



Figura 5. Maquete do Mosteiro da Batalha (Maria Isabel Roque, 2018)<sup>7</sup>

Pelas razões apresentadas, o MCCB recebeu inúmeros reconhecimentos nacionais e internacionais<sup>8</sup>: o Melhor Museu do Ano de 2012, pela Associação Portuguesa de Museologia (APOM); o *Kenneth Hudson Award* do Fórum Europeu de Museus, em 2013; o prémio da Acesso Cultura, em 2014; a Menção Honrosa do prémio “Concelho mais Acessível em Portugal” (na categoria Lazer/ Património/

<sup>5</sup> Foto recuperada de: <https://amusearte.hypotheses.org/2344>.

<sup>6</sup> Foto retirada de: <http://www.patrimoniocultural.gov.pt/pt/museus-e-monumentos/rede-portuguesa/m/museu-da-comunidade-concelhia-da-batalha/>.

<sup>7</sup> Foto recuperada de: <https://amusearte.hypotheses.org/2344>.

<sup>8</sup> Informação recuperada de: <https://www.museubatalha.com/pt/noticias-noticias-mccb>.

Turismo) do Instituto Nacional para a Reabilitação, I.P., em 2014; uma Menção Honrosa para duas exposições no VIII Prémio Ibero-Americano de Educação e Museus, em 2017; a Menção Especial da APOM, em 2020; o prémio da APOM, em 2022. Paralelamente, em 2017, o MCCB foi integrado na Rede Portuguesa de Museus, da Direção Geral do Património Cultural.

A grande força do MCCB consiste na multiplicidade de recursos direcionados para visitantes com diferentes capacidades que materializa a preocupação inicial de se apresentar como um museu para todos. A Figura 6 retirada da página oficial do MCCB – Soluções Inclusivas – mostra a abrangência da sua abordagem inclusiva.

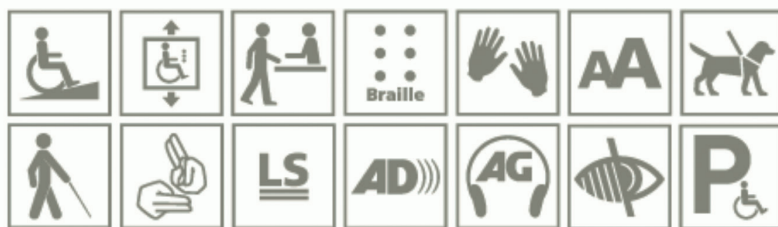


Figura 6. Captura de ecrã da simbologia dos recursos acessíveis do MCCB

Não se identificam constrangimentos no MCCB, exceto o facto de se encontrar afastado dos centros urbanos principais, o que pode afetar a deslocação dos visitantes. Por outro lado, este mesmo afastamento pode também apresentar-se como uma força, por contribuir para a descentralização da cultura e turismo acessíveis.

Retomando a proposta de Dodd e Sandell (1998) relativa às dimensões de acessibilidade, considera-se que o MCCB investiu e conseguiu oferecer recursos que consubstanciam uma sólida acessibilidade física, sensorial, intelectual, cultural e informativa, apresentando-se assim como um museu único e exemplar em termos de inclusão em Portugal.

## 4.2. Museu Nacional do Azulejo

Segundo a página oficial da Direção Geral do Património Cultural (s.d., em linha)<sup>9</sup>, o Museu Nacional do Azulejo (MNAz) foi criado em 1956, mas só se tornou museu em 1980. Está instalado no antigo Convento da Madre de Deus que data do início do século XVI. Nesta mesma página, encontram-se elencados os recursos de acessibilidade disponibilizados pelo MNAz: cadeira de rodas, elevador e rampas; audioguias com audiodescrição em português e inglês; videoguias em LGP e Sistema de Signos Internacional; e 17 réplicas em relevo com legendagem em braille.

De acordo com a página oficial do Turismo Portugal (2020, em linha), estes recursos de acessibilidade foram desenvolvidos no âmbito de um projeto designado “Tesouros ao Alcance de Todos”, promovido pelo Instituto Português dos Museus e pelo MNAz, com o mecenato da Fundação Millenium BCP (cf. Ricardo Shimosakai, 2013, em linha<sup>10</sup>). O nome decorre do processo de seleção das peças mais relevantes da coleção do MNAz (i.e. tesouros) que foram trabalhadas para passarem a ser acessíveis a públicos com cegueira e surdez.

As Figuras 7 a 9 ilustram alguns dos recursos disponíveis no MNAz. Mais recentemente, a informação integrada nos equipamentos físicos foi transferida para uma *app* (ver Figura 10).

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<sup>9</sup> Usou-se a página do Património Cultural, uma vez que a página oficial do MNAz não se encontra em funcionamento, na altura da realização deste trabalho.

<sup>10</sup> Sugere-se o visionamento de um vídeo informativo em: <https://ricardoshimosakai.com.br/projeto-tesouros-ao-alcance-de-todos-proporciona-acessibilidade-no-museu-nacional-do-azulejo/>.



Figura 7. Plinto com materiais para toque e legendagem em braille<sup>11</sup>

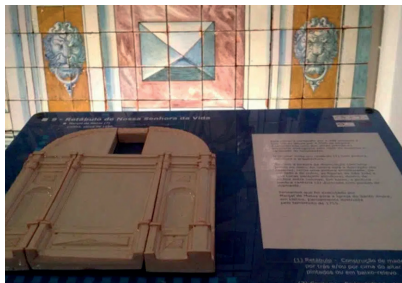


Figura 8. Fachada para toque<sup>12</sup>



Figura 9. Plinto com maquete e relevos<sup>13</sup>



Figura 10. Captura de ecrã de app do MNAz<sup>14</sup>

Com base na colaboração entre parceiros e o mecenato já referido, o MNAz conseguiu dotar-se de um conjunto de recursos acessíveis que lhe permitem apresentar-se como uma referência em Portugal, em termos de acessibilidade física, informativa, cultural e sensorial (cf. Dodd & Sandell, 1998).

Quanto aos constrangimentos, não se identificaram no MNAz recursos no âmbito da acessibilidade intelectual, para além do facto de o museu estar situado numa zona de Lisboa que não é servida pelo metro e de as entradas serem algo dispendiosas.

<sup>11</sup> Foto retirada de: <https://accessibleportugal.com/galeria-de-imagens/>.

<sup>12</sup> Foto recuperada de: <https://ricardoshimosakai.com.br/projeto-tesouros-ao-alcance-de-todos-proporciona-acessibilidade-no-museu-nacional-do-azulejo/>.

<sup>13</sup> Foto retirada de: <https://irisinclusiva.pt/305>.

<sup>14</sup> Foto recuperada de: <http://realizasom.com/pt/projetos/museus/app-no-museu-nacional-do-azulejo>.

### 4.3. AccessTur

O projeto AccessTUR – Centro de Portugal pretende promover o turismo acessível e a inclusão social e foi dinamizado pela Accessible Portugal que se apresenta como uma associação privada sem fins lucrativos. Tal como está patente na sua página oficial, os seus objetivos prendem-se com:

1. Qualificação da oferta turística; 2. Qualificação da procura turística; 3. Desmistificação dos preconceitos e estereótipos sobre as pessoas com deficiência ou algum tipo de característica diferenciadora/ necessidades especiais; 4. Desenvolvimento do potencial turístico da Região Centro.

Nesta abordagem de incentivo do turismo acessível, a AccessTUR teve o apoio do Turismo do Centro e das sete Comunidades Intermunicipais (CIM) do Centro de Portugal, a saber, CIM Aveiro, CIM Beira Baixa, CIM Beiras e Serra da Estrela, CIM Coimbra, CIM Oeste, CIM Médio Tejo e CIM Viseu Dão Lafões (cf. Figura 11).

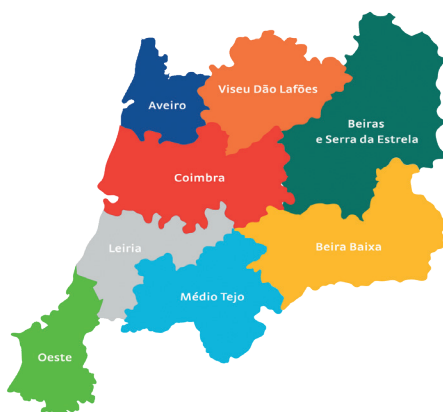


Figura 11. Mapa das CIM do Centro de Portugal<sup>15</sup>

<sup>15</sup> Captura de ecrã retirada de <https://accessibleportugal.com/accesstur/>.



Cada uma destas comunidades é composta por um número variável de concelhos num total de 90, que disponibilizam os seguintes recursos: uma brochura em “escrita simplificada”<sup>16</sup>, letra ampliada e braille; materiais em relevo bidimensional acompanhados de um guia para leitura tátil; uma placa com uma imagem, um texto, braille e impressão 2-D; um ficheiro áudio com AD e um vídeo com LGP (mas sem legendagem).

Veja-se a apresentação dos recursos relativos à CIM de Coimbra (cf. Figuras 12 e 13), especificamente ao concelho de Mortágua.



Figura 12. Captura de ecrã da brochura, guia e placa

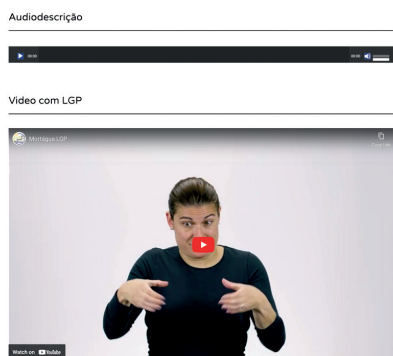


Figura 13. Captura de ecrã do ficheiro de audiodescrição e do vídeo em LGP<sup>17</sup>

A grande vantagem destes recursos reside não só no facto de abrangerem os três principais grupos de PcDI, mas também de estarem totalmente disponíveis em linha. De acordo com a página oficial da Accessible Portugal, encontram-se em desenvolvimento mais

<sup>16</sup> A discussão desta designação, assim como das opções lexicais, sintáticas e textuais tomadas, foi alvo de um outro trabalho (no prelo).

<sup>17</sup> As Figuras 12 e 13 foram retiradas de: <https://accessibleportugal.com/coimbra-cim/mortagua/>.

dois projetos similares: Algarve for All (para a região do Algarve) e InclusivTUR (para a região do Alentejo Central).

Assim, este projeto turístico cumpre com os requisitos da acessibilidade sensorial, intelectual e informativa. No entanto, não se compreende onde o *kit* multiformato se encontra disponível (para além de estar em linha), nem na página do AccesstUR nem no vídeo de apresentação dos *kits*.

#### **4.4. Cultura para Todos Bragança**

O “Cultura para Todos Bragança” é um projeto da Câmara Municipal de Bragança (CMB), com apoio do Fundo Social Europeu (NORTE-07-4230-FSE-000058), que se encontra a ser implementado na cidade de Bragança, no nordeste de Portugal, por uma equipa científica do Instituto Politécnico de Bragança<sup>18</sup>.

Este projeto inclui 7 ações distintas: 1) diagnóstico das condições de acessibilidade dos equipamentos culturais da CMB<sup>19</sup> que são alvo deste projeto, assim como a caracterização da população com deficiência e incapacidade residente na Comunidade Intermunicipal de Trás-os-Montes (isto é, Alfândega da Fé, Bragança, Macedo de Cavaleiros, Miranda do Douro, Mirandela, Mogadouro, Vila Flor, Vimioso e Vinhais); 2) desenvolvimento de recursos para PcDI auditiva; 3) desenvolvimento de recursos para PcDI intelectual; 4) desenvolvimento de recursos para PcDI visual; 5) adaptação de es-

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<sup>18</sup> A equipa inclui cinco professores de três escolas do IPB, a saber: Cláudia Martins (coordenadora), Ana Raquel Prada, Eugénia Mendes, João Rocha e Jorge Santos. A par desta, contamos com mais 8 elementos, 4 dos quais com deficiência e incapacidade, i.e., André Pinho, Filipa Vaz, José Luís de Castro, Lénira do Rosário, Marisa Afonso, Marta Ochoa, Mónica Santos e Sandra Martins.

<sup>19</sup> A saber: Centro de Arte Contemporânea Graça Morais, Centro de Fotografia Georges Dussaud, Museu Ibérico da Máscara e do Traje, Museu Nacional Ferroviário de Bragança e Teatro Municipal de Bragança.

petáculos ao vivo para PcDI; 6) produção de materiais 3D, réplicas e maquetes; 7) comunicação e disseminação do projeto.

Quanto ao objetivo principal do “Cultura para Todos Bragança”, este reside em dotar os cinco equipamentos culturais da CMB dos recursos necessários para se tornarem em espaços acessíveis para PcDI auditiva, intelectual e visual. Para que este objetivo possa ser cumprido, os seguintes recursos estão em processo de desenvolvimento para as exposições temporárias e permanentes nestes equipamentos, assim como para os espetáculos no teatro: textos escritos e em formato áudio em linguagem fácil; vídeos de divulgação em linguagem fácil, com legendagem para surdos e ensurdecidos, audiodescrição e tradução em LGP<sup>20</sup>; visitas com audiodescrição, em *braille* e em letra ampliada; plantas táteis, réplicas e maquetes; audiodescrição, legendagem e interpretação em LGP ao vivo no teatro.

Estes recursos estão a ser desenvolvidos com base numa metodologia participativa e de cocriação, ou seja, as PcDI que integram a equipa e outros colaboradores das instituições parceiras e da comunidade local colaboram connosco na criação dos textos que acompanham as visitas para as exposições em causa, em situação de igualdade. Os textos são construídos de forma conjunta, em constante discussão e negociação dos conteúdos e da abordagem a seguir. Este processo surge não só como um processo tipicamente de investigação-ação, como também iterativo, ou seja, a reflexão sobre uma primeira fase de intervenção conduz a novos planeamentos, novas intervenções e novas reflexões que potenciam a melhoria do processo de investigação.

Com base nas dimensões de acessibilidade de Dodd e Sandell (1998), o acesso à tomada de decisões encontra-se assegurado nesta metodologia participativa e cocriativa. Na sequência dos diagnós-

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<sup>20</sup> Disponíveis no canal de Youtube do “Cultura para Todos Bragança”: [https://www.youtube.com/channel/UCqfYycxrhYTV5gzz\\_pUB9fg](https://www.youtube.com/channel/UCqfYycxrhYTV5gzz_pUB9fg).

ticos das condições de acessibilidade desenvolvidos para os cinco equipamentos culturais, foi identificado um conjunto de recomendações referentes à acessibilidade física, uma das quais conducente à aquisição de uma cadeira de rodas e de rampas amovíveis para os equipamentos. Para além disso, a criação dos recursos acima elencados abrange a acessibilidade sensorial (visual e auditiva), assim como a intelectual, potenciando então uma acessibilidade informativa mais abrangente e, em última instância, o acesso cultural. Por fim, como resultado do nosso diagnóstico, irá desenvolver-se uma série de ações de formação curtas que preparem as equipas destes equipamentos para a receção e orientação dos visitantes com deficiência e incapacidade, investindo-se assim na acessibilidade emocional.

Estas questões assumem-se como traços distintivos deste projeto de acessibilidade, a ser concluído até junho de 2023, que culmina não só na fusão dos vários recursos e abordagens apresentados nos três casos de boas práticas nesta secção, mas também naqueles que espontaneamente vão surgindo das aplicações práticas *in loco*.

## **5. Considerações finais**

A proclamação da DUDH, em 1948, criou um contexto favorável para a discussão e defesa dos direitos humanos. Contudo, não se pode negligenciar o papel que a cultura e o lazer, em última instância, exercem sobre todos os seres humanos independentemente das suas capacidades, idade, origem geográfica, instrução e quaisquer outras diferenças.

Ao longo das décadas, foram-se gradualmente desenvolvendo práticas acessíveis para PcDI, que potencialmente servem interesses e necessidades comunicativos de outros públicos (cf. Greco, 2018). A acessibilidade disponibilizada em espaços culturais valoriza

um produto turístico e potencia o turismo acessível, um nicho de mercado que, segundo as Nações Unidas (s.d.), compreende aproximadamente 3 mil milhões de pessoas.

A oferta turística acessível exige recursos humanos competentes e capazes, entre os quais se encontram os tradutores de acesso universal, na linha do que é defendido por Neves (2018). O novo estatuto deste profissional ultrapassa as fronteiras convencionais do tradutor como responsável pela transferência linguística; este deve abraçar a prestação de novos serviços, tais como a legendagem para surdos e ensurdecidos, a audiodescrição ou a linguagem simples e fácil, para além de outras atividades que não se encontram tradicionalmente relacionadas com a tradução (cf. Greco & Janknowska, 2020).

Para ilustrar a forma como o tradutor de acesso universal pode intervir na acessibilidade em espaços culturais, selecionaram-se exemplos de boas práticas em Portugal, com base numa metodologia de múltiplos casos de estudo, a saber: o MCCB, o MNAz, o AccessTUR e o “Cultura para Todos Bragança”. A descrição e análise crítica dos recursos disponibilizados no âmbito destes exemplos demonstram a abrangência da intervenção do tradutor do século XXI e como este deve estar preparado, e adequadamente formado, para estes novos contextos.

Por fim, considera-se que para os espaços culturais se tornarem acessíveis devem investir na oferta de uma multiplicidade de recursos que potenciem a comunicação ao nível sensorial, intelectual e informativo. Paralelamente, estes recursos devem estar enquadrados em instituições sem obstáculos físicos, financeiros ou emocionais e, por isso, é preciso que as entradas sejam acessíveis em termos financeiros e que a equipa esteja preparada para receber de forma adequada os visitantes com diferentes capacidades. Somente com esta amplitude de investimento em acessibilidade é que os espaços culturais podem ser considerados como fazendo parte da oferta turística acessível de uma região.

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**SOBRE LA TRADUCCIÓN DEL DISCURSO  
SENSORIAL DEL *PODCAST* DE VIAJES**

**ON THE TRANSLATION OF SENSORY SPEECH  
FROM TRAVEL *PODCAST***

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**Abstract:** The 21<sup>st</sup> century society has experienced an unstoppable virtual invasion across all areas, with tourism being one of them. The apparition of innovative and versatile communication tools, such as podcast, has given rise to an experiential touristic speech, which is mostly auditory and loaded with sensory elements. The abundance of travel *podcasts* clearly evinces the great interest this topic produces on consumers. With the apparition of travel *podcast*, an auditory experience has been added to the very important visual one which was predominant. It is important to note that very often, both experiences are combined in a hybrid format. Thus, sound has progressively been replacing image and, more recently, both have been combined, whose result should be considered as much more satisfactory. In this paper, I will reflect upon the convenience of translating travel podcast to other languages. From our point of view, translating

them is a necessary practice to distribute them at a global level and improving their visibility on the net. Nonetheless, very few travel podcasts have been translated to the present date.

**Keywords:** *Podcast*; Comunicación; Travels; Audio; Sensory experience

**Resumen:** Recientemente la sociedad del siglo XXI ha asistido a una imparable invasión virtual en todos los ámbitos que la conforman, siendo el sector turístico uno de ellos. La aparición de herramientas comunicativas novedosas y versátiles como el *podcast* ha generado un discurso turístico experiencial con una alta carga sensorial y predominantemente auditivo. La proliferación de *podcasts* de viajes es una prueba fehaciente del gran interés que despierta esta temática de viajes. Con la llegada del *podcast* de viajes, a la tan valorada experiencia visual se ha sumado una experiencia auditiva y, en ocasiones, un formato mixto que aúna ambas. El sonido ha ido reemplazando a la imagen y, recientemente, se ha aliado con ella logrando, de este modo, resultados mucho más satisfactorios. En el presente estudio reflexionamos sobre la conveniencia de la traducción del *podcast* de viajes a otras lenguas ya que consideramos que se trata de una práctica necesaria para su internacionalización y posicionamiento en internet y, sin embargo, está muy poco generalizada en la actualidad.

**Palabras clave:** *Podcast*; Comunicación; Viajes; Audio; Experiencia sensorial

## Introducción

Mucho se ha escrito y debatido sobre la necesidad que tiene el ser humano de comunicarse y compartir sus experiencias y opiniones con otras personas. Desde los encuentros presenciales hasta las reuniones

virtuales tan necesarias y perfeccionadas en los últimos tiempos a raíz de la pandemia por COVID-19, la comunicación no ha dejado de evolucionar y de adoptar nuevas formas basadas en diferentes soportes ya sean auditivos, visuales, gestuales, etc. No cabe duda de que la revolución digital, con la llegada de Internet y de las redes sociales a finales del pasado siglo ha supuesto un cambio radical en todos los ámbitos y por consiguiente también en el sector del turismo del que nos ocuparemos en el presente artículo. El intercambio de experiencias en soporte visual, es decir, a través de imágenes y vídeos promocionales subidos por los propios usuarios a la Red, ha proporcionado en los últimos tiempos a los viajeros una visión de los destinos turísticos muy cercana a la realidad actual, y muy alejada de las desgastadas imágenes que nos ofrecían las tradicionales guías turísticas en papel. El acceso, de manera instantánea, a la información así como el poder compartir recursos de manera ilimitada a través de Internet ha facilitado sin duda la toma de decisiones por parte del viajero en cuanto a la elección del destino turístico y, además, ha puesto al alcance de la mano de los profesionales del turismo nuevos medios muy eficaces para vender y promocionar experiencias. Utilizamos el término “experiencias” en lugar de “productos” parafraseando a Vogeler y Hernández (2002): “En turismo no se venden realmente productos sino que se venden experiencias.”

Tanto las páginas webs como los blogs ofrecen innumerables posibilidades para presentar, difundir y compartir las excelencias de cualquier destino turístico. Así pues, no cabe duda de que lo digital no solo ha revolucionado la manera de viajar sino también la relación que el individuo establece con el viaje ya sea antes de iniciarlo o pre-viaje como una vez que lo ha finalizado o post-viaje. (Dann, 1996).

Tanto los profesionales del turismo como los usuarios han sido testigos, en los últimos tiempos, del surgimiento de diferentes y novedosos sistemas de comunicación que se han convertido en instrumentos indispensables para la mejora de la experiencia tu-

rística en la que los sentidos adquieren una gran relevancia. En el presente estudio no pretendemos abordar el fenómeno comunicativo y las últimas tecnologías de comunicación desde un punto de vista técnico sino que nos centraremos en el estudio del *podcast* como herramienta comunicativa cuyo uso es cada vez más frecuente en todos los ámbitos y más concretamente en el turístico. El objetivo fundamental que perseguimos con este estudio es plantear una reflexión sobre la conveniencia o no de que los *podcasts* nativos de viajes sean traducidos con el fin de facilitar su difusión y su posicionamiento en la Red y, de este modo, ampliar su auditorio.

Para abordar la traducción del *podcast* turístico, hablaremos, en primer lugar, de la necesidad de la transcripción del texto sonoro para lo cual se puede optar, como veremos, por contratar los servicios de profesionales especializados o utilizar herramientas ya existentes y cada vez más perfeccionadas, normalmente de pago. Por otra parte, la transcripción manual del *podcast* es otra opción aunque el proceso puede resultar tedioso, poco práctico y por lo tanto poco aconsejable. En segundo lugar, y tras analizar las características distintivas del discurso nativo de viajes, reflexionaremos sobre las dificultades e inconvenientes que puede presentar la traducción del *podcast* así como de las ventajas que esta actividad conlleva. Nos acercaremos a la caracterización del discurso sensorial del *podcast* turístico y lanzaremos una sorprendente mirada sobre los recientes avances en la traducción del *podcast*, la inteligencia artificial, los asistentes de voz y la clonación de voces.

## **1. La narración de la experiencia turística. De lo visual a lo auditivo o viceversa**

El reciente e indiscutible auge de la comunicación virtual debido al confinamiento por la pandemia de COVID-19 ha calado hondo

en el día a día. Desde la educación hasta la salud pasando por la actividad laboral, el ocio e incluso las relaciones interpersonales socio-afectivas, ha quedado demostrado que para que el ser humano se comunique ya no es necesaria la presencia de su interlocutor. En efecto, en los últimos tiempos, la irrupción de lo virtual ha alcanzado todos los ámbitos y, como no podía ser de otro modo, también al empleo del tiempo de ocio. El consumo de contenidos lúdicos ya sean musicales, cinematográficos o literarios tiene lugar actualmente a través de plataformas creadas a tal efecto como Netflix, Spotify, Ivoox o Amazon Prime Reading. Estas se han convertido, entre otras, en plataformas de referencia para disfrutar de una experiencia sensorial virtual en la que los sentidos cobran un valor incalculable.

Como no podía ser de otro modo, la actividad turística también ha sido una de las grandes beneficiadas por esta virtualidad. La digitalización ha recalado en el mundo del turismo al igual que lo ha hecho en otros muchos ámbitos con la multiplicación de herramientas cada vez más perfeccionadas que facilitan y fomentan la experiencia turística. Con el nacimiento del llamado “post-turismo” o turismo virtual se pretende generar en los turistas experiencias sin que estos tengan que desplazarse (Chamorro, 2008). Los tradicionales folletos de viajes o guías turísticas en papel que tradicionalmente ofrecían las agencias de viaje a sus usuarios han dado paso a los archivos digitalizados, los códigos QR y a los recorridos virtuales presentes en las páginas web de las agencias de viajes, de los sitios institucionales, de los museos así como en blogs personales de *voyageurs passionnés*<sup>1</sup> cuya finalidad es comunicar, es decir, trasladar al otro su experiencia personal del viaje:

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<sup>1</sup> Tomamos prestado este término de la página web <https://www.myatlas.com/> concebida como “un site de voyage pour organiser vos futures aventures mais pas que. C’est aussi un outil rapide, simple et efficace pour créer de magnifiques carnets de voyage. *myAtlas* est né de l’envie de baroudeurs de partager leur passion, de superbes photos et des conseils bien sûr.”

Las guías viajeras han de aprovechar la oportunidad fantástica que nos ofrece el ciberespacio. Desde el papel podemos conectar atributos y recursos. Y, desde esa sobada lógica transmedia, podemos (¿debemos?), conectar plataformas. La realidad aumentada, la virtualidad, el podcast, la geolocalización, la gamificación...nos ofrecen una oportunidad maravillosa de contar los viajes a partir de relatos líquidos, hipermediales e interactivos que sumerjan al usuario en historias convertidas en auténticas experiencias sensoriales. (Tejedor, 2021).

Para Tejedor (2021), las guías de viajes deben ser “obras multiformato, polifónicas y receptoras de atributos múltiples, mutantes” y es precisamente este carácter cambiante el que hace que se reinventen y se adapten a los nuevos tiempos y a las circunstancias:

Imagino una guía de viajes textual (sin duda), sonora fotográfica y audiovisual. Todo junto. O todo por separado. Lo que decida el autor o lo que decida el usuario. La concibo multimedia, pero también *cross* y/o transmedia. La siento enriquecida por esa realidad que llaman *aumentada*<sup>2</sup>. Ha de estar plagada de historias, y de voces. La elucubro como una obra ideada para quienes viajarán a ese lugar, pero también para quienes nunca lo pisarán (al menos analógicamente). Pienso en la figura de un lector, pero especialmente en la de un usuario que lee, escribe, comparte, enriquece, decide. Es un documento *vivo*<sup>3</sup> (Tejedor, 2021).

Este turismo experiencial (Smith, 2006) ha ido ganando terreno y cada vez es más apreciado debido sobre todo a la autenticidad de sus comentarios ya que provienen de usuarios reales. La transmisión

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<sup>2</sup> Mantenemos la cursiva del texto original.

<sup>3</sup> Mantenemos la cursiva del texto original.

de la experiencia turística individual a través de múltiples vías de comunicación es diferente para cada turista y del mismo modo es también recibida de manera diferente. Por este motivo podemos considerar que estamos ante un discurso subjetivo y marcado por la experiencia y la sensibilidad.

La aparición de otro tipo de herramientas novedosas y versátiles como el *podcast*, del que nos ocupamos en el presente estudio, ha contribuido a dar un giro de 180° a la comunicación en el ámbito turístico. A la popular experiencia visual se ha incorporado la experiencia auditiva y en ocasiones, un formato mixto que aúna ambas. El sonido ha reemplazado a la imagen o bien se ha aliado con ella logrando, de este modo, resultados mucho más satisfactorios. La hibridación del audio y del vídeo suele ser garantía de éxito ya que el usuario prefiere poder observar los gestos del orador mientras este habla. De este modo, plataformas como Youtube, que aúnan audio y vídeo, suelen gozar de mayor aceptación entre el público.

Según un estudio realizado por la consultora especializada GECA<sup>4</sup>, los servicios más utilizados por los usuarios españoles a la hora de consumir *podcasts* no son plataformas dedicadas exclusivamente a este formato sino otras como Spotify y Youtube e incluso Twitter, que comienza a incorporar la escucha de *podcasts*. Esto se debe sin duda a que se trata de las plataformas muy conocidas y más accesibles y, en el caso de Youtube, la incorporación de la imagen al audio ha incrementado considerablemente el número de usuarios. Sin embargo, esto no es una buena noticia para plataformas como Spotify, que ve cómo va disminuyendo el número de oyentes y, sin embargo, otras como Youtube han comenzado a despegar con fuerza sin apenas proponérselo.

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<sup>4</sup> *Producción audiovisual. com* (17 de junio 2022). Los podcast se ven. Youtube es la segunda plataforma donde más se consumen. <https://produccionaudiovisual.com/produccion-video-digital/los-podcast-se-ven-youtube-es-la-segunda-plataforma-donde-mas-se-consumen/>

## La oralidad digital

Hemos asistido, no si asombro, al aumento del protagonismo de la palabra hablada y al destronamiento (en cierto sentido) de la que ha sido la reina absoluta de la comunicación en los últimos tiempos, la imagen:

La palabra hablada, la voz, se abre camino en una sociedad que parecía conquistada por la imagen; en la que la entonación parecía un asunto menor en tiempos de inmediatez y de vértigo; en la que el ruido se imponía a la melodía, a las pausas, a la cadencia y a la escucha como muestras de deseo por comprender al otro. La voz nos acerca y nos permite reconocer la existencia de alguien o de algo más allá de nosotros mismos. (Zafra, 2019:6).

Muchas son las personas que emplean el sonido como manera de acceder a la información que necesitan o como forma de acceso a la cultura y al entretenimiento (...). Hemos pasado de un mundo centrado puramente en la cultura escrita a la oralidad digital. (Rodero, 2018: 81).

Es de sobra conocida la gran relevancia que desde hace años ha tenido la imagen en la promoción turística. No en vano se ha hablado de cultura “oculocéntrica” (Castañares, 2007: 29) o de “civilización de la imagen” (Fulchignoni, 1964 ). Lo que no se promocionaba con imagen, no era bien acogido e incluso pasaba desapercibido. Sin embargo, no debemos ignorar la capacidad indiscutible de emocionar que tiene la voz y cómo esta (con sus matices y tonalidades) ha contribuido a que el audio goce de una gran aceptación en la sociedad actual. Al hablar, impregnamos de sentimiento y emociones las palabras y los sonidos a través de nuestros gestos, de nuestro



tono de voz. Es precisamente la cercanía que transmite la voz la que le confiere un gran valor en todo proceso comunicativo.

Entre los diversos instrumentos de los que se vale el ser humano para comunicarse, la voz es, sin duda el instrumento más completo y eficaz ya que, cuando hablamos, no solo transmitimos palabras y oraciones cargadas de sentido sino que además, estamos emitiendo información que identifica e individualiza al hablante. Esta información viene dada por la entonación, la acentuación, las pausas, es decir, la prosodia (Rodero et al., 2017). Hay que destacar la emoción que sentimos al escuchar una voz conocida, la voz de alguien a quien llevamos tiempo sin ver o, por el contrario, el rechazo o temor que experimentamos cuando alguien se dirige a nosotros en un tono violento o amenazante. Todo esto viene dado por esas características peculiares e individuales que posee la voz de cada hablante y que la hacen única: “Organe sensoriel qui singularise l’individu par sa sonorité, sa texture, son grain, la voix se mue dans ses usages médiatiques en support d’émotions, d’engagement, d’identité.” (Morgane, 2019: 31).

El protagonismo que en los últimos tiempos han “recobrado” (decimos “recobrado” porque no debemos olvidar que el sonido fue anterior a la imagen) los instrumentos comunicativos sonoros en detrimento (en cierta manera) de los visuales, viene dado por el acelerado ritmo de la vida actual que no permite al ser humano dedicar un momento, por pequeño que sea, a la lectura, a visualizar un programa de televisión o a escuchar una emisión de radio. De ahí surge una necesidad real del usuario de disponer de los episodios de audio “a la carta” que le permitan poder elegir el momento más apropiado para escucharlos o bien tener la posibilidad de retroceder el audio tantas veces como necesite para volver a escuchar lo que más le ha interesado. Todo esto viene a demostrar que la voz ha vuelto con más fuerza a los medios de comunicación gracias a los sistemas de procesamiento del lenguaje natural, a la inteligencia artificial y a los asistentes virtuales de voz y nos acompaña en el día a día:

Nuestra jornada se está *audificando* y no solo porque crezca el consumo en formato audio, sino porque lo sonoro ha llegado también con fuerza a la interacción. Relacionarse con la voz en lugar de con teclados y ratones es más rápido y natural. Escribimos a mano 31 palabras por minuto, 70 palabras si es a máquina, pero podemos emitir 200 palabras por minuto cuando hablamos. La explosión de la inteligencia artificial, el Procesamiento del Lenguaje Natural (PNL) suman para explicar el auge de los altavoces inteligentes y los interfaces de voz. (Ormaechea & Fernández, 2019:16).

No deja de asombrarnos la gran aceptación que está teniendo el *podcast* como herramienta de comunicación eficaz en la oferta de destinos turísticos así como en la narración compartida de experiencias turísticas dado su carácter eminentemente auditivo. Es precisamente el hecho de que se trate de una herramienta de creación altamente intuitiva y de fácil manejo lo que ha dado lugar a que su consumo haya aumentado considerablemente en los últimos tiempos. Le Cabellec (2019) utiliza una metáfora muy lograda cuando habla de “grignotage compulsif des contenus”, es decir, de “picoteo” o comida que se realiza entre horas antes de las comidas principales.

## **2. El poder de la voz: el *podcast***

El *podcast* es un archivo de origen digital o paquete de información y metadatos que registra información sonora que se almacena y distribuye a través de tablets, ordenadores portátiles, móviles, entre otros. En el año 2004 apareció el término “podcast” por primera vez en el artículo “Audible revolution” de Ben Hammersley, publicado en el periódico británico *The Guardian*. Sin embargo, ya se hablaba del *podcast* desde el año 2000, a raíz de la hibridación

o sindicación de contenidos o RSS y ficheros de audio digital en formato MP3 llevada a cabo por Adam Curry y Higuero de la MTV y Dave Winer, informático que desarrolló el RSSA. El término es un anglicismo sin equivalente en español y que hace referencia a un archivo de sonido descargable. Este archivo sonoro grabado es distribuido a través de internet a diario, de manera semanal o mensual, dependiendo de la frecuencia elegida. (Orrantia, 2019: 102).

### **La tipología de *podcast***

La versatilidad del *podcast* ha generado una variada tipología en función del formato, la temática, el medio de difusión, etc. De este modo, existen *podcast* grupales en los que varias personas mantienen una conversación sobre un tema determinado y lo graban. Esta conversación puede desarrollarse de manera presencial o bien virtual a través de cualquier plataforma (Zoom, Skype, etc...). Sin embargo, también gozan de gran aceptación los podcasts de un solo integrante que pueden ser narrativos (el interlocutor relata historias reales o de ficción), formativos, con formato audio libro, instrumentos educativos para implementar en el aula, de investigación periodística, programas de radio en diferido e incluso programas de televisión que se han adaptado al formato de *podcast*. Probablemente, en su amplia diversidad temática y de formato (entre otras muchas más ventajas que ofrece) radique la gran aceptación que tiene este tipo de archivos de audio entre un público cada vez más numeroso y variado.

#### **2.1.1. El *podcast* de viajes**

El viaje ejerce un gran atractivo para el ser humano ya que conlleva cambio, renovación y descubrimiento. Grandes viajes han servido de inspiración a lo largo de la historia a escritores, pensa-

dores y artistas. De este modo, los viajeros han sentido siempre la necesidad de experimentar nuevas sensaciones, de conocer nuevos lugares y de compartir sus experiencias ya sean positivas o, por el contrario, negativas a través de cartas, diarios de viaje o animadas conversaciones. Con el paso del tiempo, el viajero sigue narrando sus experiencias y compartiéndolas digitalmente a través de canales más actuales como las redes sociales, los foros de viajeros como TripAdvisor y de los *podcasts* de viajes. En estos últimos, los usuarios proponen guías de viaje de audio que son subidas a Internet por ellos mismos para que puedan ser descargadas y escuchadas en los reproductores o en los teléfonos móviles, lo que confiere a los oyentes una mayor autonomía.

Múltiples son las ventajas que ofrece el *podcast* turístico a las empresas del sector ya que facilita la fidelización de clientes a través del contacto directo y frecuente.

El formato de los *podcasts* de contenido turístico suele contemplar entrevistas variadas (probablemente el formato más dinámico), relatos experienciales de los propios clientes quienes comparten sus experiencias así como consejos y recomendaciones sobre las actividades que se pueden realizar, los lugares que se deben visitar e incluso sobre gastronomía, historia y eventos.

Existe una gran variedad de *podcasts* de viajes en diferentes países y por consiguiente, en diferentes lenguas. Este número continúa aumentando a buen ritmo lo que es prueba de la gran acogida que han tenido entre el público. Hemos tomado como punto de partida la selección de *podcasts* de viajes llevada a cabo por Cristina Fernández González y Virginia Buedo publicada en la revista *Condé Nast Traveler España* en agosto de 2022. No pretendemos en absoluto ser exhaustivos ya que esto sería prácticamente imposible debido, en primer lugar, al elevado número de *podcasts* que se emiten y, en segundo lugar, porque no todos mantienen su emisión ya que al cabo de un tiempo muchos desaparecen.

*PODCASTS* en español:

1. *Algo que recordar.com* (<https://algoquerecordar.com/podcast/>)
2. *Enclaves de leyenda* (<https://radioviajera.com/category/programas/historia/enclaves-de-leyenda/>)
3. *Gente viajera* (<https://www.ondacero.es/programas/gente-viajera/>)
4. *La maleta de Carla* (<https://lamaletadecarla.com/el-podcast-de-viajes-de-la-maleta-de-carla/>)
5. *Los viajes de Paco Nadal*  
(<https://open.spotify.com/show/0cRrD0JAPMxxAFZJgwqKph>)
6. *Marcando el Polo* (<https://marcandoelpolo.com/nosotros/>)
7. *Marte puede esperar* (<https://podcasts.apple.com/es/podcast/marte-puede-esperar/id1548226720>).
8. *Nómadas* (<https://www.rtve.es/play/audios/nomadas/>)
9. *Paralelo 20* ([https://www.ivoox.com/podcast-paralelo-20-radio-marca\\_sq\\_f11055886\\_1.html](https://www.ivoox.com/podcast-paralelo-20-radio-marca_sq_f11055886_1.html))
10. *Piedra de toque* (<https://www.piedradetoque.es/>)
11. *Ser aventureros* (<https://cadenaser.com/podcast/cadena-ser-ser-aventureros/330/>)
12. *Turismo y emprendedores* (<https://alvaroalcantara.com/podcast-turismo-y-emprendedores/>)
13. *Un gran viaje* (<https://www.ungranviaje.org/podcast-de-viajes/>)
14. *Viajando despacio* (<https://podcasts.apple.com/es/podcast/viajando-despacio/id1450793745>)
15. *Viajando simple y cómo viajar: un dos por uno*  
(<https://www.viajandosimple.com/podcast/>)
16. *Viajando sin planes* ([https://www.ivoox.com/podcast-viajando-sin-planes\\_sq\\_f1493290\\_1.html](https://www.ivoox.com/podcast-viajando-sin-planes_sq_f1493290_1.html))
17. *Viajeros National Geographic* (<https://viajes.nationalgeographic.com.es/t/podcast-viajeros-national-geographic>)
18. *Viajo en moto* (<https://viajoenmoto.com/>)

*PODCASTS* en inglés:

1. *Active Travel Adventures* (<https://activetraveladventures.com/podcast-2/>)
2. *Alice in Wonderland* (<https://alice-in-wonderland.simplecast.com/>)
3. *Amateur Traveler* (<https://amateurtraveler.com/>)
4. *Armchair Explorer* (<https://www.armchair-explorer.com/>)
5. *Culturally Ours* (<https://podcasts.apple.com/us/podcast/culturallyours/id1438601485>)
6. *Extra Pack of Peanuts* (<https://extrapackofpeanuts.com/show/>)
7. *Eye on travel with Peter Greenberg* (<https://podcasts.apple.com/us/podcast/eye-on-travel-with-peter-greenberg/id1500053390>)
8. *Frommer's Travel Podcast* (<https://www.frommers.com/podcast>)
9. *JUMP with Traveling Jackie* (<https://podcasts.apple.com/us/podcast/jump-with-traveling-jackie/id847606288>)
10. *Let's Go Together* (<https://podcasts.apple.com/us/podcast/lets-go-together/id1509990900>)
11. *Speaking of Travel* (<https://speakingoftravel.net/>)
12. *The Big Travel Podcast* (<https://speakingoftravel.net/>)
13. Scott Brady y Matthew Scott: *The Overland Journal Podcast* (<https://overlandjournal.com/podcast/>)
14. *The Thoughtful Travel Podcast* (<https://podcasts.apple.com/us/podcast/the-thoughtful-travel-podcast/id1269489189>)
15. *The Travel Diaries* (<https://thetraveldiariespodcast.com/>)
18. *Travel Tales* (<http://www.traveltalespodcast.com/>)
19. *Travel With Meaning* (<https://podcasts.apple.com/us/podcast/travel-with-meaning/id1457479457>)
20. *Travel with Rick Steves* (<https://www.ricksteves.com/watch-read-listen/audio/radio>)

*PODCASTS* en francés:

1. *Bourlinguez* (<https://podcast.ausha.co/bourlinguez>)

2. *En éclairneur* (<https://www.en-eclairneur.com/podcast>)
3. *ExExpat* (<https://www.exexpat-lepodcast.com/about>)
4. *Fragile Porquerolles* (<https://podmust.com/podcast/fragile-porquerolles/>)
5. *Instinct voyageur* (<https://www.instinct-voyageur.fr/>)
6. *Je t'emmène en voyage* (<https://www.vimeo.net/podcast-je-temmene-en-voyage>)
7. *La Bougeotte* (<https://podcasts.apple.com/fr/podcast/la-bougeotte/id1289961373>)
8. *La France baladeuse* (<https://www.lafrancebaladeuse.fr/episodes/>)
9. *Les Aventuriers* (<https://podmust.com/podcast/les-aventuriers/>)
10. *Les Baladeurs* (<https://www.lesothers.com/podcast-les-baladeurs>)
11. *Les carnets du monde* (<https://www.europe1.fr/emissions/Carnets-du-monde>)
12. *Les coulisses du voyage* (<https://lesglobeblogueurs.com/les-coulisses-du-voyage-podcast/>)
13. *Les Podtrips* (<https://soundcloud.com/saliha-hadj-djilani>)
14. *Les voyages immobiles* (<https://www.nova.fr/podcasts/les-voyages-immobiles/>)
15. *Mômes trotteurs* (<https://podcasts.apple.com/es/podcast/m%C3%B4mes-trotteurs/id1260520308>)
16. *Partir un jour* (<https://partirunjour.fr/>)
17. *Parents voyageurs* (<https://www.parents-voyageurs.fr/a-propos-de-nous-les-parents-voyageurs-blog-voyage-en-famille/>)
18. *Raconte-moi ta ville* (<https://podcasts.apple.com/es/podcast/raconte-moi-ta-ville/id1442823658>)
19. *Retour de terrain* (<https://podcasts.apple.com/us/podcast/retour-de-terrain-geo/id1501759624>)
20. *Voyageurs de demain* (<https://www.voyageursdedemain.com/qui-suis-je/>)

### **2.1.2. El registro personal de lo cotidiano: el *podcast* nativo digital de viajes**

La distinción entre *podcasts* nativos y *replay* radiofónicos (Engel, 2020) ha dado lugar a numerosas confusiones no quedando claro, en algunas ocasiones, la diferencia entre ambos. El *podcast* nativo es aquel creado exclusivamente para ser reproducido en cualquier lugar y en cualquier momento a elección del oyente quien, además, puede elegir si desea escucharlo en su totalidad o por partes. A diferencia de este, el *replay* radiofónico consiste en la repetición de un programa de radio que se ha grabado y puesto a disposición del oyente que no ha podido escucharlo en el momento de su emisión.

Entre la gran variedad de *podcasts* nativos destacan los narrados en primera persona que crean un espacio común entre el emisor y el receptor en el que se comparten confidencias, experiencias y emociones. Si bien la mayoría de los *podcasts* de viajes están escritos en primera persona, en algunas ocasiones se intercalan entrevistas a personas relacionadas con el mundo del turismo ya sean profesionales o bien amantes de los viajes.

## **3. Hacia la internacionalización. El posicionamiento en la Red**

Los *podcasts* se crean con la intención última de llegar al máximo número de usuarios para que, de este modo, su contenido se haga más visible. Sin embargo, el formato del *podcast* no presenta una clara estrategia global para dar a conocer sus contenidos a lo que se une una de formatos atractivos para el potencial oyente. Sin embargo, este, a veces, opta por otros formatos a los que accede más fácilmente. Así pues, para lograr una amplia difusión e incluso para poder optar a la internacionalización, es muy conveniente plantearse la transcripción del audio y su traducción a otros



idiomas. Y decimos “es muy conveniente” porque, en la práctica, pocos son los *podcasts* que se traducen a otros idiomas o que se transcriben a texto para lograr ser más accesibles. Esto puede deberse a diferentes factores siendo sin duda el principal motivo el que numerosos *podcasts* son elaborados por particulares, amantes de la comunicación y, en nuestro caso, aficionados a los *podcasts* de los viajes. En estos casos se trabaja con escasos medios audiovisuales y económicos por lo que no suelen plantearse encargar la transcripción y la traducción del audio a una empresa de profesionales especializados. Sin embargo, los *podcasts* presentes en las páginas web de empresas del sector turístico de emisoras de radio o de páginas internacionales, sí que consideramos que deberían tener presentes estas dos acciones (transcripción y traducción), tan necesarias para aumentar la audiencia de sus archivos.

### **3.1. La transcripción del *podcast***

Como ya se ha indicado anteriormente, la transcripción de los *podcast* puede llevarse a cabo de manera manual o a través de herramientas que han sido creadas a tal efecto. En primer lugar, podríamos plantearnos: ¿para qué transcribir un contenido que ha sido creado para ser escuchado? La transcripción tiene numerosas ventajas tanto para los creadores como para los usuarios del *podcast*. En primer lugar, debemos tener en cuenta la accesibilidad a este tipo de archivos multimedia. El hecho de que se pongan por escrito posibilita el acceso al contenido para las personas con discapacidad auditiva, por ejemplo. Por otra parte, el texto puede ser de este modo registrado e identificado por Google (no olvidemos que Google no puede leer un vídeo o una grabación) y llegar a un público más amplio y variado. Además, la transcripción del *podcast* permite que se cite su contenido en cualquier artículo de investigación. En definitiva, si bien la transcripción pudiera parecer una tarea innecesaria, demasiado

costosa si se requieren los servicios de una empresa especializada o una labor muy tediosa si se decide realizarla a mano, hemos de valorar los beneficios que aporta y lo más importante es que no confiemos la transcripción de nuestro *podcast* exclusivamente a una herramienta, sin revisión posterior. Por lo tanto, lo más aconsejable es acudir a los profesionales de la comunicación para que lleven a cabo la transcripción y a los profesionales de la traducción para que viertan el contenido a otras lenguas.

En el presente estudio nos hemos centrado en los *podcasts* de viajes tan valorados por la audiencia en los últimos tiempos. Reflexionamos sobre la conveniencia de traducirlos a otros idiomas. Teniendo en cuenta el interés que despierta la temática relacionada con los viajes y los destinos turísticos, consideramos que deben ser accesibles a usuarios de otras lenguas y es la traducción la que proporcionará una mayor difusión y llegará a un público más amplio. Esta labor de traducción requiere de una acción previa que consiste en la transcripción del texto sonoro, como ya se ha indicado con anterioridad. Existen numerosas herramientas que facilitan este trabajo a través de un *software* de reconocimiento de voz. Tan solo nombraremos algunas de ellas, sin pretender ser exhaustivos ya que estas herramientas son actualizadas y mejoradas continuamente, surgen algunas nuevas y otras quedan en desuso. Algunas solo están disponibles en inglés como REV, OTTER o TEMI y otras permiten la transcripción no sólo desde audio sino también desde vídeo como FB, LIVE o ZOOM o DESCRIPT que permite añadir música y sonido a la transcripción.

### **3.2. La traducción del *podcast***

Las grandes plataformas de distribución de audio como Spotify, iHeartMedia o Wondery han comprobado que los usuarios prefieren escuchar un *podcast* en su lengua materna aunque dominen a la perfección otras lenguas. Esto les ha hecho reflexionar y apostar

por los *podcasts* multilingües y los *podcasts* traducidos. La diferencia entre ambos consiste en que un *podcast* multilingüe ha sido concebido para ser difundido en varias lenguas mientras que un *podcast* traducido ha sido creado en una lengua y posteriormente traducido a otra u otras. Para llevar a cabo la compleja labor de creación de un *podcast* multilingüe se debe contar con la valiosísima ayuda de otros productores de diferentes países en cuyas lenguas se pretenden crear los *podcasts* así como también es de gran importancia la temática sobre la que se elija que versen. Esta debe ser muy general de manera que despierte el interés de los usuarios. Sin embargo la traducción de los *podcasts* previamente creados en una lengua resulta más complejo ya que el traductor debe llevar a cabo la adaptación cultural de contenidos para lo que debe documentarse e incluso consultar a un traductor especializado en localización con el fin de evitar los posibles e indeseables errores culturales.

Para lograr un posicionamiento eficaz en la Red además de la internacionalización de un *podcast*, se requiere la traducción a otras lenguas ya que un SEO multilingüe asegura una amplia difusión.

Cada vez son más frecuentes las empresas que ofrecen los servicios de transcripción y de traducción de audio y vídeo a sus clientes. Sin embargo, a estas empresas les han surgido innumerables competidores. En efecto, nos referimos a las numerosas herramientas que se difunden en la Red y que prometen la transcripción de audios y vídeos con una alta fiabilidad. Estas herramientas, además, son de funcionamiento sencillo y transcriben el contenido del audio o vídeo a texto por medio del reconocimiento de voz al tiempo que, muchas de ellas, ofrecen también la posibilidad de traducirlo a una gran variedad de lenguas (en algunos casos, como por ejemplo VEED a más de 100 idiomas). Algunas de estas herramientas son gratuitas y otras están sujetas a precios muy asequibles. Así pues, la polémica está servida: ¿herramientas de transcripción y traducción o empresas profesionales?

Las empresas de traducción y de transcripción transmiten a través de su página web las ventajas de sus servicios frente los de sus competidores digitales:

¿Por qué debes optar por nuestro servicio de transcripción profesional?

Las herramientas digitales no son perfectas. Aunque existen numerosos softwares de reconocimiento de voz, no sustituyen nuestro trabajo manual de transcripción, ya que estas herramientas no reconocen bien los dialectos, los sonidos o el sentido de algunas frases.

Conocemos muy bien nuestro trabajo

Realizar una transcripción es un trabajo que requiere un alto nivel de profesionalidad, sobre todo en la transcripción natural.

Nuestra amplia experiencia nos permite saber muy bien qué partes no resultan imprescindibles y por tanto deben eliminarse sin que cambie el sentido de las frases o del mensaje del audio o grabación. (Transcripcionesdeaudio.es).

Ardua e innecesaria sería la labor de repertoriar todas las herramientas promocionadas en Internet destinadas a la transcripción de audios y vídeos a texto y a su traducción. Entre muchas otras destacan:

- ***Veed***: es una herramienta multifunción que transcribe y traduce audios (*podcasts*, conferencias, notas de voz, etc.) a más de 100 idiomas (como hemos señalado anteriormente) permitiendo a los usuarios elegir el acento para la traducción del audio.

- ***Bear File Converter***: es una web especializada en productos para la conversión del formato de diferentes tipos de archivos.

- ***Otter***: es probablemente una de las aplicaciones más sencillas y más útiles de transcripción.

- ***Amberscript***: es una plataforma de pago para transcribir audios.

- **Happyscribe**: es una plataforma muy novedosa en la aplicación de la inteligencia artificial a la identificación de lenguaje, ya que contempla textos en varios idiomas y es ideal a la hora de transcribir vídeos o audios en español. Su novedad principal consiste en la integración de los servicios de transcripción por inteligencia artificial y transcripción profesional de manera que el cliente puede elegir entre ambas.

- **Poddin**: es una *startup* de reciente creación (febrero de 2022) para la transcripción de *podcast*. Es una plataforma sencilla y rápida y, como novedad, incluye una herramienta con función de marcador de errores que permite detectar posibles errores de transcripción por lo que ya no sería necesaria la transcripción palabra por palabra. Gracias a su propia inteligencia artificial de gran precisión por reconocimiento de voz, se reduce el tiempo que hay que dedicar a la edición y a la revisión. Además (y esto es importante), el acento de cada usuario no es un problema e incluso se pueden eliminar coletillas y palabras malsonantes.

El software de reconocimiento de voz, gracias a la Inteligencia Artificial (IA) ofrece incluso la posibilidad de elegir el acento. Esta última revolución tecnológica no deja de sorprendernos ya que se habla de clonación de voces y de voces sintéticas con un indiscutible parecido a las voces humanas (Alpañés, *El País* 1 de junio 2022). Si bien las máquinas hace ya tiempo que comenzaron a hablar respondiendo a nuestras preguntas (como Alexa), la relación que mantenemos con ellas ha ido perfeccionándose y haciéndose cada vez más fluida y natural. De este modo, las voces, anteriormente monocordes y “enlatadas”, han evolucionado siendo capaces ya de imitar las inflexiones y los tonos de la voz humana.

En cuanto al traductor de un archivo sonoro transcrito tendrá que traducirlo y, además, localizarlo ya que la localización garantiza que el tono y el mensaje del *podcast* se adecúen a la nueva cultura

a la que se dirige y se trata de dar un paso más allá de la simple traducción literal, *mot à mot*, para no generar extrañeza en el oyente.

### **3.3. El lenguaje del *podcast*: un cúmulo de sensaciones**

La experiencia turística es, sin duda, un fenómeno placentero que necesita ser expresado y compartido a través del uso de verbos sensoriales, cognitivos y afectivos y de términos igualmente referidos a los sentidos. De este modo, se teje un discurso muy peculiar que tiene como protagonista un “yo” que se suele dirigir en primera persona a un tú al que hace partícipe de un fenómeno que ha experimentado o percibido (Halliday y Mathiesesen, 2004). Según Soto (2017: 66) corresponde al autor del texto (o del *podcast* en nuestro caso) el hecho de “involucrar a su interlocutor mediante el uso de marcadores persuasivos tales como atenuadores, realzadores, marcadores de actitud, de compromiso y de automención”. Teniendo en cuenta que el *podcast* es un archivo creado por un individuo, una empresa, o un organismo público con la intención de informar y persuadir al receptor generando en él el deseo de experimentar la misma sensación que el emisor le transmite, el discurso debe ser cercano y crear una atmósfera de intimidad y confidencialidad: “Qu’ils prennent la forme de récits écrits à la première personne ou de conversations captées, ces formats ont un rapport privilégié avec l’intime.” (Todeschini, 2019: 43).

El turismo experiencial fue descrito por Smith (2006) como una tendencia que apareció de manera rápida en la industria turística y que debido a la autenticidad de los testimonios que se comparten, ha experimentado un indiscutible éxito hasta el momento y continúa aumentando día a día.

En el espacio íntimo virtual generado por el *podcast* se produce el encuentro del locutor con el oyente. Se trata de una relación que tiene lugar en soledad ya que, aunque los destinatarios son

numerosos, cada uno elige escuchar el audio en solitario e incluso provisto de unos auriculares que lo aísla más aún. A través del audio, se invita al oyente a saborear, tocar, beber y, por supuesto, a escuchar. Se trata de “ver” y de “sentir” de un modo distinto los destinos turísticos y disfrutarlos sin tener que estar presentes.

## **A modo de conclusión**

Comenzábamos este estudio planteando como objetivo principal la reflexión sobre la conveniencia o no de traducir el *podcast* de viajes. Tras haber observado la escasez de *podcasts* de cualquier tipo traducidos y los que sí lo están, no son precisamente turísticos, nos surgió la duda sobre la utilidad de su traducción. Hemos realizado un completo recorrido a través de la naturaleza del *podcast*, de su origen y de su tipología. Hemos analizado el lenguaje sensorial que caracteriza el *podcast* de viajes y hemos señalado cómo estos han proliferado en los últimos años y hemos aportado una relación de aquellos (en español, francés e inglés) que son más visitados y reproducidos en sus diferentes países de origen. Concluimos afirmando categóricamente que el *podcast* de viajes ha de ser traducido y localizado si se pretende que sea difundido y alcance al mayor número de oyentes. Ciertamente, como hemos podido comprobar a través de algunos sondeos publicados en la Red, que los oyentes suelen preferir oír el *podcast* en su propia lengua. Sin embargo, no debemos olvidar que es fundamental que facilitemos el acceso a estos archivos de audio a aquellas personas que no hablan ni entienden la lengua original del *podcast*. Por otra parte, si bien las herramientas disponibles para la transcripción y la traducción de los archivos de audio son cada vez más elaboradas y están más perfeccionadas, el hecho de acudir a un traductor profesional siempre será una garantía de calidad ya que este se percatará en todo

momento de matices, connotaciones, dobles sentidos que para la máquina pasarán desapercibidos en la mayor parte de las ocasiones.

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**TRANSLATING ITALIAN TOURISM IN THE 1930s:  
INSTITUTIONAL TOURIST COMMUNICATION  
TARGETING FOREIGN VISITORS**

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**Abstract:** This chapter sets out to introduce an ongoing study on Italian institutional tourism promotion in English, from the beginnings of ENIT (the Italian National Tourism Promotion Agency) in 1919 to the present day. Since the early 1920s English has increasingly established itself as an international language, for this reason the study of Italian institutional tourism communication in English over the past 100 years appears particularly important in order to understand its evolution over time. The

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<sup>1</sup> Mirella Agorni is responsible for Section 1: Introduction; Section 2: The birth of ENIT: a brief historical overview; Section 3: The first decades of ENIT's tourism communication activities.

<sup>2</sup> Linda Rossato is responsible for Section 4: ENIT magazines; Section 5: The study; Section 6: General Overview; Section 7: Multimodal discourse analysis; Section 8: Translation issues; Section 9: Conclusions.

present chapter focuses on a case study and considers tourism promotion strategies in a multilingual magazine published in the 1930s, during the Fascist regime in Italy. Drawing on a comparative textual-linguistic multimodal analysis of some issues of *Italia*, one of ENIT's early official magazines published in Italian, French, German and English, this investigation has tried to shed light on ENIT's early communicative strategies and translation issues. The 1930s is a key period in the history of tourism promotion of Italy. This chapter argues that, on the one hand those years were highly charged from a political and a promotional point of view, as the Fascist regime was determined to renew the image of Italy abroad and to support the tourism industry by attracting foreign visitors from key countries. On the other hand, ENIT had been founded before the black shirt takeover in Italy and outlived the regime and hence the communicative approach of those years cannot be solely framed in connection to the autarchic, totalitarian regime ideology and propaganda.

**Keywords:** Institutional tourism communication; ENIT: Italian National Tourism Promotion Agency; Italy as a tourist destination; Tourism communication in the 1930s; totalitarian regime propaganda.

## 1. Introduction

The tourism sector is an extremely heterogeneous sphere, in which various factors interact, primarily socio-economic, but also political and, above all, cultural. In fact, tourism also plays a crucial role in the construction of a community's cultural identity, a construction that is projected both inwards, through forms of recognition and aggregation within a geographic space that usually features a certain linguistic uniformity, and outwards, towards the world that

lies outside the geographic space of reference and uses a variety of different languages.

Language plays a fundamental role in the transmission of all those factors that characterise a specific cultural identity, and the so-called instrumental or strategic use of language in tourism communication, especially at an institutional level, clearly demonstrates this (Bucholtz and Hall 2004; Hall-Lew and Lew 2014; Agorni 2012). If, in the case of the formation of a domestic or national cultural identity, the language used is that spoken by the majority of the population belonging to a given geographical area, tourism communication to the outside world is more complicated because it is obviously addressed to speakers of different languages at an international level. This is where all those factors come into play that historically determine the dominance of some languages over others as vehicular and/or lingua franca languages.

This article aims to introduce an ongoing study that focuses on the analysis and mapping of Italian institutional tourism promotion in English, from the beginnings of ENIT (Ente Nazionale Italiano per la Promozione Turistica, i.e. the Italian National Tourism Promotion Agency) in the early 1920s to the present day.<sup>3</sup> In the historical period that the overall research aims to analyse, 1919-2020, English has increasingly established itself as an international language. For this reason, the study of Italian institutional tourism communication practices in English from the debut of ENIT in the early 1920s to the present appears particularly important in order to understand its evolution over time. Looking back at the past allows us to face the future with greater awareness, so a look at tourism commu-

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<sup>3</sup> PRIN, i.e., project of national interest funded by the Ministry of University and Research. See the webpage of the research unit of Ca' Foscari University of Venice, Department of Linguistics and Comparative Cultural Studies, about the DIETALY project (Destination Italy in English Translation Over the Years: <https://www.unive.it/data/16955/>).

nication policies that have survived dramatic crises, such as the world wars in Europe, allows us to have a more confident view of the future. Moreover, and above all, it will allow us to produce reflections that can trigger a drive for innovation. The diachronic perspective of this research should offer a solid overall picture of the vitality of the tourism sector, capable of demonstrating resilience, of reorganising itself after crises, but also of rebuilding itself through innovations affecting all sectors, including that of tourism promotion and communication.

However, this article does not set out to achieve unattainable goals such as an analysis of the development and evolution of tourism in Italy over the last 100 years, for which the authors would lack the necessary expertise. Instead, a more feasible objective is pursued, that is simply introducing the premises of this research, delving into the historical context that saw the birth of the institution responsible for shaping Italy's tourist image inside and outside its borders, and illustrating a prototypical example of ENIT's early communicative strategies at work. This chapter will analyse excerpts from *Italia*, one of ENIT's official monthly magazines, where Italian as well as French, German and English texts described images of Italian tourist destinations; in an attempt to shed light on some of ENIT's early communicative and translation strategies, with particular attention to how it contributed to the construction of Italy's cultural identity after World War I.

ENIT has engaged with tourism promotion through a series of very diverse forms of communication: from text in various genres of publications, to the figurative arts of posters, and then to visual or multimedia means such as images and graphics, photography, cinema, radio broadcasts and multimedia productions. Thus, research on the evolution of institutional tourism communication will be presented in all its complexity in the course of the research, which will require the use of interdisciplinary analysis tools.

The overall research project is designed to develop an integrated and diachronic approach to the study of tourism communication from a specific linguistic and translation studies perspective. However, in this article we will limit ourselves to applying a methodology of multimodal discourse analysis to cross-cultural adaptation and translation issues. Drawing on a text-linguistic model of multimodal analysis, as illustrated by Bateman (2014:227), the study explores the special interconnections between visual and verbal features within a limited sample of extracts from *Italia*, ENIT's monthly magazine. The visual/verbal interactions in different language versions will be investigated through the lens of the interrelation between different semiotic modes. In this respect, special attention will be devoted to features contributing to the construction of textuality in the different language versions: (multimodal) cohesion and coherence, intentionality, acceptability for its intended consumers, informative content, situational relevance and intertextual connections (de Beaugrande and Dressler 1981).

## **2. The Birth of ENIT: A Brief Historical Overview**

The establishment of the Ente Nazionale Incremento Industrie Turistiche (National Tourism Industry Development Board), with the acronym ENIT, was the first major step of the Italian state's intervention in international tourism policies. Faced with the outcomes of World War I, which had deprived Italy of revenue from the usual influx of international tourists, the government of Francesco Saverio Nitti (1868-1953) founded ENIT on 12 October 1919 (Rava 1925). The task of the new body was to promote Italy's image in the world through coordinated tourism promotion strategies, such as advertising campaigns and, above all, publications in various European languages.

State organisations had already developed in Europe to centralise tourism policies, especially in countries such as Switzerland, Germany, and Habsburg Austria. Italy was mainly inspired by the French model of the Office National du Tourisme, which had already existed since 1910. At the local level, especially in the promotion of certain regions, cities or specific destinations, such as Venice, the Western Ligurian Riviera, and Tuscany (with its spa resorts like Bagni di Pisa, or seaside resorts like Viareggio and Livorno), committees or associations had already been created to organise both tourist reception services and tourism propaganda and communication. An example of this early form of local associationism are the so-called Pro Loco, committees created to assist foreigners, the first of which was established as early as 1881 in Pieve Tesino (Trento) (Magistri 2010: 81). In the 1930s these associations numbered around 500, but the advent of the Fascist regime first, and then the outbreak of World War II, slowed their spread.

Another important private institution should be mentioned, the *Touring Club Italiano* (Berrino 2011: 160-161)<sup>4</sup>, active in Italy since 1893. Although they had different roles, the Touring Club and ENIT shared certain objectives and often found themselves collaborating in the course of their activities.

From the very beginning, ENIT enjoyed the participation of the Ministry of the Economy, the Ministry of the Interior, the Ministry of Corporations and above all the State Railways, and initially also took over the railway ticketing service. However, in order not to burden the market too much and thus to compete mainly with international tour operators, in 1927 ENIT, together with the Banco di Sicilia, the Banco di Napoli and above all the State Railways, founded the

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<sup>4</sup> The Italian (cycling) Touring Club was founded in 1894 as an association of cyclists in Milan and only in 1900 did it abandon its reference to cycling and focus on the promotion of national tourism culture.

Compagnia Italiana del Turismo, or CIT, which took over the commercial services, mainly concerning assistance to tourism to and from abroad. To this end, CIT also took over the railway ticketing services<sup>5</sup>. ENIT thus played a less commercial and more important role from a political and promotional point of view, bringing into play more specifically the tasks of cultural promotion and analysis of tourism phenomena. However, close collaboration with the State Railways had long been one of ENIT's cornerstones, since the early decades of its foundation, as we shall see later, since tourism promotion itself made use of the railways' distribution circuits to disseminate promotional material in Italy and abroad, in stations and railway offices. ENIT, in fact, has always been very aware of the fact that tourist flows are closely dependent on the development of means of transport, which underwent fundamental technological transformations during the 20th century. Moreover, and most importantly for the aims of this article, ENIT showed a growing awareness of the fact that tourist flows were strongly conditioned by effective advertising information. In this regard, an excerpt published in the monthly magazine of the Italian Touring Club has often been quoted, which clarified the tasks of ENIT as early as 1921:

The programme of the Offices was and is to do the best and the most that can be done with the practical and concrete objective inspired by the English motto 'to please the public', which must also mean that this public must be sought at home and abroad by contrasting our publicity and propaganda with that of other countries, definitively rejecting the narrow-minded criteria that are repugnant to the broader economic-national purpose of the ENIT institution. (my translation; original in Barrese 2020; Gerelli 1922).

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<sup>5</sup> At the end of the 1990s, the Italian government decided to privatise numerous public holdings and in 1997 CIT was definitively sold to the private sector. See Berrino 2011.

The institutional promotion of Italy's tourism abroad developed rapidly from its debut and throughout the 1920s. As early as 1921 foreign ENIT offices were established not only in the main European countries, but also in the United States, where a central office was established in New York. The offices were strategically located on the main streets of foreign capitals, where posters, photographs and promotional material were put on display, also in foreign languages, to attract international visitors.

Moreover, in the course of the 1920s ENIT started to distribute advertising articles for publication in foreign periodicals (Ogetti 1931)<sup>6</sup>, as well as buying advertising space in foreign newspapers, a practice that intensified after World War II (Bertarelli 1923: 66). ENIT thus sought to capture the attention of the international press through numerous strategies, promoting Italian tourist destinations in the major European languages. The various initiatives also included a number of competitions announced to award prizes for the best advertising articles about Italy published in important international magazines such as *The National Geographic* (Barrese 2020: 26).

During the 1920s, Europe saw a gradual increase in political instability, which led to the rise of Fascism in Italy and the two decades of Mussolini's dictatorship (1922-1943). The Fascist dictatorship had a crucial influence on the promotional activities of Italian tourism, both inwards, i.e. at a national level, and outwards, i.e. internationally. The government of the time used the ENIT offices located abroad for soft power strategies, supplying important information on the political situation of the major international powers (Barrese 2020: 27)<sup>7</sup>.

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<sup>6</sup> See also "L'Italia turistica nella stampa straniera", in *Ospitalità Italiana*, III, VI, 1928, pp. 39-42; "Pubblicità di Aziende italiane sulla stampa quotidiana ed illustrata straniera", in *La Pubblicità d'Italia*, II, 15- 16, settembre-ottobre 1938, pp. 30-35.

<sup>7</sup> In 1929 ENIT awarded the article 'Holidays among the hill towns of Umbria and Tuscany' published by *The National Geographic* in Washington (LIII, 4. April 1928)



Tourist propaganda in the Fascist period often took on celebratory and sometimes imperialistic tones and was strongly influenced by censorship. A characteristic of this era was the development of radio broadcasting, which the regime soon began to use also for tourism promotion purposes. In 1927, in collaboration with the Ente Italiano per le Audizioni Radiofoniche (Italian Radio Broadcasting Corporation), the *ENIT Radiogiornale* was founded, which would broadcast short programs focusing on practical tourist information both in Italian and foreign languages.<sup>8</sup>

The international economic crisis of 1929 hit the Italian economy hard, including of course the tourism sector, especially internationally. In these years ENIT and CIT often clashed more or less openly in a period of widespread economic crisis, and so the Fascist regime decided to increase control over a sector that was important not only for the economy, but also for Italian politics. Thus, the Commissariato Generale per il Turismo (General Commissariat for Tourism) was established, with the task of centralising public and private tourist boards, supervised in turn by the Giunta Centrale per il Turismo (Central Council for Tourism), chaired by the Head of Government Mussolini himself. In this way, Mussolini formally assumed the management and control of all tourism-related activities. The new institutions further engaged in propaganda through the modern means of communication of the time (not only the press, but also cinema, radio and above all advertising posters) that aimed to promote the image of Italy through widespread and diversified practices.

World War II marked a tragic turning point and a long stagnation for the tourism sector. However, even on this occasion tourism man-

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and authored by Paul Wilstach. See "Notiziario turistico", in *Supplemento tecnico mensile della Ospitalità Italiana*, VII, 3, marzo 1929, p. 73.

<sup>8</sup> *Radio Giornale dell'ENIT*, ACS, *Presidenza del Consiglio dei Ministri, Gabinetto, Affari Generali (1928-1930)*, fasc. 3, n. 2-1, prot. 8138.

aged to recover and eventually emerged transformed, no longer subject to the nationalistic and totalitarian pressures imposed by the Fascist dictatorship, but responding to a completely changed socio-political climate. At this point it was not only necessary to restore the financial situation, but also to set tourism policies on a new democratic basis.

The promotion of tourism in the reconstruction period after World War II, starting in the second half of the 1940s, is particularly interesting today, because it marks an attempt to organise a new tourism industry in the name of peace and international cooperation. Tourism communication was not limited to the promotion of landscapes and historical-artistic values, but increasingly focused on the human and cultural components of specific territories. In this revival phase, ENIT undertook a lively promotional activity through the periodic publication of brochures, flyers, posters, photographs, advertisements and radio and film commercials.

In the 1950s, the culture of the Italian “dolce vita” emerged at a time of general economic recovery. In these years, the Enti Provinciali del Turismo (Provincial Tourist Boards) and Aziende di Soggiorno e Turismo (Tourist Boards) were created, all under state control. Tourism played a leading role in Italy’s economic rebirth.

In 1959 the Ministry of Tourism and Entertainment was established, which set out to renew and strengthen ENIT’s activities, starting with a reformulation of its name: while retaining the same acronym, ENIT was renamed Ente Nazionale Italiano per il Turismo (Italian National Tourist Board). Above all, ENIT was entrusted with the exclusive management of tourism communication abroad<sup>9</sup>.

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<sup>9</sup> “Riordinamento dell’Ente Nazionale italiano per il Turismo” (E.N.I.T.), (GU Serie Generale n. 245 del 06-10-1960): “The Board has the task of promoting and increasing, in execution of the general directives of the Minister for Tourism and Entertainment, the movement of tourists from abroad to Italy. To this end: a) it carries out tourism propaganda abroad; b) it establishes representative and information offices abroad and at the frontier; c) it organises and elaborates study and investigation elements on the international tourism market; d) it collects statistical data

### **3. The First Decades of ENIT's Tourism Communication Activities**

The first decades of ENIT's tourism promotion activity were characterised by the development of visual propaganda, and in particular of poster art. Many studies have emphasised the high quality achieved by Italian advertising graphics in the period between the two world wars, when, for example, in the years between 1919 and 1927 alone, ENIT published about 574,000 posters (Barrese 2020: 42). This was a subtle and pervasive form of communication that used images, often created by renowned artists, to promote the image of Italy in the world. This type of communication was used experimentally by the Fascist regime as a mass communication tool: in a way, it was an art form with a strong didactic intent, and at the same time it was available to everyone. The nationalistic and economic goals of the regime thus merged to promote tourist activities.

All this contributed to building a specific image of Italy both domestically and internationally. In a country with a national identity that was not yet well developed (the unification process had been completed for less than a century), the stylised images of Italy produced by the posters represented a sort of national myth-making. It was no coincidence that tourist posters were put up in schools.

ENIT played a fundamental role in the creation of visual propaganda and its posters, produced in collaboration with the State Railways, were a seductive and artificial type of figurative art, capable of conveying a sense of national identity. Moreover, the images of the tourist poster seemed to supplant verbal communication in terms of effectiveness. In the 1930s, the concept of integrated advertising communication

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on the movement of tourism in accordance with the procedures established by the Minister for Tourism and Entertainment" (my translation). <https://www.gazzettaufficiale.it/eli/id/1960/10/06/060U1041/sg>

developed and images successfully complemented the verbal element. Unlike the Italian Touring Club, however, ENIT never published actual tourist guides. For example, the brochures promoting Italian cities of art had an elaborate cover and included dozens of pages with reproductions of monuments and landscapes together with short, particularly evocative textual explanations, published in several languages.

ENIT also edited tourist newsletters in foreign languages for distribution to the foreign press, such as the *ENIT News* in English, distributed in the United Kingdom, or the *Noticiero Turistico* distributed in Spain. It also collaborated with tourist magazines in Italy and abroad. The most important of these collaborations was with the Italian State Railways, with whom it launched *Le Vie d'Italia*, initially created as a magazine of the Italian Touring Club in 1917, but which became ENIT's official periodical as early as 1919. The collaboration with the Italian State Railways was also fundamental for the creation of the monthly periodical *Italia*, a magazine composed of photographic images and short texts in Italian, French, German and English that celebrated not only Italian tourist destinations but also the so-called Made in Italy in all its forms, from art to cuisine, from festivals to popular events. With the subtitle 'Rivista Turistica Ferroviaria' (Railway Tourist Magazine), the periodical *Italia* underwent new development after World War II under the editorship of Elena Boggio, who used Mino delle Site as an illustrator to spread contemporary art in the 1950s.

#### **4. ENIT Magazines**

ENIT publishing activity was a central component of its promotional initiatives and looking at early publications retrospectively, magazines were particularly relevant in the periods after the two world wars for the construction of a renewed Italian cultural identity that could at least

partially expunge the horrors of the world conflicts to start a new more positive phase. Through its numerous published brochures, leaflets and magazines ENIT not only provided readers and potential visitors with information about ENIT's tourist and cultural activities, it also contributed to raising awareness and shaping a tourism culture that Italy was lacking after the disastrous years of World War I, as stated in an official annual report about ENIT activity (ENIT, *Relazione sull'attività svolta nel 1921* in Ciafrei and Feudo, 2021: 30). ENIT magazines also promoted well-known and less well-known Italian destinations, events, festivals, exhibitions and cultural initiatives. The magazines made these places and events visible outside national borders to attract first-time and repeat visitors to the country.

The challenge to invest extensively on visual as well as foreign language communication had already started in the 1920s with the publication of foreign language versions of existing Italian brochures, such as the publication in 1922 of an English and a German version of *Vacanze a buon mercato in Italia*, respectively as *Inexpensive holidays in Italy*, and *Billige Ferien in Italien*. ENIT distributed magazines as well as other foreign language promotional materials purposefully to key locations where stakeholders and target tourists, with cultural interests as well as financial means, could more easily access them. These ranged from foreign embassies and consulates in Italy, foreign tourist and sports associations abroad, maritime associations and ocean liners for onboard distribution, the foreign headquarters of Italian institutions (Dante Alighieri society, for example, or TCI headquarters abroad), banks, chambers of commerce and professional and business associations, to Italian embassies and consulates. The lists of recipients were constantly updated and expanded (ENIT, *Relazione sull'attività svolta nel 1922*, 1922: 14). Yet, the 1930s marked a turning point in ENIT's communicative approach, showing that the agency was increasingly inclined to address foreign markets in a more direct way. Until this point, *Italia*, the monthly magazine which

included Italian, French, German and English texts, was published and distributed with the support of Italian State Railways in Italy and abroad through ENIT information offices scattered around Italy and in many international capital cities. However, in January 1933 a new monthly magazine was published in three different editions: an English one entitled *Travel in Italy*, a French one, *Italie-Voyages*, and a German one, *Reiseland Italien*. These magazines were aptly distributed on international trains heading abroad, at international border stations and delivered to the Wagon-Lits Company for inclusion in their sleeping cars. The greatest dissemination, however, still occurred through ENIT delegations and offices abroad, in travel and tourism agencies, and in the halls of the most important hotels in Italy and abroad (Ciafrei and Feudo, 2021: 33). The magazines had an innovative and eye-catching graphic layout, the covers were truly artistic posters, often signed by the same authors of the tourist art-posters (Ciafrei and Feudo, 2021: 33).

*Travel in Italy*, whose different versions were basically monolingual, had the clear objective of addressing foreign markets directly and on a more regular basis as stated in the foreword to the first issue of January 1933:

There is a marked difference between the present review and the ordinary publications mentioned above because, in the first place, it is issued periodically and will be brought out regularly at the end of every month, and secondarily because, instead of dealing with the traditional attractions of Italy, which form the subject matter of propaganda pamphlets, monographs and handbooks, it will seek to portray the aspects of Italian life that particularly interest foreigners. [...] The intense activity prevailing in Italy nowadays deserves to be better known because besides affording evidence of the most inexhaustible vitality of a young, genial and ever progressing people it constitutes an added attraction to

those who understand and love Italy. These pages are dedicated to the friends of Italy those who love her natural beauty as well as her renewed life, and we hope that they will be worthy of the country that inspires them and the foreign friends to whom they are addressed. (*Travel in Italy*, January 1933: 1)

The explicit scope of the magazine was also to promote a renewed, up-to date image of Italy, more in line with the regime's propaganda objectives, as proved by the contents of the first issues, with a long section devoted to the exhibition on "The Fascist Revolution" which opened in October 1932 in Rome on the occasion of the 10<sup>th</sup> anniversary of the black shirts' *coup d'état*.

## 5. The Study

Although large archives of ENIT's published materials do exist, obtaining a consistent number of issues of early magazines has proved challenging due not only to the ephemeral nature of this type of texts, but also to the long and complex history of the Italian tourism promotion agency itself, as illustrated in the paragraphs above. Record-keeping storage rooms, archive repositories and libraries have been moved, expanded and reduced according to the fortunes and misfortunes of a national agency that has been active in Italy for more than a hundred years. Only recently has this institution started a process of consistent mapping, digitizing and systematically re-organizing the huge amount of documents that is still scattered throughout its many offices and premises, and only since October 2022 have some of these repositories become (at least partially) accessible to the present study researchers. Unlike ENIT's visual communication strategies, which have been the object of extensive research as well as virtual and physical exhibitions (Barrese 2020,

Ciafrei and Feudo 2021), available literature on verbal communication, and especially foreign language verbal communication, is still scarce. Scholarly literature on textual, linguistic as well as translation issues with regard to ENIT written communication is virtually non-existent, hence this chapter is an initial step to rectify this.

For the purpose of this chapter, the analysis shall concentrate on a limited sample (seven issues) of ENIT's and Italian state-owned railway monthly magazine *Italia*. Unlike *Travel in Italy*, which was published in three different language editions, so each edition was basically monolingual, *Italia* displayed four languages simultaneously in each individual issue. The issues under investigation were published between June 1934 and December 1938 and were retrieved from antique bookshops and national non-specialized archives.

First of all, the sample magazine issues were comparatively studied in terms of visual and verbal content and the interrelations thereof were identified focusing almost exclusively on the English and the Italian texts describing the magazine's manifold pictures. Subsequently, the different language versions were compared, initially to the Italian verbal text to establish whether the Italian version was the source text, and then to all other language versions to identify similar and dissimilar translation strategies. Finally, the different language captions were further compared and analysed in more detail to identify translation and adaptation strategies between Italian and English and between English and the other languages.

## **6. General Overview**

On the glossy paper pages of what looks now an oversize format (24 cm x 23 cm) for a magazine (average number of pages 26 to 38), short texts in Italian, French, German and English accompany and describe large black and white photos of Italian tourist



destinations. Each issue also includes two full-page colored plates depicting either renowned paintings or other well-known works of art in Italy. Quantitatively and qualitatively speaking, the visual elements clearly dominate.

In the seven issues analysed there are no advertising pages, apart from the front and back inside covers that are devoted to institutional promotional messages. For example, the inside back cover of all the issues provides a list, in alphabetical order, of ENIT offices, together with their address, based in international capital cities, conveying that in those years ENIT had offices in Amsterdam, Paris and London as well as New York, Chicago, San Francisco, but also in Sydney, Tunisia and Buenos Aires. Either the front inside cover or the last page of the magazine is devoted to the advertisement of the “Tourist Lira” offering special price reductions on railway tickets. Also advertised are Italian traveller’s cheques, travellers’ letters of credit, hotel and petrol coupons. In the inside back cover, there is almost always a map of Europe with indications of rail distances between Rome and the European capitals and the shortest travelling time; hence according to these descriptions the distance between Lisbon and Rome entailing 2713 kilometers could be covered in 64 hours by train, while the journey of 1758 kilometers from Amsterdam to Rome only took 30 hours. In one of the issues the inside back cover is a promotional message in six different languages (the usual four plus Dutch and Esperanto) advertising travelling tourist tours via radio broadcasting (see fig. 1).

As far as the contents of the magazines are concerned, topics are arranged according to seasonal interests, and may include leisure and sport activities, descriptions of thermal and thalassotherapy locations, ski and seaside resorts. Sometimes issues focus on special interest travel destinations and itineraries, or themed exhibitions and celebrations, as illustrated by the long chapter on Giotto’s frescoes in the Scrovegni Chapel in Padua on the occasion of the

600th anniversary of the painter's death in January 1937. March 1937 issue entails a section on "Easter at St. Peter in Rome", a section on "Easter on the Lakes" and one entitled "Florentine Spring", while the issue of December 1938 includes a section on Christmas and another section entitled "Lights on the snow" as well as a special chapter on the mountain resorts of "Madonna di Campiglio", "San Martino di Castrozza" and "Cortina" and their skiing facilities.

Also worth mentioning are some recurrent topics in the issues analysed, revolving around specific semantic fields (see table 1) which emerge from the verbal texts in the four language versions as illustrated below. There is a constant attention to the modernity of the country, with whole sections devoted to the means of transportation, new railway routes, modern architecture, state-of-the-art infrastructures and facilities as well as car racing and motoring events in Italy. The promotional intent of large pictures of cruise ships, modern trains and airplanes, or sports cars complemented by captions trying "to sell Italy" as a fashionable, up-to-date country is self-evident and is reminiscent of the Fascist regime's propaganda: "On the sea, in the air and on land Italy's great lines of communication hold an indisputable world record for speed, luxury, cleanliness and comfort" (*Italia*, March 1937:17) Also reminiscent of the regime's propaganda are the pervasive presence of Roman ruins interspersed with pictures of pastoral and rural scenes hinting to the Fascist regime endeavour of swamp-land reclamation: "Monte Circeo watches over the reclaimed lands" (*Italia*, November, 1937: 19). Other recurrent topics in the magazine are the mildness of Italian climate and the enjoyable life at the seaside, reinforced visually by the numerous pictures of women in swimsuits, even in winter issues. Last but not least, the image of an enticing and fashionable lifestyle is created through pictures of elegantly dressed men and women, beautiful villas and blossoming gardens.

**RADIO**

**CRONACHE ITALIANE DEL TURISMO**  
 Conversazioni sulle attrattive turistiche del-  
 l'Italia • Trasmissioni dalle Stazioni Radio Roma  
 II - m. 245 e 2 RO m. 31.13.

**CHRONIQUES ITALIENNES DU TOURISME**  
 en langue française • Des conversations illustrant les attrac-  
 tions touristiques de l'Italie par les postes de Rome II (245 m.) et de  
 2 RO (31 m. 13), tous les lundis à 18 h. 11 (Greenwich) • Les textes  
 peuvent recevoir les textes des conversations, en envoyant le présent cou-  
 pon, dûment rempli, à la Dir. Gen. per il Turismo (Via Vitt. Veneto 62 - Roma).

**ITALIAN CHRONICLES OF TOURING IN ENGLISH**  
 Talks illustrating the tourist attractions of Italy are transmitted every Tuesday  
 at 6.11 P. M. G. M. T. from the new Mehamn Wave Station Rome II on 31.13 meters 823 kc/s. • The texts  
 of the talks in English will be forwarded to listeners who fill in and send the attached  
 coupon to the Direzione Generale per il Turismo (62, Via Vittorio Veneto - Roma).

**ITALIENISCHE NACHRICHTEN FÜR DEUTSCHE REISENDE:**  
 Es werden jeden Sonntag zwischen 21 und 22 Uhr und jeden Mittwoch um 19.11 Uhr von Rom  
 aus (Roma II 245 m. KH 1222 und 2 RO 31.13 m. KH 935) Vorträge gehalten, welche die Reize, die  
 Italien den Reisenden bietet, illustrieren • Die Hörer können den Text der Vorträge erhalten, wenn sie  
 diesen Abschnitt an die Direzione Generale per il Turismo (Roma, Via Vittorio Veneto, 62) senden.

**DE KRONIEK VAN HET ITALIËNSCH TOERISME IN DE NEDERLANDSCHE TAAL**  
 Iedere Vrijdagavond om 19.11 Greenwich (62, Amsterdamse laan) wordt van de zenders Rome II op een gollengte  
 van 31.13 meter. Klokkes 823, een causerie uitgezonden die handelt  
 over de toeristische trekpleisters van Italië • De luisteraars die onderstaande coupon ingevuld opzenden aan het  
 Bureau van de Nederlandse Toeristische Bond (62, Via Vittorio Veneto - Roma) zullen de tekst van deze lezingen  
 ontvangen gratis de afzender van deze lezingen.

**DE KRONIKOJ EN "ESPERANTO"**  
 (19) regule disrúdigas paroladojn pri  
 Itallio • Oni povas peti la  
 tekston, per la detranĉota  
 kuponon, per il Turismo -  
 62 - Roma

**CRONACHE ITALIANE DEL TURISMO**

ADRESSE UND GEWÜNSCHTER TEXT

ADRES EN OPGAVE VAN HET VERLANG-DE

Fig. 1 Institutional advertising page in *Italia*,  
 January 1938.

Languages\ semantic fields	MODERNITY	FASHIONABLE LIFESTYLE	SUNSHINE AND MILD CLIMATE	ROMAN EMPIRE AND CLASSICS
<b>ITALIAN</b>	La modernissima funivia del Gran Sasso; Il casinò municipale, uno dei più moderni ed eleganti al mondo; Palazzi bellissimi dalle pure, moderne linee architettoniche;	Fervore sportivo e mondano; una delle più eleganti e mondane stazioni invernali; meta comodissima e ricercata; una delle più eleganti arterie dell'Urbe;	I paesi del sole; il mite clima; cura del sole durante la stagione invernale; la dolcezza del clima, la festosità dei colli solatii; al tepore del sole tra le antiche colonne del famoso tempio; In Sicilia non esiste inverno: mare, alberi e fiori hanno in tutti i mesi dell'anno il soave incanto della primavera.	La perfetta purezza dello stile classico; superbi avanzi della prima Roma Imperiale;
<b>FRENCH</b>	La toute moderne "funivia" du Gran Sasso; Le casino municipal, l'un des plus modernes et des plus élégants du monde; de beaux édifices, aux lignes architectoniques d'un pur style moderne;	Vie mondaine et sportive; l'une des plus élégantes et des plus mondaines stations d'hiver; Comfortable et fréquentée; une des plus élégantes artères de la Ville Eternelle;	Les Pays du soleil; La douceur de son climat; Une séance d'héliothérapie, pendant la saison d'hiver; la douceur du climat, la gaité des collines ensoleillées; Au soleil, entre les antiques colonnes; En Sicilie l'hiver est inconnu, la mer, les arbres, les fleurs y conservent, pendant toute l'année, leur suave charme du printemps.	Un exemple du plus pur style classique; de superbes vestiges de la première Rome Impériale;
<b>GERMAN</b>	Mit der ganz modernen Drahtseilbahn des Gran Sasso; Das Casino municipale gehört zu den modernsten und elegantesten der Welt; Schöne Paläste von reinsten moderner architektonischer Lininführung;	Sportlicher und gesellschaftlicher Hochbetrieb; einer der elegantesten und mondänsten Wintersportplätze; leicht zu erreichen und viel besucht; eine der elegantesten Verkehrsadern der Ewigen Stadt;	Die Länder der Sonne; das milde Klima; Sonnenkur im Winter; wegen der milde des Klimas, der lieblichen sonnenüberfluteten Hügel; In der Sonne unter den antiken Säulen; In Sizilien gibt's keinen Winter: Das Meer, die Sonne, die Bäume und die Blumen sind zu jeder Jahreszeit frühlinghaft mild und bezaubernd	Die vollkommene Reinheit des klassischen Stils; Stolze Trümmer des ersten kaiserlichen Roms;

<b>ENGLISH</b>	The recently opened aerial ropeway; The casino municipale, one of the most modern and fashionable in the world; fine palaces with pure modern architectonic lines;	Sporting and social activities; one of the fashionable winter sports centres; enjoys great popularity; one of the most fashionable avenues of the Eternal City;	The islands of the sun; its mild climate; a sun cure during the winter season; the mild climate, the sunny hills; Among the ancient columns; In Sicily there is no winter: sea, sky, trees and flowers have a springlike charm through all the months of the year	A perfect example of pure classic style; the glorious remains of the first Imperial Rome;
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Table 1. A few extracts organized according to recurring semantic field categories in the four different languages

## 7. Multimodal Discourse Analysis

Compared to the art-tourist posters of the 1920s and the artistic cover pages of the magazine *Travel in Italy*, some of *Italia's* cover pages may initially seem plain and less sophisticated. They typically featured watercolor-style paintings or collage style compositions to introduce the theme of the issue and the month of the year when each issue was published. Yet, these pictures managed to convey a coherent idea of the beauty of the Italian country through charming mountain landscapes, lively seaside resorts and traditional hand-made products. The images were “selling” Italy as an appealing, must-have destination for international visitors; as clearly illustrated by the January 1938 cover page of an orange crate with the magazine’s title *Italia* appearing on the fruit box label (See fig. 2). A postcard-style mountain village covered in snow for example was represented on the December 1938 cover page to introduce an issue focused on winter season activities around Christmas time with a section entirely devoted to Renaissance paintings of nativity scenes scattered in different galleries around Italy. A watercolor-style picture of a chestnut dish with a blue and white decorated water-jug (typical of

some pottery crafts in Italy) was on the cover page of November 1937 issue, containing a section devoted to the flowers and fruits of Italy. Some stylized sunshades on a beach were the core subject of the illustration on the cover page of August 1936 issue devoted to seaside resorts and summer activities in Italy.



Fig. 2 Cover page of *Italia*, January 1938.

As for the textual contents of the magazine *Italia*, visual and verbal elements equally contributed to textual cohesion, sketching out a picture of Italy which was certainly meant to be appealing and seductive for intended recipients in many respects. Pictures, paintings and short, effective captions are strictly interconnected and complement each other in meaning-making, whereby verbal texts reinforce and help the readers interpreting the salient features of large black and white pictures. Verbal texts incorporate synaesthetically what cannot be conveyed through the two-dimensional images, hence colors, smells and tactile sensations, can be retrieved from the verbal texts.

In the issue published in March 1937 the section devoted to Rome, contains the following caption: "Spring is in full glory. Rome is more inviting than ever. This photograph shows *Via Vittorio Veneto*, one of the most fashionable avenues of the Eternal City." This is supplemented by a picture of an elegant woman, in a fancy dress, walking her two greyhound dogs along a large avenue bordered with palm trees and blossoming flowerbeds. Through the rhetorical devices of multiplication and repetition, which are achieved through the symbiotic interaction of different semiotic modes, this multi-modal text manages to transfer a convincing and inviting idea of sophistication, refinement and grace. In the next page, the picture of Roman ruins framing a marble statue and two temple columns is complemented by the evocative caption: "Between the sea and the green-clad shores of "Ostia Antica" the glorious remains of the first Imperial Rome are unearthed and again exposed to sunshine" while the caption of a picture of a castle on top of a hill says: "The vision of Taormina's blue sea from castle Mola," although the reader must project the blue sea and the green shores onto the black and white pictures provided (*Italia*, March 1937: 2-6). Only accessible via the verbal text are also the colors of flowers and trees in full bloom as mentioned in the caption of a picture of Etna volcano

(see fig. 3) (*Italia*, January 1938:18), while the photo of a young woman biting an apple straight from the tree is provided with smell, taste and tactile sensations through two captions: “The laden tree offers its luscious harvest” and “Autumn in Italy brings a wealth of delicious fruit: earth and sun have performed the yearly miracle.” (*Italia*, November 1937)

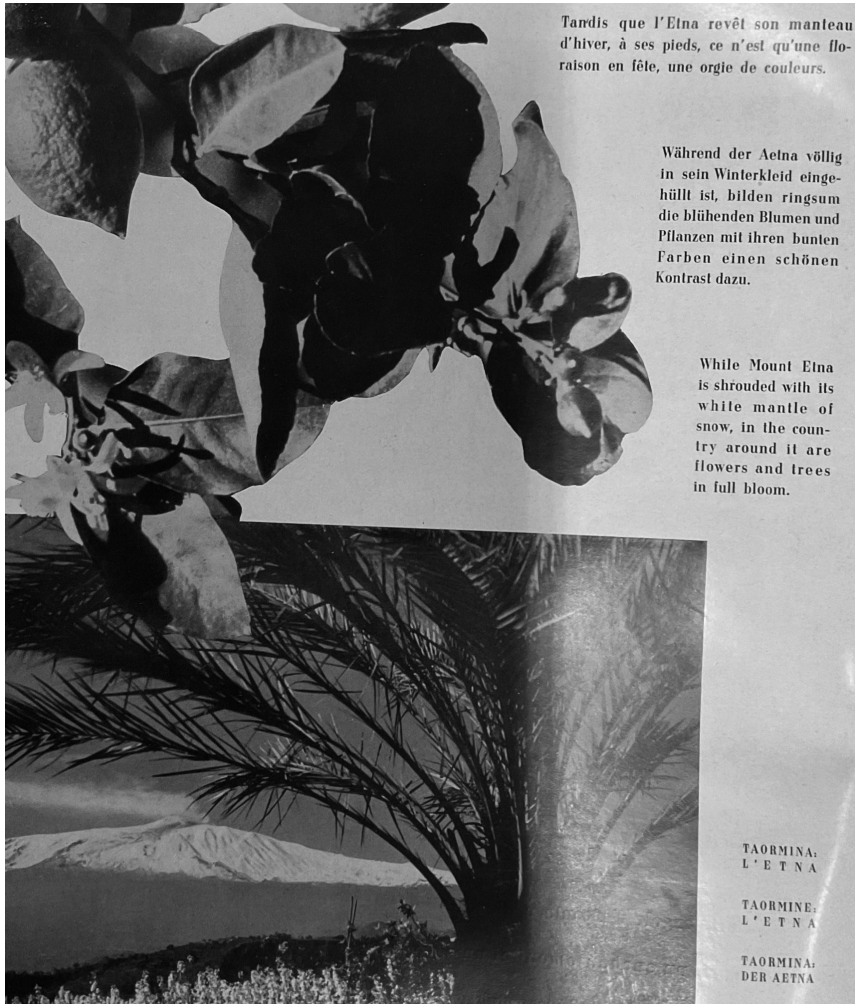


Fig. 3 Sicilian mild climate picture and captions published in *Italia*, January 1938.



## 8. Translation Issues

Since DIETALY project is still in its infancy, proper documents on ENIT translation policies and practices are not yet available to researchers, and hence the authors of this chapter have to infer information on translation issues on the basis of a purely text-linguistic and translation analysis.

English, German, French and Italian versions of the verbal text are comparatively very similar to one another and, very often, foreign captions seem to be a literal translated version from the Italian source text, which in turn seems to have been generated for international communication/translation purposes rather than for the internal market. In fact, the Italian captions tend to be generic, broadly descriptive, with very few cultural references, and hence, presumably, not specifically aimed at Italian readers. Yet, differences between the Italian text and the rest of the captions are more likely to emerge whenever a culture-bound item does appear and needs to be adapted to fit the requirements of the target text culture and language, with foreign texts being comparatively more similar to each other than to the Italian version. Whenever cultural, functional or descriptive equivalents (Newmark, 1988: 82) are implemented in one of the foreign versions to deal with an Italian culture-specific item, a similar, if not the same type of adaptation also occurs in the other foreign versions. This in turn suggests that the three foreign texts might also have had a different source text than Italian. This is particularly evident in the case of some culture-bound issues which require political and historical as well as a cultural adaptation. The English and the German versions might have used the French text for example as a source text or at least as a source of inspiration in dealing with some translation bumps. This may be seen in the following example which describes two favourite tourist attractions in Rome: the *Foro Romano*, a well-known site of Classical ruins and

a monument devoted to the Italian king Victor Emanuel II and to soldiers lost at war:

ITALIAN: Le colonne del Foro di Cesare si innalzano ai piedi del Monumento al Padre della Patria.

FRENCH: Les colonnes et les arcs du Forum de César surgissent au pied du Monument de Victor Emanuel.

GERMAN: Die Säulen und Bogen von Cäsar-Forum erheben sich am Fuss des Viktor Emanuel-Denkmals.

ENGLISH: The columns of Caesar's Forum rising at the foot of the Monument to Victor Emmanuel.

(*Italia*, March, 1937: 3)

In some cases, the German and English texts are particularly divergent. The example below would suggest that the different translation options reflect a radically different approach towards the thorny issue of the concluded war and its consequences. In the German text, for example, the name of the building is left in Italian and hence not easily intelligible to German readers, while the English version is more explicit than the Italian and the French versions, opting for a descriptive equivalent (Newmark, 1988:82) that identifies the war as the cause for the injuries suffered by veterans. However, at this stage of the research evidence to support this argument is still too scarce and further investigation needs to be carried out in this respect:

ITALIAN: All'ombra imponente ed austera del Castel S. Angelo La casa Madre dei Mutilati spicca per la semplicità delle sue linee architettoniche.

FRENCH: A l'ombre de l'austère et imposant Château St-Ange, se détache la simplicité des lignes architectoniques de la Maison-Mère des Mutilés

GERMAN: Im Schatten der gewaltigen Engelsburg liegt die "Casa Madre dei Mutilati", die sich durch die Einfachheit ihrer architektonischen Formen auszeichnet.

ENGLISH: In the imposing and austere shadow of Castel Sant'Angelo, the striking simplicity of the architectural lines of the Headquarters of the War disabled Men is seen.

(*Italia*, March, 1937:4)

In other cases, all the different language versions display an original translation solution, as for example in the picture portraying a Sicilian woman, wearing a traditional dress against the backdrop of a blossoming countryside. The translation of the idiomatic expression "Primavera di bellezza" requires some adaptations and translation differences are particularly evident, the parallel between blooming spring and youth is not equally exploited in the four language versions with the English version omitting any reference to the young woman. This divergence seems particularly relevant to the researchers as the word "Giovinezza" rather than its synonym "Gioventù" to describe youth is particularly connoted in the Italian language, not only as an old-fashion term, but also as one which is associated to the Fascist rhetoric and propaganda terminology. *Giovinezza* was namely one of the most popular songs during the fascist period, to whose political climate it has remained deeply linked although its music long preceded the Fascist regime and had been composed for an entirely different purpose.

ITALIAN: Campagna e giovinezza in fiore: primavera di bellezza.

FRENCH: Campagne et jeunesse, printemps et beauté: C'est une même floraison.

GERMAN: Blühende Felder und Jugend: ein Lenz der Schönheit.

ENGLISH: The first flowers blooming in the country reveal the beauty of spring.

(*Italia*, March 1937:8)

Researchers also noticed that on some occasions the English version seemed less of a literal translation from Italian and, when compared to the other foreign language versions, the one where most target-oriented solutions were adopted. In the following description of an eighteenth-century nativity scene the authors of the four verbal captions adopted the point of view of the Italians in three out of four language versions, by using the possessive pronoun “our” to refer to the artists, with only the English text author adopting the point of view of an outsider. If this was a deliberate adaptation choice, or simply a revealing symptom of the fact that the English translator was a native speaker of English and/or that they were not based in Italy, is very hard to say just on the basis of the translation extracts. Yet, the researchers also noticed that the latter possibility would match with the “localization” choice of translating “devota usanza popolare” with the adjective “popular custom in Catholic families” rather than the literal “pious” or “religious” to qualify families setting up nativity scenes in their home.

ITALIAN: La Sacra Scena della Natività di Gesù non soltanto ha ispirato i nostri più grandi artisti, ma da quando, grazie al poverello di Assisi, essa fu rappresentata per la prima volta in Roma nella Chiesa dell'Aracoeli, mettere su un presepio per il S. Natale divenne presto una devota usanza popolare.

FRENCH: La Scene Sacrée de la nativité de N.S. n'a pas été uniquement une inépuisable source d'inspiration pour nos plus grands artistes, depuis le jour où grâce au Poverello d'Assise, cette scène fut figurée pour la première fois à Rome, dans l'Église del'Aracoeli. La coutume du presepio de Noël, la sainte crèche, est devenue très populaire.

GERMAN: Die heilige Darstellung der Geburt Jesu hat nicht nur unsere grossen Künstler angeregt, sondern auch, seitdem sie dank dem heiligen Franz von Assisi zum Erstenmal in S. Maria in Aracoeli in Rom dargestellt wurde, ist der Aufbau einer Krippe am heiligen Weihnachtsfest gar bald ein frommer Volksbrauch geworden.

ENGLISH: The Sacred Scene of the Nativity has not only inspired all the greatest Italian artists, but from the time when, thanks to St. Francis of Assisi, it was first represented in Rome in the church of the Aracoeli, it has become a popular custom in Catholic families to set up a "Presepio" at Christmas.

(*Italia*, December, 1938: 5)

## 9. Conclusions

This chapter is one of the first research outputs of an ongoing study on Italian institutional tourism promotion in the English language, from the foundation of the Italian National Tourism Promotion Agency in 1919 to the present day. This chapter has focused particularly on ENIT tourist communication during the 1930s through the analysis of a small sample of one of ENIT official magazines, namely *Italia*, which was published in four different languages. Drawing on a textual-linguistic multimodal

analysis of the published issues and on the comparative examination of the four language versions of the picture captions in each issue, this investigation has tried to shed light on ENIT early communicative strategies and translation issues that the Agency might have faced in a specific period, the 1930s in Italy, which was highly charged from a political and a promotional point of view. On the one hand, the Fascist regime was determined to renew the image of Italy abroad and to support the tourism industry by attracting foreign visitors from key countries. On the other hand, ENIT had been founded before the black shirt takeover in Italy and outlived the Fascist regime and hence the communicative approach of those years cannot be solely framed in connection to the autarchic, totalitarian regime ideology and propaganda. Some of the central topics mentioned in the magazines, those highlighting the modernity and luxury facilities of the country for example, were clearly reminiscent of the Fascist regime rhetoric, yet hints to Italian Renaissance art or popular religious traditions were more in line with the promotion of Italy as a cultural tourism destination as well.

As stated above, at this stage of the implementation of the project DIETALY (see footnote 3) there is still very little information available to the researchers on ENIT foreign communication and translation policies and practices, especially as for the early years of its activity. From the two annual reports on ENIT activities published between 1921 and 1923 that the researchers managed to consult, the Italian tourism promotion agency had a clear agenda in mind and implemented many sorts of strategies to attract not just any tourists to the country, but specific target groups in terms of nationality, social class, and cultural as well as sports-related interests. Magazine publishing, in particular, was aimed at promoting a renewed image of the country as a modern, fashionable and up-to-date tourist destination, where a lot of new and state-of-the-art

facilities were being built and made available to sport enthusiasts, lovers of sun and sea, and those passionate about classical antiquities and Renaissance art.

In terms of translation issues, researchers still do not know if translation tasks were carried out internally at ENIT or if they were externalized, if professional translators were hired or simply language experts were involved, if translators of different languages worked in teams or as free-lance translators, if they were based in Italy or in the cities where ENIT had its offices abroad or elsewhere. All these are open questions that the researchers need to tackle more in depth in the future. Since the magazine colophons do not acknowledge any of the authors of either the texts or the pictures, researchers also have few indications about translators' origins and language competence. From what can be inferred from a purely text-linguistic and translation analysis, the authors of the foreign language captions might have been Italian translators highly competent in the foreign languages they were translating into, or they might have been native speakers of the foreign language who had lived in Italy for many years, or even ENIT or diplomatic officials working and living in foreign (target) countries. Their point of view could be particularly interesting to investigate in the future to discern more clearly their perspective on the texts and their translation "agency" both in terms of individual input and more generally in terms of a language-sensitive translation approach to meet the different expectations of the target readers. Nonetheless, this close analysis of the interconnections between visual and verbal elements has definitely provided interesting indications on the translation and communicative approach of ENIT in those years. Also, the slight variance in the construction of four different versions of the multimodal texts has confirmed that language can play a fundamental role in the transmission of all those factors that define or re-define a specific cultural identity.

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**COMMUNICATING (IN) WINE TOURISM:  
WHAT ARE THE PATHS FOR HARMONISING THE  
SECTOR AND THE TRANSLATION PROCESS?**

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**Abstract:** Wine tourism is an emerging area of specialisation to which several areas of knowledge (marketing, economics, anthropology, viticulture, etc.) converge. Portugal's wine culture has a long tradition and is internationally recognised, placing it at the forefront of economic, professional, and academic initiatives in this sector. Communication between specialists and between specialists and national and international wine tourists requires an international terminology that is, simultaneously, mindful of tradition and that favours inclusive, efficient, and competitive trade exchanges.

Our research aims to contribute to the terminological harmonisation of Portuguese wine tourism, even though no ISO/IPQ standards have been issued in this emerging transdisciplinary area. In this article, two comparable academic sub-corpora (10 theses) on wine tourism will be analysed. Their comparison was carried out with the *Sketch Engine* programme, which allows, in addition to corpus management, to extract terms, identify keywords and represent their conceptual organisation. Our methodological approach included the analysis of the results based on the 50 most relevant terms in each of the corpus. Ten case studies taken from the corpora emphasise the diversity of terminogenic patterns in each language, the influence of cultural factors in the specialised wine tourism terminology of both languages, and, lastly, the influence of the English language on Portuguese wine tourism terminology. These results should be considered in the proposal of harmonised terminologies and in the translation of specialised wine tourism discourse.

**Keywords:** Terminology, Wine Tourism, Standardisation, Cultural Studies, Translation

## 1. Introduction

The last one hundred years bear witness to humankind's most impressive technological and scientific progress, which has led to historically unparalleled economic, social, political, and cultural changes. The human mind landed us on the Moon, eradicated smallpox, erected buildings above 800 metres, and created a vaccine in under 9 months to fight a pandemic disease. In fact, knowledge has not only been generated in enormous quantities but also in ever smaller time frames and to the highest quality standards. New

technologies such as AI or Quantum Computing<sup>1</sup> may process huge amounts of data at speeds once deemed “science-fictional”, while also enabling real-time communication between the most distant parts of the world. This also means that people from diverse cultural and linguistic backgrounds will need to have their communicative requirements met as seamlessly, which puts an extra strain on translators, independently of what type of text they may be working on.

Given Portugal’s privileged geographical characteristics, mild climate, and political and social stability, it does not come as a surprise that the tourism industry has become so relevant to the national economy. Even though the COVID-19 pandemic wreaked havoc in the sector with all the lockdowns and restrictions to human contact in the second half of 2020 (which were still in place in 2021), the World Travel & Tourism Council (WTTC) put forward a forecast in June 2022 according to which: “[...] the travel and tourism sector will boost the Portuguese economic recovery, reaching pre-pandemic levels as soon as 2023. [...] next year this sector will contribute with €39.5bn to the Portuguese GDP, which represents 17.4% of the economy.” (Público, 2022) [our translation]. The fact that this is a service industry [highly dependent on both tangible and intangible assets for its continuing attractiveness (Gravili, S., Iazzi, A. & Rosato, P. (2015))] and so determinant for the global economy may be some of the reasons contributing to tourism becoming a well-established field of studies from the 1960s onwards.

Its importance for the Portuguese academia has gained momentum over the past 40 years, both as a social science per se and for other knowledge areas that aim at meeting the structural needs posed by the tourism industry itself. The Portuguese Tourism Authority<sup>2</sup>

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<sup>1</sup> For a list of the latest technologies see Duggal, N. (2022, August 5). Top 18 New Technology Trends for 2022. *Simplilearn*. <https://www.simplilearn.com/top-technology-trends-and-jobs-article>.

<sup>2</sup> See [www.turismodeportugal.pt](http://www.turismodeportugal.pt).

accompanied this growth with its educational offer, which covers vocational programmes (there are 12 Hospitality and Tourism Schools located in Portugal and they are run by the Portuguese Tourism Authority). Similarly, Portuguese higher education, which is divided into two subsystems, university and polytechnic education (represented in both public and private institutions), offers as many as 41 undergraduate and 37 graduate degrees (tourism management, tourism marketing, tourism and the oceans, tourism and spas, tourism information, tourist entertainment, management of tourist activities, etc.), as well as 39 Higher National Diplomas<sup>3</sup>.

A quick analysis of the study programmes will suffice to show that these educational projects are increasingly specialising, and all focus greatly on a transdisciplinary and integrated approach of scientific and technological know-how (theoretical and practical), to prepare experts with comprehensive skills that will allow them to work in any (of the many) sectors that make up the tourism industry, as is the case with wine tourism, the focus of this article.

## **2. The business and science of wine tourism in Portugal**

The geographical area making up the Portuguese territory in the Iberian Peninsula was used for vine-growing and winemaking long before the country established its borders in 1143. According to Charzyński *et al.* (2017, p.6), the Phoenicians brought the wine when they settled in the Peninsula attracted by its mineral resources, but it was the Greeks who initiated the plantation of “grapevines and developed winemaking”. The ebb and flow of invaders such as the

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<sup>3</sup> These are short study cycles, lasting 4 semesters that aim to confer professional qualifications to students who finished their secondary education but are not looking for an academic degree and want to specialise in technical areas. See <https://www.dges.gov.pt/pt/pagina/sistema-de-ensino-superior-portugues?plid=371>

Romans resulted in more expansion for viticulture and solidified its economic relevance for the region.

The Portuguese discoveries in the 15<sup>th</sup> century boosted wine-making and its exports even further, as the trade to India and Asia always included the national wines. The Methuen Treaty signed in 1703 by Portugal and England secured the protection of English textiles (that were not taxed when entering Portugal) in exchange for special duties applied to the Portuguese wines sent to England, as they paid one-third less than French wines. Ironically, the success of Port wine in England almost resulted in its demise around 1750, as speculation and some fraudulent practices in wine production led to a fall in demand. As put forward by Monteiro (2020), these were the reasons behind the decision, in 1756, of the Marquis of Pombal (Portugal's then-prime minister) to regulate the Port wine trade with the creation of a state-controlled company, the *Companhia Geral da Agricultura das Vinhas do Alto Douro* (later known as the *Real Companhia* or *Companhia Velha*) and the establishment of the first demarcated wine region in the world, the Douro Valley (Região Demarcada do Douro, in Portuguese).

In the mid-19<sup>th</sup> century, imports of native American vines to Europe brought about catastrophic consequences for the wine industry, as the plants carried an insect plague, phylloxera, against which the European vines had no defense system, resulting in the total loss of many vineyards, namely in the Douro region. Saving the vines implied grafting the European vines to the roots of the native American varieties<sup>4</sup>, but this was not the only overhaul the industry would have to undergo to overcome other shortfalls and difficulties originating in demographic, political, economic, and technical challenges taking place in the 20<sup>th</sup> century. As stated by

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<sup>4</sup> For a thorough description of the recovering process in the Iberian Peninsula see <https://www.vinetowinecircle.com/en/history/revival-of-iberian-viticulture/>

Magalhães, N. (n.d.) “Much later, in the 1960s and 1970s, [...] it became imperative to mechanise most farming operations. Labour was scarce, wages increases, and quicker, more efficient cultivation solutions had to be found, and ones which preferably cost less.” Among the important developments being implemented by local and national authorities in the wine industry over the last 3 decades of the 20th century was the grapevine selection programme<sup>5</sup> that allowed for the recovery of some ancient varieties, thus ensuring the quality of the wines being produced (e.g. the Touriga Nacional, a red wine variety). This signalled a change in the direction the industry had decided to go: the investment in new technologies for planting and harvesting grapes was accompanied by modern concerns about environmentally friendly usage of pesticides and sustainable land use (emphasising the importance of agricultural decisions with long-term effects on the environment and people’s livelihoods), as well as a strong bet on preserving the wine culture heritage and its landscapes. The unique character of both the Alto Douro region and of the Pico Island (Azores) Vineyard Culture are some of the motives for UNESCO’s inscription of the areas, in 2001 and 2004 (respectively), as a World Heritage Sites, in the Cultural Properties category:

The long tradition has produced a cultural landscape of outstanding beauty that is at the same time a reflection of its technological, social, and economic evolution. The visually dramatic landscape is still profitably farmed in traditional ways by traditional landholders. (UNESCO, n.d.)

The Pico Island landscape reflects a unique response to vinticulture on a small volcanic island that has been evolving since the

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<sup>5</sup> See <https://www.fao.org/iaction/plant-breeding/our-partners/europe/portugal/en/>



arrival of the first settlers in the 15th century. [...] The extraordinarily beautiful human-made landscape of small, stone walled fields is a testimony to generations of small-scale farmers who, in a hostile environment, created a sustainable living and much-valued wine. (UNESCO, n.d.)

For a country with an area of 92,225 sq km, Portugal boasts 1,900 sq km (190,000 ha) of vines, organised in 14 Wine Demarcated Regions with 31 protected designations of origin (PDO), 31 protected geographical indications (PGI)<sup>6</sup> and, as mentioned before, with a history and tradition in successful wine making that has not only been recognised worldwide but that also shows great potential for establishing a sustainable and profitable wine tourism sector. According to Bebiana Monteiro (2020), the concept of wine tourism is fairly recent and has been evolving differently in each of the wine countries, depending on their own cultural contexts and the type of experience made available to tourists. The author put forward a summary table with reference books and articles that charts the evolution of the concept of wine tourism from 1996 onwards (pp.147-149), which is quite useful for grasping how this sector is also establishing itself as an emerging transdisciplinary area of study in academia.

The already considerable number of technical and specialised studies on wine tourism, either presented as master and Ph.D. theses, or articles and chapters printed in dedicated journals and books are accompanied by new projects and platforms created by entrepreneurs investing in the sector and in the business links established between private and public entities of the tourism sector, as is the case of *Associação de Hotelaria de Portugal* (Portuguese Hospitality Association) and Turismo de Portugal, I.P, which created

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<sup>6</sup> See <https://www.winesofportugal.com/pt/descobrir/regioes-vitivincolas/>

the website Tourism Think Tank (<http://www.ahp-ttt.com>) with the aim of not only contributing to a culturally inclusive and coherent information society but also to foster the industry's competitiveness and visibility.

Being knowledgeable in new technologies and proficient in their terminologies is, thus, a determining factor for the development of the Portuguese economic and social fabric, as it is fundamental for our competitiveness in international markets and key to our integration in European economics.

The *Instituto Português da Qualidade* (Portuguese Institute for Quality), responsible for the national standardisation programmes and processes (implemented in the Portuguese System for Quality) presents on its website ([www.ipq.pt](http://www.ipq.pt)) the entity responsible for the sectoral standardisation in tourism (made up of business associations and federations, and higher education institutions) and its technical committee (TC144), whose main objective is to prepare the standardisation programmes for the industry (later approved and sanctioned by IPQ) to contribute to the implementation and control of quality systems for tourism services and activities.

Presently, the committee has 9 normative documents in force, concerning: accessible tourism (hotels, apartments and inns), industrial tourism services, nature tourism activities, nature tourism – environmentally friendly accommodation, manors and rural tourism – service supply requirements and characteristics, tourism and related services – requirements and guidelines to reduce the spread of Covid-19 in the tourism industry (ISO/PAS 5643:2021), tourism and related services – requirements and guidelines to reduce the spread of Covid-19 in the tourism industry – European visual identity, tourism and related services – accessible tourism for all – requirements and recommendations. Still, Technical Committee 144 has not initiated any project in terminology standardisation aimed at the wine tourism sector. Given how relevant normalisation is (on IPQ's

website one may read: “As the National Entity for Normalisation, IPQ is responsible for creating the Portuguese norms, guaranteeing the currentness and coherence of its norms, and for adjusting the national laws on products to the European Union norms” [our translation]), this lack may become an obstacle for the expansion and consolidation of Portuguese as a “knowledge language” both in academia and in the World Wide Web, the communication platform exponentially used by tour operators, travel agencies, tourism businesses, and promoters to internationalise their companies and attract geographically distant market segments.

If natural languages are the medium of human communication *par excellence*, then specialised languages will be the communication vehicle between experts and their peers<sup>7</sup> and between specialists and their public. From this, it follows that anyone professionally connected to any of the areas of scientific and technological knowledge, increasingly complex and specific, must process and master new concepts and their respective terminology (which should be systematised and unambiguous), for communication to be effective and successful.

However, specialised languages can no longer be seen only as a repository of “vocabulary of subjects to which, it is assumed, the average person will not have access” (Maia, 2003, p. 27), nor as rigid inflexible structures of lexical organisation, in which the terms presuppose an unquestionable univocity with extra-linguistic reality, as was originally recommended by Wüsterian theory (Wüster, 1998). Terminology, as a science, has evolved to try and meet the systematisation and harmonisation needs with which natural languages are faced with increasing urgency. Such a need, a direct

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<sup>7</sup> Here, we are assuming “specialised communication” as put forward by Fernandes, J. (2015, p.58-59): “[...] conceito de comunicação especializada – da nossa perspectiva entendido como interação verbal de carácter técnico, científico e profissional resultante da actividade mental em torno de um determinado domínio do conhecimento..”

consequence of the phenomenon of globalisation and internationalisation of scientific and technological knowledge, results from the real possibility of some languages no longer being used if, in professional communication settings, they are replaced by languages considered more appropriate to transmit the desired information, as it is often the case with the English language:

En este panorama de cambios generalizados, mientras que las sociedades que lideran la economía de mercado imponen de manera natural sus propias normas (incluida la imposición de lengua), las sociedades económicamente dependientes, se quieren conservar su especificidad lingüística, deben arbitrar políticas encaminadas a conseguir que la lengua propia sea de uso normalizado, que pueda y sea utilizada para todas las funciones de comunicación, tanto informales como formales, y por parte de todos sus ciudadanos. (Cabré, 2005, p. 445)

As already mentioned, the pace with which the Internet needs information and updates available may have rather negative impacts on so-called limited (or low) diffusion / dissemination languages<sup>8</sup>, especially those not supported by educational, social or governmental bodies that establish language incentive and maintenance programmes for all knowledge areas. These are particularly important in sectors society consider prestigious and vital to economic development:

De fait, les terminologies techniques et scientifiques d'une langue expriment le dynamisme et la créativité des ingénieurs,

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<sup>8</sup> For an updated definition of “language of low diffusion” see Giczela-Pastwa, J. (2021). Developing phraseological competence in L2 legal translator trainees: a proposal of a data mining technique applied in translation from an LLD into ELF, *The Interpreter and Translator Trainer*, 15:2, 187-204, DOI: 10.1080/1750399X.2020.1868177

chercheurs, scientifiques, techniciens, praticiens, dans tous les domaines. Une fois tarées les sources terminologiques dans une langue, en raison par exemple d'une masse d'emprunts trop importante, cette langue tend à ne plus être utilisée de façon opérationnelle et à s'effacer, au départ dans certains domaines, et par contagion dans d'autres domaines. On passe d'un déséquilibre lexical (l'afflux d'emprunts) à un changement de statut de la langue, dans son usage et sa circulation. (Depecker, 2021, p. 18)

A globalización cultural, económica e científica actual fai que toda lingua que queira salvaguardar a súa identidade e reafirmarse necesite comunicar e representar coñecemento especializado para sobrevivir. (Galanes, 2015, p. 34)

This is then, perhaps, one of the most important and visible roles for the terminology of this new century: contributing to the survival of minorised languages<sup>9</sup>. We consider Terminology has an important sociological dimension, with goals and applications of a practical and functional nature, which seeks to address the production and dissemination of knowledge arising from two apparently contradictory movements in scientific development over the past five decades, i.e., interdisciplinarity and hyper-specialisation. The apparent opposition in these trends seems to be carried on to the need for harmonising systems and languages (to achieve a precise understanding between different cultural realities) and the urgency of maintaining the linguistic identities of communities participating in economic, material, and intellectual exchanges. This too is not only compatible but also feasible and very much desirable, for the sake of multilingualism and multiculturalism:

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<sup>9</sup> For a thorough explanation of the difference between “minorised” and “minority languages”, see Quirion, J & Freixa, J. (2021).

Or l'appartenance des "sciences-et-techniques" aux cultures contemporaines constitue un fait majeur, en même temps qu'un défi démocratique. Les sciences du langage ont à replacer les signes qu'elles étudient au sein de la vie sociale, c'est-à-dire dans leur dimension culturelle et conflictuelle. (Gaudin, 1994, p. 14) and

However, due to globalization processes, there are more and more organizations that operate internationally or whose workforces are culturally mixed. As a result, a major part of business communication is cross-cultural, which means that in order to transact business, one must communicate with managers, employees, or suppliers who differ in nationality, race, gender, age, religion, and social and educational background. (Michalik, U., Sznicer, I. 2017, p. 30)

In short, this is the socio-technical and theoretical context from which we have developed our own terminologically-based approach to the analysis of the use and representation of expert knowledge in the field of wine tourism, a task we initiated in 2018 and whose first results were presented in the 2nd International Conference on Tourism Research (ICTR 2019). At the same time, this approach, which framed and supported the definition of criteria for the collection and analysis of a specialised *corpus*, resulted in a proposal for the linguistic harmonisation of this area.

### **3. Terminologists, translators and wine tourists**

Intralinguistic systematisation and harmonisation are key requirements for any conceptual system to be considered coherent, valid, and communicatively efficient. Those are also central in any

useful terminological project, which, in turn, may prove invaluable for translators working with specialised texts and accessing terminological databases.

[...] se entiende por *traducción especializada* cualquier traducción que pertenezca o se relacione con áreas específicas del conocimiento y, por ende, especializadas del lenguaje, identificadas comúnmente como *lenguas especializadas* o *lenguas para fines específicos*. En consecuencia, además de lo “puramente” científico o técnico, en esta clasificación, se incluirían ámbitos como el jurídico, el económico, el financiero, el turístico o el corporativo. [...] No cabe duda de la necesidad que tienen los traductores de textos especializados de encontrar los equivalentes terminológicos y gestionar la información sobre las unidades léxicas especializadas en el proceso de traducción. Así, estos profesionales, en las tareas relacionadas con los términos, deben ser capaces de identificar e interpretar adecuadamente la terminología del texto original, así como encontrar y utilizar la documentación y los recursos de información apropiados tanto para adquirir diversos tipos de información sobre los términos (conceptual, pragmática y lingüística) como para aplicar sus equivalentes correctos, pues ello supone apostar por la calidad en toda traducción especializada. (Vargas Sierra, C. 2020, p. 7).

This was the starting point for the research project we have been developing with the specialised language of Wine Tourism, a relevant sector in Portuguese tourism offer, as gastronomy and wines were earmarked as “a qualifying national tourism asset” because “The awards that Portuguese wines have received have recognized Portugal as one of the best wine producing countries in the world and wine can serve as a calling card to leverage Enotourism” (Turismo de Portugal, I.P., 2017, p. 54).

Given its highly interdisciplinary nature, wine tourism gets contributions from varied and distinct areas of knowledge, such as Marketing, Economics, Anthropology, Cultural Studies, Viticulture, and Oenology (as we will see in further detail when describing the bilingual *corpora* we have gathered). The compilation of texts for the *corpora* was based on origin, relevance and typology criteria and organised to ensure that the linguistic fabric used/produced by experts is a clear and revealing source, signaling domain concepts and their relations:

[...] a pertença a uma comunidade científica faz-se pela via de dois saberes distintos: o conceptual e o linguístico. O especialista é, conseqüentemente, o produtor e o receptor de textos de especialidade, escritos e orais que são produzidos e consumidos por e para uma comunidade de especialistas, que perfaz uma comunidade de comunicação também ela restrita. Assim, fazer parte de uma comunidade científica implica, entre outras perícias, dominar um discurso próprio a um conjunto de indivíduos que têm comum saberes específicos sobre uma área de conhecimento. (Costa, R. 2005a)

As stated before, the high level of transdisciplinarity in Wine Tourism calls for systematisation, so that the area may be conceptually organised. Such structuring needs input from domain experts on any provisional structures suggested/determined by terminologists along the process, and feedback from experts is fundamental for any successful terminological organisation. The *corpora* we have gathered are a direct product of cooperation with experts in the areas of Oenology, Tourism, and Hospitality (working both in academia and in the industry), as they pointed us to the most relevant specialised texts, thus outlining the knowledge areas making up the basis for communication between experts. The preliminary results of this cooperation have shown very interesting cultural and linguistic results, given the transdisciplinary nature of communication in Wine Tourism:



the expert community is, very clearly, heterogeneous, which leads to a multitude of communicative contexts where speech is materialised.

Additionally, the business side of Wine Tourism, as part of a sector with producers and consumers, entails communication with non-experts such as tourists enjoying wine tourism products, etc., and has been growing exponentially in the WWW with the creation of websites, which tourists may research/visit before deciding on a product. The European Health and Digital Executive Agency<sup>10</sup>, which has the aim of “boosting Europe by building, from earth to space, a healthy society, a digital economy and a competitive industry” has successfully created the EuroTermBank<sup>11</sup>, whose objectives include enabling “exchange of terminology data with existing European terminology databases. Through harmonisation, EuroTermBank strongly facilitates enhancement of public sector information and strengthens the EU linguistic infrastructure.” Therefore, both the applicability and pertinence of a project aiming at the linguistic harmonisation and systematisation of the Portuguese wine tourism sector will be more understandable.

The existence of synonyms may be an obstacle to effective and unambiguous communication and, apparently, this has made many Portuguese experts choose English (and its wine terminology), as they perceive it as a way to avoid any misunderstanding resulting from synonymy. The need for appropriate and inexpensive communication may also be an important factor behind the choice for the English language, especially if one considers the predominance of English in this sector, which is further boosted by the historic and trade links to the English brands marketing Port wine.

In addition to all the consequences for Portuguese science and society that may result from the ‘linguistic affiliation’ of Portuguese

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<sup>10</sup> See [https://hadea.ec.europa.eu/index\\_en](https://hadea.ec.europa.eu/index_en)

<sup>11</sup> See <https://www.eurotermbank.com/>

experts to another communicative and cultural reality, we should bear in mind that any linguistic harmonisation proposals should be sanctioned and accepted by the wine tourism experts and put into practice by translators working from and to specialised texts from the area, thus achieving a twofold objective: overcoming “a lack of trust of the users from the translator community in the applicability of the terminological resources” (Rajh, I., & Runjaić, S. 2018, p. 234) and enticing the production of texts that reflect the immense cultural and social heritage of the Portuguese language.

When the purpose is to organise knowledge<sup>12</sup>, the terminologist should look into the textual production of the specialised domain, gathering specialised corpora where terms and concepts used by experts are recognised as such by the respective scientific cadre. The terminologist should always bear in mind that any text in his/her reference *corpus* must be of undisputed scientific and technical relevance:

Para que um texto científico seja aceite pela comunidade de comunicação de especialistas a quem se dirige, é necessário que os outros elementos que constituem o grupo o considerem. Os membros da comunidade auto-regulam os seus discursos, sendo eles os verdadeiros juizes da sua produção científica. (Costa, R. 2005b)

Therefore, text typology should scaffold any coherent, cohesive and representative *corpus*:

O estabelecimento de uma tipologia implica a classificação e a reunião de um conjunto de textos, que mantém entre si relações de semelhança ao nível das respectivas macro e/ou

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<sup>12</sup> We are pointing out to just one of the many roles a terminologist may have in a terminological project. For a thorough description of their professional profile see Drewer *et al.* (2014).

microestruturas, sob uma mesma etiqueta, através da identificação de regularidades de um conjunto de textos, por oposição às regularidades de outros conjuntos. (Costa, R. 2005b)

[...] the corpus should be as representative as possible, but this representativeness also takes into consideration the types of texts through which terms are disseminated. (Condamines & Picton 2022, p. 224)

Whatever the aims behind any terminological task (prescription or description), the quality of the results depends on the accurate delimitation of the study object, thus avoiding any textual or typological incongruences that could warp the conception of a quality product (and communicatively effective), one that may solve any terminological and conceptual issues held by domain experts. It is clearly not simple to achieve this objective, nor can we do it without deep scientific and methodological discussions, but given the state of the art in Terminology as a science closely linked to Knowledge Engineering, Artificial Intelligence, Translation, and Information Technologies, those are recommended, given that

Mesmo sendo a língua um diassistema, no qual se inter-relacionam, como vimos, diversos sistemas e sub-sistemas, isso não significa que a sua unidade seja posta em questão, pelo menos, enquanto todos os seus falantes se entenderem. É óbvio que a língua tem de registar variedades significativas. (Mimoso, A. 2010, p. 10)

We aim at putting forward a precise and unambiguous Wine Tourism terminology, analysing synonyms of a possible regional origin, assessing its contribution to scientific and technical communication, and contributing to the implementation and use of Portuguese in core economic sectors. The resulting terminological

database could contribute to the optimal transmission of scientific knowledge between experts, to faster transmission of Portuguese technical-scientific information, and to its implementation in European electronic platforms and information systems for the Tourism industry.

#### **4. Creating a bilingual *corpus* for wine tourism: what have we learnt from our methodological approach (so far)**

The diversity of scientific areas identifiable in wine tourism literature and websites is proof of the transdisciplinarity typical of human knowledge. Even though it is apparently developing towards vertical depth, different scientific areas increasingly show “borrowed” and “shared” expressions among them. This will impact on the job any translator working with texts from this area, given that “[...] o mediador debe contar con léxico que valore adecuadamente a variación horizontal (por áreas de conocimiento) e vertical (segundo graos de abstracción en: especializado, semiespecializado e xeral)[...]” (Galanes, 2015, p. 39). Furthermore, if one is working in bilingual terminology for wine tourism, one is set to be dealing with the interdisciplinarity of fairly recent academic fields times 3, because according to Silvia Montero Martínez & Pamela Faber (2011, p. 92) both terminology and translation are “conditioned by semantic, pragmatic, contextual and cultural factors [...] and also happen to be convergence points for linguistic, cognitive, and communication sciences”, which are also clearly visible in the specialised texts of wine tourism.

As we have mentioned before, the wine industry benefits from the intersection and contribution of other trades and sciences, with the resulting impact on its communication and how it is materialised: “la naturaleza poliédrica del enoturismo hace que la comunicación

enoturística sea rica y compleja” (Pascual Cabrerizo, M. 2020, p. 206). This meant that we had to decide which type of (written) text we would choose to create our bilingual *corpora*, and the choice fell on Ph.D. theses, because these are part of the academic genre: sender and receiver (namely the thesis examiner) may be assumed to be experts on the subject being presented, and the text a product of specialisation. To clarify our stance on what we think a specialised text is, we take it to be a communication tool for experts and the communication unit for translators, which is visibly influenced by the functionalist approach as put forward by textual linguistics (with the work of academics such as Wolfgang Dressler and Robert de Beaugrande, and later carried on and developed by Guiomar Ciapuscio) and systematised by translation scholars like Christiane Nord.<sup>13</sup> This perception emphasises the fact that each text is the product of a specific communicative situation, bringing front and centre the need to understand the context in which the communication is taking place, as well as resulting differences in text genres. As the concept of genre has been widely debated by textual linguists, terminologists<sup>14</sup> and translation scholars, and yet there is no definite and final decision on which term to use to refer to it (with words such as *type*, *class*, *category* or *genre* being used interchangeably), when building the *corpora*, we opted for using the distinction put forward by Amparo Hurtado Albir as our guiding principle:

Esta dispersión, además de mostrar la complejidad de la cuestión, no hace, quizás, sino poner de relieve la necesidad de vías clasificatorias diferentes y complementarias. Por nuestra parte, pensamos que los textos pueden agruparse en cuanto a su función

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<sup>13</sup> See, for example, Ciapuscio, G. (2005) and Nord, C. (2006).

<sup>14</sup> See Pecman & Kübler (2022).

(los tipos), pero también en cuanto a su forma convencional y situación de uso (los géneros), ya que son niveles clasificatorios distintos. Además es necesario identificar qué rasgos afines (internos y externos) nos ayudan a definir cada uno de ellos. En este sentido, las propuestas flexibles e integradoras, como la que propone Castellà, y las que introducen la definición de rasgos estructurales diferenciadores, como la de Bustos, son de sumo interés. Por otro lado, la consideración de los géneros como eje clasificatorio nos parece de todo plausible, dada su operatividad al trabajar con categorías más concretas y relacionadas con situaciones de comunicación específicas. (Hurtado Albir, A., 2011, p. 470)

Also central to the construction of our *corpora* is the statement by Pascual Cabrerizo, M. (2020, p. 207), relating to the characteristics of wine tourism texts “[...] la hibridación de funciones, formas y contenidos y por un grado de especialización relativa entre 0,5 y 7 en una escala de 0 a 9 [...]”. In what the author calls a “clasificación pragmática”, the academic genre will be represented in the texts coming under the umbrella of product creation and development (in wine tourism), where one can assume the communication to be happening between experts: “En el conjunto de textos relacionados con la creación y el desarrollo del producto, encontramos textos pertenecientes a la familia de géneros legales [...] y géneros académicos, por ejemplo, tesis, fichas de cursos, temarios, monografías, conferencias...” (p. 208).

Having decided on the text genre we would focus on in our research, the next step was to search the RCCAP (Repositórios Científicos de Acesso Aberto de Portugal) portal<sup>15</sup>, whose objective is “to collect, aggregate and index Open Access scientific contents from Portuguese institutional repositories” kept by R&D organisations and higher education institutions. We were able to select 5

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<sup>15</sup> See <https://www.rcaap.pt/>

Ph.D. theses (that successfully passed the *viva voce* examinations between 2009 and 2015, as these were the more recent ones available), written in European Portuguese, all in PDF format, with the most relevant identification elements listed below:

<b>2009</b>	
<b>Title:</b>	<b>O Enoturismo em Portugal: da “Cultura” do Vinho ao Vinho como Cultura - A Oferta Enoturística Nacional e as suas Implicações no Desenvolvimento Local e Regional</b>
<b>Author:</b>	Vaz, Ana Isabel Inácio Gomes da Silva Lopes
<b>Keywords:</b>	Wine tourism; Tourist and Agricultural Pluriactivity; Regional and Local Development; Wine tourism Destination; Value Creation.
<b>University:</b>	University of Lisbon, Faculty of Letters (PhD programme in Geography – Regional and Urban Planning)
<b>2014</b>	
<b>Title:</b>	<b>Perfil e Motivações do Enoturista do Pólo de Turismo do Douro</b>
<b>Author:</b>	Costa, Adriano Azevedo
<b>Keywords:</b>	Marketing; Consumer Behaviour; Wine tourism; Motivations; Satisfaction; Product and Destination Loyalty.
<b>University:</b>	University of Aveiro, Department of Chemistry (PhD programme in Tourism)
<b>2015</b>	
<b>Title:</b>	<b>Cultura e Enoturismo: um estudo na Região Demarcada do Douro</b>
<b>Author:</b>	Brambilla, Adriana
<b>Keywords:</b>	Wine tourism - Douro region (Portugal); Cultural Studies; Cultural Identity – Douro region (Portugal)
<b>University:</b>	University of Aveiro, Department of Languages and Cultures (PhD programme in Cultural Studies)
<b>Title:</b>	<b>As Empresas Vitivinícolas e o Desenvolvimento do Enoturismo: o Caso da Região do Alentejo, Portugal</b>
<b>Author:</b>	Lavandoski, Joice
<b>Keywords:</b>	Wine tourism; Viticulture Companies; Dynamic Capacities; Institutional Theory, Alentejo; Structural Equation Modelling.
<b>University:</b>	University of the Algarve, Faculty of Economics (PhD programme in Tourism)
<b>Title:</b>	<b>O Perfil do Enoturista - O Caso Português</b>
<b>Author:</b>	Lameiras, Edgar Teles Marques Salgado

Keywords:	Wine tourist; Characterisation; Segments; Motivation; Routes.
University:	University of the Algarve, Faculty of Economics (Ph.D. programme in Tourism)

To create a comparable *corpus* in English, we searched the NDLTD (The Networked Digital Library of Theses and Dissertations), as it is “an international organization dedicated to promoting the adoption, creation, use, dissemination, and preservation of electronic theses and dissertations (ETDs).”<sup>16</sup> It is also quite important that this organisation encourages electronic publishing and open access to such resources, further facilitating and promoting research projects such as ours. We selected 5 theses (to have the same number of documents making up the English language *corpus* as that of the Portuguese one), successfully completed between 2015 and 2019, with the most relevant identification elements also listed below (for a simplistic comparison):

<b>2015</b>	
Title:	<b>From Grapes to Wine to Brands to Culture: A Qualitative Study of Kentucky Wineries and Kentucky Wine Producers</b>
Author:	Triana, Benjamin J.
Keywords:	Kentucky; Wine; Field of Cultural Production; Brand Management; Ritual Communication; Qualitative Research
University:	University of Kentucky, College of Communication and Information
<b>2018</b>	
Title:	<b>A Multi-Methodological Approach to Exploring Wine Tourist behavior and Valuation of Cold-Hardy Wines</b>
Author:	Eustice, Crystal L.
Keywords:	Wine tourism; Wine Selection; Consumers' Preferences; Branding (Marketing)
University:	Michigan State University
<b>2019</b>	
Title:	<b>The Gastronomic Experience of Fine Australian Wines of Provenance and Food Pairings</b>

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<sup>16</sup> In <https://ndltd.org/>



Author:	Kustos, Marcell
Keywords:	(not given)
University:	University of Adelaide, School of Agriculture, Food and Wine
Title:	<b>Sustainable winegrowing practices and wine tourism in Australia and New Zealand cool climate winegrowing regions: a longitudinal and comparative context</b>
Author:	Baird, Tim
Keywords:	Wine tourism; Sustainable winegrowing; Cool climate winegrowing; Rural development; Regional development; Biosecurity; Social justice; Migrant workers' rights; Branding; Partial-industrialisation; Innovation; Climate change; Cross-national research.
University:	University of Canterbury, Christchurch, New Zealand
Title:	<b>Conceptualizing Contemporary Chinese Domestic Wine Tourism: From Product-level to Culture-related values and its Effect on Winery Visitation</b>
Author:	Duan, Yichen
Keywords:	Wine tourism; China; Winery visitation; Culture-related values; Tourist experience; Product offerings
University:	Griffith University, Griffith Business School, Department of Tourism, Sport and Hotel Management

The preparation work entailed changing all PDF documents into a .txt format, which was a painstaking assignment because we had to make sure that:

there were no word, sentence, or paragraph overlaps, thus respecting the integrity and coherence of the texts;

the special characters in Portuguese (such as the letter ç or diacritics) were not unformatted;

any tables or graphs (that were present in considerable numbers, given the data analysis and comparison objectives of some of the theses) were readable and presented in the right sequence;

any bibliography or bibliographic references were deleted.

We used the Notepad++ software (a free text editor that is compatible with several programming languages, runs in Windows and has the European Portuguese language option) to create the .txt document for each thesis and the .txt with all the theses grouped so that the contents were readable by the text analysis tool we chose to build our *corpora* on wine tourism: Sketch Engine<sup>17</sup>. This lets us experience how languages work in real communication contexts, given that any corpora uploaded to their online platform may be examined and explored through different statistics based on frequency. We consider this the right approach to a working methodology in a project involving terminology and translation, given that: “The study of Terminology in translator training should target the use of terms in real-life contexts, and situate these specialized knowledge units within the context of dynamic communication processes.” (Montero Martínez, S. & Faber, P. 2011, p. 3)

Corpora enable the extraction of linguistic data to create terminological products, to carry out lexicographic studies (dictionaries, glossaries, databases for translation memories, thesaurus, etc.), to develop linguistic analysis through terminological management tools (term extraction, concordance lists, markers, lemmas, etc.) or to represent specialised knowledge (conceptual maps, ontologies), which are some of the reasons for our choice of methodological approach.

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<sup>17</sup> The company behind Sketch Engine, Lexical Computing, was created in 2003 by Adam Kilgarriff, and the software programme is described as “an online text analysis tool that works with large samples of language, called text corpora, to identify what is typical and frequent in a language and what is rare, outdated, going out of use or what new words or grammar are beginning to be used. In a nutshell, Sketch Engine is a tool to learn how language works.” In <https://www.sketchengine.eu/what-can-sketch-engine-do/>. The research centre CEOS.PP bought two academic licences in April 2021, which has allowed us to create and manage our bilingual *corpora*.

Our Portuguese *corpus* has a total of 524,697 words, syntactically organised in 19,605 sentences. When using the tool “Keywords & terms”<sup>18</sup> made available by Sketch Engine, we can compare our focus *corpus* to the reference *corpus* (Portuguese Web 2011, in this case) and get results in 3 possible formats: keywords (individual words), terms (multi-word expressions appearing more frequently in the focus *corpus*) and n-grams (also called lexical bundles). The first 50 results for multi-word terms in our Portuguese focus *corpus* are shown below:

Word	Word	Word	Word
1 capacidades dinâmicas	14 qualidade gastronómica	27 destino enoturístico	40 espaço rural
2 adegos cooperativas	15 forma de turismo	28 motivações internas	41 turismo turístico
3 actividade turística	16 turismo gastronómico	29 formas de turismo	42 abordagem de capacidades dinâmicas
4 oferta de atividades	17 produção de vinho	30 motivações pull	43 equações estruturais
5 regiões vitivinícolas	18 har et	31 tipo de turismo	44 produtos turísticos
6 atividades enoturísticas	19 har et	32 operadores turísticos	45 associações locais
7 elaboração própria	20 produto turístico	33 consumidores de vinho	46 aldeias vinícolas
8 rotas de vinho	21 actividade enoturística	34 motivações externas	47 provas de vinhos
9 motivações push	22 turismo cultural	35 oferta de atividades culturais	48 estudos turísticos
10 oferta de atividades enoturísticas	23 oferta de diversão	36 experiência turística	49 polo de turismo
11 formas de alojamento	24 har et al	37 análise fatorial	50 formas de enoturismo
12 actividade vitivinícola	25 har et al	38 abordagem de capacidades	
13 modelo de medida	26 modelo estrutural	39 laços familiares	

Figure 1. Multi-word terms in our Portuguese focus *corpus*: first 50 occurrences.

When applying the same procedure to the English *corpus*, there will be a count of 286,855 words, organised syntactically in 10,515 sentences, with the following results for multi-word terms:

<sup>18</sup> “Keywords is a concept used in connection with Keyword & Term extraction. Keywords are words (single-token items), that appear more frequently in the focus corpus than in the reference corpus. They can be used to identify what is specific to one corpus (focus corpus) or its subcorpus in comparison with another corpus (reference corpus) or its subcorpus. Comparisons can also be made between two subcorpora of the same corpus or between the whole corpus and one of its subcorpora. Keywords can be extracted using the Keywords & Terms tool in Sketch Engine. Typically, the largest corpus in the language will be selected as the reference corpus.” In *Sketch Engine Glossary* (<https://www.sketchengine.eu/guide/glossary/?letter=K>)

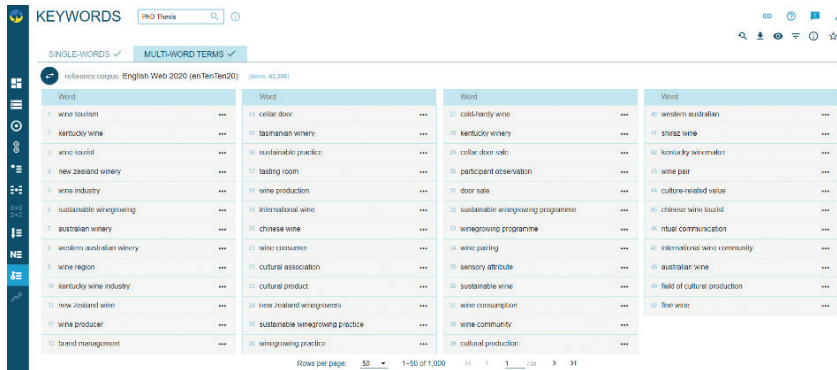


Figure 2. Multi-word terms in our English focus corpus: first 50 occurrences.

As for the results concerning single words in both *corpora*, the following table puts them side by side for a more analysis-friendly display:

Single Word (Portuguese reference <i>corpus</i> )	Single Word (English reference <i>corpus</i> )
1. enoturismo (2,083 hits <sup>19</sup> )	1. winery (2,867 hits)
2. enoturistas (397 hits)	2. xiao-zi (296 hits)
3. vitivinícola (645 hits)	3. winegrowing (302 hits)
4. quintas (407 hits)	4. winemaker (503 hits)
5. adegas (214 hits)	5. winegrowers (182 hits)
6. enoturista (178 hits)	6. pairing (325 hits)
7. enoturísticas (175 hits)	7. brewer (123 hits)
8. adega (784 hits)	8. cold-hardy (123 hits)
9. getz (197 hits)	9. tasmanian (349 hits)
10. enoturística (150 hits)	10. wine (7,561 hits)

<sup>19</sup> “Frequency (also absolute frequency) refers to the number of occurrences or hits. If a word, phrase, tag etc. has a frequency of 10, it means it was found 10 times or it exists 10 times. It is an absolute figure. It is not calculated using a specific formula.” In *Sketch Engine Glossary* (<https://www.sketchengine.eu/guide/glossary/?letter=F>)

Comparing the results, we are faced with the (apparently) first disparity: the Portuguese list has “enoturismo” (wine tourism) and “enoturistas” (wine tourists – plural form) as the (unsurprisingly) first two more frequent hits in the reference *corpus*, whereas the English counterpart puts forward “winery” and “xiao-zi”. The explanation lies in the word formation process used in Portuguese to build the word “enoturismo” and “enoturistas”, known as “morphologic composition”, whereby the radical *eno* (from the Greek *oínos*, meaning wine) was added to the noun *turismo* to refer to a specific type of tourism<sup>20</sup>, thus resulting in a single linguistic unit. Contrary to Portuguese, the English language presents the concept of this type of tourism by using the noun *wine* as a modifier, followed by the noun *tourism*, graphically represented as two separate words. This is also the reason why the word *wine*, which comes tenth in the English list of single keywords, has as many as 7,561 hits in the reference *corpus*: the number of occurrences reflects the quantity of compound nouns used in this tourism sector (wine destinations, wine regions, wine production, wine tasting, wine festival, wine museum, etc.).

Another interesting aspect highlighted by the table is the need for correctly identifying cultural references whenever one is working with specialised languages. In the case in point, the second and eighth words in the English *corpus* point to two cultural concepts originating in two different countries that have been making headway in the wine tourism sector, China and the United States (therefore their contribution to the sector is quite significant also in the writings of academics and experts in the area). According to the Chinese-English-Pinyin Dictionary<sup>21</sup> *xǎo zī* means petit bourgeois, hence its

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<sup>20</sup> Enoturismo: [nome masculino] Turismo que se baseia na apreciação do vinho nas regiões que o produzem e da história, cultura e tradições dessas regiões. “enoturismo”, in *Dicionário Priberam da Língua Portuguesa* [on line], 2008-2021, <https://dicionario.priberam.org/enoturismo> [Retrieved on 23 October 2022].

<sup>21</sup> See <https://chinese.yabla.com/chinese-english-pinyin-dictionary.php>

usage being broadened to refer to a lifestyle where one strives to achieve modern living standards, enjoy the arts and try new tastes, including quality wine, a clear manifestation of individualism in a once strictly collectivist society<sup>22</sup>. If a translator is unaware of such a concept when translating a text, he/she may easily disregard the importance of contextualising the term using a footnote, for example. The same can be said of *cold-hardy*, a compound adjective used to refer to cold climate-resistant grape varieties being successfully grown in Minnesota, USA, to make good quality wine, an important evolution given the impacts climate change may/will have on wine production and, consequently, on wine tourism.

The two examples given above are illustrative of how relevant the terminological work can be for specialised translation assignments. Had it not been for the creation of these two comparable *corpora* and the semasiological approach for onomasiological purposes we opted for, the full scope of those two words would have gone unnoticed to us (as could also happen with the nouns listed in 7<sup>th</sup> and 9<sup>th</sup> positions in the English and Portuguese *corpora*, respectively, as they are the surnames of well-known and much-cited academics working in this field). Though fully aware of the limitations of that type of approach, we analysed the data from the *corpora* and then had them validated by experts<sup>23</sup> (linked to the different areas of knowledge that contribute to Wine Tourism), whom we asked for help clarifying any words whose meanings were not found in dictionaries and glossaries. This constitutes a cyclic and dialogic process considering the expert's perspective and the results from *corpus* extraction. It also underscores how

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<sup>22</sup> See Duan, Y. (2019). *Conceptualizing Contemporary Chinese Domestic Wine Tourism: From Product-level to Culture-related values and its Effect on Winery Visitation*. Griffith University.

<sup>23</sup> The experts are identified at the end of the article and a brief biographical note is provided.

central it is to adequately establish and analyse a reference *corpus*, as well as the obvious benefits of cooperating with experts.

Partint de la base que el treball col·laboratiu en terminologia és indispensable avui dia en un context general de cerca de l'eficiència màxima amb el major estalvi de recursos possible, el model de treball sinèrgic presentat aporta un valor afegit indiscutible als organismes que el promouen, als usuaris que hi participen i a la societat en general que se'n beneficia. (Caralt, C. & Sánchez, À. 2018, p. 241)

As for the results presented in the multi-word terms display screen of Sketch Engine, we would like to comment on three occurrences in English, namely those in numbers 14, 34, and 50 of the list presented in Figure 2, and on two occurrences in Portuguese, specifically those in lines 9 and 15 of Figure 1, as they may exemplify culturally marked expressions and the usage of linguistic loans whose understanding implies being knowledgeable in wine and wine tourism terminology. Number 14 in the English multi-word term list is “*cellar door*” (159 hits in the *corpus*), which is (also) a figure of speech (synecdoche) whereby the physical entrance to the winery not only gives access to where the wines are stored but where (over the last 3 decades) it has become quite usual (and trendy) to buy wines directly from producers, after tasting and/or having been given a tour of the premises, meaning it has now come to signify “buying directly from the winemaker”. Translating this term into Portuguese will mean choosing between “*adega*” (taking the whole instead of the part) or “*caves*” (if one is referring to Port wine, as this beverage will have to age in such dark and damp facilities before being bottled). The translational choices will vary even more in the instances where “*cellar door*” is used to qualify tasting experiences, sales and operators, which we were able to

determine happens with considerable frequency in our English focus *corpus*. If one is working (as is so common in the case of translation) with tight deadlines, while at the same time not being very well-informed about wine, these culturally determined restrictions for the specialised terminology can have negative effects on the naturalness of the target text and how it ultimately is accepted by Portuguese speakers (the intended receivers of the communication process) who are also experts on wine and wine tourism: “En definitiva, o mediador debe utilizar terminoloxías precisas e correctas, de modo conciso e sistemático, para asegurar a intelixibilidade do texto meta e a súa calidade, por iso as ferramentas que consulte deben estar adaptadas á mediación.” (Galanes, I. 2015, p. 39).

“*Wine pairing*” (85 hits in the *corpus*) raises another type of translation issue in Portuguese, as there is a clear difference between the terminology preferred by the area experts (“*harmonização*” and “*harmonizar*”) and what is used more commonly by non-experts and laypeople (“*emparelhamento*” e “*emparelhar*”). This difference in register (specialised vs. nonspecialised usage) seems to be the direct result of the influence of Brazilian Portuguese on European Portuguese, as sometimes the translation of companies’ promotional leaflets is assigned to Brazilian companies and then simply “transferred” to the Portuguese market.

Also quite interesting from a terminological and translational perspective is the concept of “*fine wine*” (line 50), with 96 hits in our reference *corpus*. Given that the theses making up this *corpus* originated in wine-producing countries from the “New World”<sup>24</sup>, it is not surprising how many times it is used to emphasise the quality of the wines (or, by extension, the type of experience being offered to wine tourists in specific wine regions), whose producers have

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<sup>24</sup> For a clear and concise definition of what constitutes “Old World” and “New World” for wine production, please check <https://vervewine.com/blogs/the-blog/old-world-vs-new-world-everything-you-need-to-know>



been actively promoting them as qualitatively equivalent to the wine made in the Old World. Translating “*fine wine*” to “*vinho de boa qualidade*” will be considered linguistically correct, but the truth is that the nonprofessional Portuguese reader may miss the undertones.

The first example taken from the Portuguese focus *corpus*, on the other hand, reveals how much specialised languages may be influenced by the prevalence of the English language. The usage of “*motivações push*” (75 hits), as well as “*motivações pull*”, as the preferred way to refer to the tourists’ motivations for their choices is a telltale sign of specialists taking for granted that the subtext (implicit information) is known by their readers, but more importantly in our perspective, of a language not concerned enough with the possibility of losing its place in the international forum of specialised communication. In the words of J. Quirion and J. Freixa (2021, p. 36)

En conséquence, anglophones ou non, les scientifiques du monde entier contribuent à l’avancement et à la dissémination du savoir en anglais, ce qui a d’ailleurs favorisé un développement remarquable de sa terminologie. En revanche, les autres langues, minorisées ou pas, créent leur vocabulaire à partir de connaissances déjà existantes et maîtrisées, raison pour laquelle leur terminologie ne constitue qu’une traduction de l’anglais.

Our last case in point is “*formas de enoturismo*”, placed 50 (39 hits) in our list, which may be translated into “*subtypes of wine tourism*”<sup>25</sup>, because the term in Portuguese refers to all the different forms of tourist activities that include wine appreciation (such as wine routes, gastronomy and wine fairs, wine museums, wine interpretation centers, etc.). If the translator is not well-informed about the tourism industry,

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<sup>25</sup> Our translation results from the explanations given by the experts cooperating in our project.

he/she may easily use a hypernym for the translation of “*formas*”, i.e., “types”, thus misrepresenting the organisational structure of the industry and refuting how important it is that

estos profesionales, en las tareas relacionadas con los términos, deben ser capaces de identificar e interpretar adecuadamente la terminología del texto original, así como encontrar y utilizar la documentación y los recursos de información apropiados tanto para adquirir diversos tipos de información sobre los términos (conceptual, pragmática y lingüística) como para aplicar sus equivalentes correctos, pues ello supone apostar por la calidad en toda traducción especializada. (Vargas Sierra, C. 2020, p. 8)

## 5. Concluding remarks

The creation of our bilingual *corpora* aimed at mapping the specialised knowledge being produced by experts working in what is a (comparatively) newly established subsector of the tourism industry: wine tourism. Despite the historic, social, and economic significance of wine production and consumption in the Old World (and in the past 4 decades also in the New World), the evolution and market implementation of this type of leisure activity has been distinct from country to country, in part due to specific cultural contexts and the kind of experiences made available to visitors. The transversal character of wine tourism as an activity is thus transferred to its study, with scholars from different knowledge areas contributing with their specialised writings to its establishment and recognition as a social science.

If terminological work is carried out to conceptually organise a given domain, one must bear in mind that the quality of the results will only be as good as the precision with which the study

object was delimited. The success of any descriptive or prescriptive terminological task is highly dependent on clearly establishing the boundaries of what is used as the fabric for constructing the terminological product. In the case of our bilingual project, we opted for Ph.D. theses, given that the academic genre can be assumed to be the product of specialised communication, thus also delimiting the communicative context which, in turn, is beneficial for any translator having to work with this type of written text.

Gathering our comparable *corpora* implied resorting to open-access platforms, namely the RCCAP for the Portuguese texts and the NDLTD for the English theses, as they openly instigate and promote open access and the dissemination of scientific contents as a form of knowledge exchange, for the advancement of science and the benefit of society at large. Under this same principle, we used the Notepad++ software (a free text editor) to create the .txt documents from the original PDF documents (that underwent a thorough revision process to guarantee the orthographical integrity of the texts) and then uploaded them to the Sketch Engine, a *corpus* manager and text analysis software. We considered this to be an appropriate methodology to use in a project analysing real texts because we were able to perform linguistic analysis with terminological management tools, namely term extraction and concordance lists while representing specialised knowledge in both languages.

The comparison of the results was quite insightful not just from a terminological point of view but also for the tasks faced by anyone translating specialised texts, given that it clarified how word formation processes may impact the design of comparable concordance lists and the resulting need to establish the right correspondences in terms of linguistic choices, the role of cultural references in specialised texts dealing with heritage and traditions but also with modern techniques of wine growing, how much specialists may be influenced by the English language (even when they are writing in

their mother language) and, last but not least, the importance of cooperation with experts when working with specialised terminology.

Clearly, wine tourism communication in Portuguese needs more research and analysis to map its knowledge organisation, as well as for establishing its place in the international arena as a source of credible scientific know-how, thus reinforcing its strength as a communicative tool used by experts. We are, therefore, already considering the next step in this research: broadening the scope of our terminological work by including other types of text, namely semi-specialised ones, as this change to the type of text receiver may determine how experts use language differently: “Esta ampliación do destinatario derívase das novas necesidades de mediación lingüística nun contexto no que as interaccións especializadas se multiplican e xa non teñen exclusivamente como emisor e receptor o especialista.” (Galanes, I. 2015, p. 36)

The experts cooperating with us in this project are:

**Bebiana Monteiro**, a food engineer and oenologist who has worked in production and quality management, winemaking and consultancy in several Portuguese wine regions. She created innovative experiences as wine tourism director at the first wine hotel in the Vinho Verde Region. She is a member of the Global Wine Tourism Organization & The Enotourism Academy, coordinates gastronomy and wines projects, the Wine School and the postgraduate programmes in wine tourism at the School of Hospitality and Tourism, Polytechnic Institute of Porto.

**Mónica Oliveira** is a recognised specialist in Hotel and Restaurant Management, who was responsible for designing the educational and training programmes for Turismo de Portugal, IP (the Portuguese Tourism Authority) between 1998 and 2017. She has been working in the tourism and hospitality areas since 1991, the research she has carried out and the projects she has been involved with have

given her a broad perspective of how the sector has been working and evolving in the past 30 years.

**Paula Pereira** has a degree in Marketing Management and in 2016 she was among the inaugural intake for the Executive Programme in Wine Marketing at the Universidade do Minho. Since 2017 she holds the challenging Level 3 qualification of the Wine and Spirits Education Trust (WSET).

Paula worked for 10 years at Sogrape, which she still sees as her professional *alma mater* and the place where she first fell head over heels with wine in general, and with Port in particular. For over four years, she was responsible for Marketing and Wine Tourism at a company that runs several prestigious wine estates along the Douro River.

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