

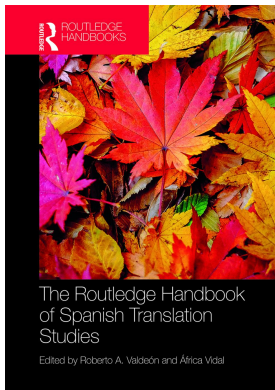
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Roberto A. Valdeón, África Vidal, Javier Muñoz-Basols

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Elizabeth Woodward-Smith

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TOURISM, TRANSLATION AND ADVERTISING

Elizabeth Woodward-Smith

Introduction

According to UNWTO (United Nations World Tourism Organization), tourism comprises “the activities of persons travelling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes”. The term also refers to the industry providing passenger transport services, vehicle hire, accommodation, food and beverage services, entertainment and conference services, as well as the management of visitors through travel agencies. All this commercial activity is dependent on the promotion or encouragement of visits via different types of discourse present in tourism advertising. Tourism brings material changes to destinations in cultural, social and physical ways in order to accommodate visitors and their needs. One of the necessary adaptations is a linguistic adjustment, in that foreign languages “are considered as basic skills required by the tourist industry for its smooth, efficient running and by tourists for ‘getting by’ successfully” (Phipps 2007, 16). However, and without specifying any country in particular, tourism management recognizes it needs to address a “skills-shortage in languages” and that “to be a good host, these days, is to be able to speak words of welcome – be it on websites, in tourist brochures, and as tour guides – in languages that are comprehensible, and even native to the tourists. To be a good host (. . .) is to also be a translator (16)”. This chapter will consider whether the words of welcome found in interaction with tourists in Spain are mediated adequately through translated discourse.

The options for obtaining information today are multiple: guidebooks, leaflets, TV advertisements, magazine articles and websites. In order to promote a destination to possible visitors, just as with other consumer products advertised, the content and form of such sources should be appealing, easy to assimilate, sufficiently informative and, though basically truthful, they also have to be persuasive, projecting a favourable image, and awakening the potential visitor’s curiosity. UNWTO also recommends making such information accessible to users who may have disabilities or special needs, and for this purpose some advice is given in a recent publication (UNWTO Recommendations 2016). The introduction to this manual states that private and public enterprises must deliver “accurate, relevant and timely information to customers, prior to, during and even after the journey”, since ensuring that the information is accessible is the “key to communicating successfully with visitors”. Unfortunately, there is no

mention of linguistic accessibility or linguistic quality in translated tourist material, which, in our opinion, are also key to successful communication, since accuracy and relevance are major objectives in translated informative texts. The authors of the publication fail to mention the effect of the frequent mistranslations circulating within the tourism industry. Making faulty translations available to people with special needs is hardly likely to improve accessibility, comprehension or quality. The manual was published with the collaboration of the Spanish organization ONCE, Foundation for Cooperation and Social Inclusion of People with Disabilities, and the European Network for Accessible Tourism (ENAT). Perhaps it would have been beneficial for the tourism industry and for the translating profession to also recommend quality control in cultural and linguistic content.

Guidebooks vary in terms of quality and quantity of information; some could be said to follow the nineteenth-century tradition of Baedeker, or the early twentieth-century Michelin Guides, while others such as the modern *Lonely Planet Guides* are likely to appeal to younger travellers with fewer resources and more practical objectives. They typically contain city maps, historical notes on monuments, their opening times and admission fees, and advice on places to eat. Since such books have to be bought, they are usually acquired after the initial decision on the destination has been taken. Therefore, the preliminary free materials (mainly Internet, but also brochures and leaflets available at travel agencies and official tourism offices in the country of residence), play a major role in persuading and attracting the visitor, or as some sources say “seducing” the potential tourist. Since competition between countries and locations is fierce, the persuasive techniques used have much in common with the advertising of consumer goods. Consequently, this chapter will combine an overview of research into the peculiarities of translation in both tourism and advertising.

However, it should be noted that the translation of adverts often involves varying degrees of adaptation from the original, from minor details to practically the whole of the content. The reason for this is that experience has proved that uniform advertising strategies do not work equally well in all countries, languages and cultural contexts. Products fulfilling basic needs may need only slight adaptations to body copy, but products situated higher up in the hierarchy of human needs tend to be culture specific and may, therefore, require more adaptation to particular cultural contexts. Values, attitudes and expectations vary considerably from one human group to another, and, consequently, modern advertising tries to adapt and to keep up to date with cultural idiosyncrasies and sociological change (Woodward and Eynullaeva 2009). The translator involved in producing appropriate advertising body copy may find it is more viable to rewrite the original, while still adhering to the main lines of the commissioning brief, than to try to produce a more faithful translation which contradicts the sociocultural characteristics of the target audience. It could be said, therefore, that translators of tourist texts and those working on advertising texts operate under different conditions; the former are expected to be as faithful as possible to the informative elements in the source text (ST), with its limitations in terms of space and coordination with images, though parenthetical explanations or paraphrasing may be added for clarity in the resulting target text (TT); the latter professionals enjoy more freedom to be creative in adapting the basic line of the advertising brief in order to produce a culturally and linguistically acceptable TT. Both types of translation require a high level of linguistic proficiency in both languages, in addition to broad knowledge of the cultural contexts and customs of the speakers of each of the two languages, but advertising translation also demands mastery of convincing and persuasive discourse (Dávila-Montes 2008). It would be logical to suppose that both kinds of translation are valued for the effort involved in combining cultural sensitivity with accurate linguistic output, but, according to the literature reviewed in this chapter, the professional field of tourist text translation is undervalued, and

the multiple examples of mistranslation constitute a source of frustration for translators and linguists in general (Durán Muñoz 2011, 2012). With regard to advertising translation, we have no proof, but we assume that it is valued by marketing and advertising agencies, for the simple reason that publicity campaigns are expensive and can represent a disaster for the brand image if an inappropriate message is associated with it and broadcast on a national or global scale via television and Internet. The repercussions of a failed campaign due to contradictory linguistic and cultural content are more likely to encourage more care being taken to ensure a viable product image and message. However, as we will see below, substandard tourist translation is more common, perhaps because those ‘guilty’ of ordering and producing it think it will suffice and fulfil the objective, because tourists themselves rarely openly complain to their hosts about strange, confusing or inappropriate translations.

Historical perspective on tourism: “Spain is Different”

In order to trace Spain’s modern development as an economy dependent on tourism, we must go back some sixty years in history. On the geopolitical front, an alliance had been signed with the US in 1953, and, consequently, bilateral relations were formalized with the arrival of American economic and military aid. In the 1960s General Franco’s regime joined international organisms and this was the beginning of a new period (“apertura”) of economic and diplomatic interaction with the rest of Europe. The most visible effect of this opening up was the development of tourism as the country’s major industry (MNCA). Spain discovered that the country had an unlimited supply of something which sun-starved northern Europeans were happy to pay to come and enjoy: the sunny climate and beautiful (Mediterranean) beaches. If, in addition, the cost was considerably less than in other comparable destinations, then Spain became an excellent holiday option for many millions of ordinary travellers attracted by the “exotic” nature of this unfamiliar place. The economic regeneration of the country was planned together with a series of political measures, one of which was the creation of the Ministry of Information and Tourism which was charged with controlling Spain’s image abroad, promoting Spain as a desirable tourist destination, as well as monitoring its representation in the press, literature, cinema, theatre, television and advertising (MNCA). The famous and highly successful slogan invented by the ministry at this time was “Spain is Different”, which, perhaps due to its ambiguity, as with all effective slogans, is still remembered today. By effective we mean attention-getting, for whatever reason, and above all memorable. Until Spain became a parliamentary democracy, on the death of Franco in 1975 and with the promulgation of the constitution (1978), Spaniards were aware of the ambiguous meaning, and used the slogan, together with a shrug of their shoulders, to ironize about all that was antiquated, illogical or idiosyncratic in their country, in comparison to what they could then see was current in neighbouring countries (Balfour and Quiroga 2007). Official tourism slogans have come and gone since the 1960s, but nothing has had such a profound and long-lasting influence as “Spain is Different”; admittedly, it is difficult to come up with something short, catchy and meaningful. Some slogans, such as the following, had a very short life due to their being either incomprehensible or rather tame:

Spain. Everything under the sun.
Smile! You are in Spain!
Spain marks.
Spain is what you want. Spain is what you need.

Inevitably, the surge of foreign visitors to Spain brought radical changes in customs, values and society, and the landscape of the former fishing villages of the Mediterranean coast was quickly transformed by mass tourism. Commercial contact with the influx of foreign visitors caused an urgent need for locals with adequate language skills to deal with tourists' needs. Due to Spain's virtual closure to the outside world until the normalization of relations in the 1960s, the only foreign language usually taught in Spanish schools had been French, and it must be said that the methods used were both rudimentary and inefficient, producing a lack of communicative competence, and a general (though false) feeling of the inadequacy of Spanish speakers in learning foreign languages. When the tourism boom began, most of the tourists descending on Spain were found to be either native or non-native speakers of English, and so an urgent need arose for English-language skills in the tourism industry. In 1960 official language schools (Escuela Oficial de Idiomas: EOI) were created in Barcelona, Valencia and Bilbao, based on the model of the first such school in Madrid (Escuela Central de Idiomas). In a similar way, the first private tourism school opened in Madrid in 1957, followed by officially recognized public centres (Escuela Oficial de Turismo) in Madrid, and in the rest of Spain from 1963 onwards. According to the Escuela Universitaria de Turismo de Murcia (EUTM), the rapid development of tourism in Spain in the 1960s and the multiplication of jobs in the tourism sector made it necessary to organize and regularize the training of those who would be working in companies and organisms related to the industry. At first, these schools awarded a diploma without official recognition in the education system, but which enabled holders to work as *Técnicos en Empresas Turísticas* (specialists in tourism). In 1980 this qualification was upgraded to university diploma level with a duration of three years, and from 2010 onwards it is a full four-year university degree. Graduates must be competent in English and either French or German.

With regard to the training of professional translators, the university centres (Escuelas Universitarias de Traducción e Interpretación) established in the 1980s offered three-year diploma courses, and in 1991 these studies and centres were transformed into five-year degree courses awarded by faculties of translation and interpreting. In 2010 they were updated as four-year courses in line with the specifications of the Bologna Process for degree awards within the European Higher Education Area. According to a historical outline supplied by the University of Las Palmas de Gran Canaria (ULPGC), the relatively recent creation of translation and interpreting degree studies is due to the fact that until the 1980s translation was often carried out by laypersons, who, though they may have had linguistic skills, did not have specific training in translation techniques, nor necessarily sufficient knowledge of the cultures involved. The resulting dubious standard of translation brought disrepute to anyone who might have been working in the field, whatever their capability. In any case, would-be translators had to train themselves with limited official resources available. The only training they could find was from the EOI, but such schools were never intended or able to train competent translators, since they provided only linguistic knowledge without the cultural and specialized skills necessary for translation tasks (ULPGC). There was growing social demand for professional translators able to guarantee a reputable end product, and today those trained in Spanish faculties can become sworn translators certified by the Spanish foreign ministry. Universities situated in tourist destinations were further stimulated by the growing demand for linguistic mediation in commercial, maritime and touristic fields. This was particularly true in the Canary Islands, given their geographical situation at the confluence of commercial activity between Europe, Africa and America (ULPGC), but the development of tourism in other areas of Spain, especially, though not exclusively, on the Mediterranean coast, also encouraged the creation of faculties providing the required training. Today there are public and private faculties all over

Spain offering translation and interpreting degrees, as well as combination degrees in translation with interlinguistic mediation, modern languages with translation, translation and interpretation with applied languages, or translation with intercultural communication. Forty years on, the opportunities for appropriate training are now much greater, and there is ever growing demand for specialized translation services. However, as revealed in the following paragraphs, not all specialities enjoy the same prestige.

Research issues in tourism translation

A quick glance at a handful of Spanish translating agencies advertising their services via Internet reveals that the types of specialist translation usually offered are technical, scientific, legal, economic, medical, pharmaceutical, or for web pages. We find truisms such as “a good translation should never seem like a translation”, and to this end, customers are assured that not only are translations into English carried out by native English-speakers, but that they are also carefully checked by specialists in the field, such as lawyers or engineers. Tariffs vary according to the presumed difficulty of the subject matter, as well as word-count and urgency. Some Internet offers combine automatic translation with human translators, with the tariff varying according to how much human input takes place. On one such web page, the author of this chapter consulted the conditions for a hypothetical thousand-word text in the category advertised as travel and tourism, from Spanish to English. The result consisted of three offers: Basic (automatic translation and rapid human check), ready within twenty-four hours; Professional (one human translator and quality control), ready in two working days; Premium (two human translators and quality control), ready in two-and-a-half working days. The tariff increased from the Basic option, doubling for the Professional one, and tripling for the Premium option. These conditions were found to be the same for all the thirty-eight types offered in this particular company, except for the category of legal documents/contracts, which was the most expensive variety in the Professional and Premium options. What this informal research reveals is that basic, inexpensive and rapid translations can be obtained if customers are willing to accept minimum human intervention, and if a speedy delivery is important, although the websites in question do warn that the most economic option is not recommended for publication. Judging from the high incidence of faulty tourist translations observed by linguists and translators, it can only be assumed that this particular type of client does not value accuracy, prioritizes speed and minimum cost, and that a very basic, though sometimes misleading, level of communication with the prospective tourist is considered sufficient. The proliferation of inadequate, confusing and non-native-sounding translations continues to give rise to a large number of scholarly publications on the topic, some of which will be referred to in the following pages.

This begs the question of who actually reads and acts on a translated text. A literary text in translation will, for example, receive reviews from literary critics, and its success as a convincing representation of the original work will be reflected in sales, from the point of view of the publisher, and prestige in terms of the translator’s skill. For this reason, literary translation is usually subjected to a high degree of quality control, with translators often specializing in an author’s works, and consequently acquiring the prestige of being considered the foreign author’s voice in a particular language. This is not always true, however with regard to children’s literature where a speedy delivery to bookshops is often a commercial priority, rather than quality translation (Luna and Montero 2006; Woodward-Smith 2011). Nonetheless, returning to the matter of the addressees of translated discourse, mistranslations in medical or legal texts, for example, are detected by the final recipients, (doctors and lawyers, and fortunately not patients or litigators) before any transcendental action is taken or

harm done. Tourism texts, however, do not have to pass the test of expert final recipients since they apparently pass directly to the public domain where they are consumed by tourists, most of whom are not specialists in the art, history, gastronomy or cultural quirks of the country they are being invited to visit, though they easily detect grammatical errors, or odd turns of phrase in their native language. The effect on potential visitors when they encounter a faulty or strange piece of translated information is probably a mixture of surprise, incomprehension, amusement and misinformation, but they have no recourse to complaint, and if they are likely to visit the country or region anyway, they trust to being able to resolve their perplexity in situ. This situation hardly encourages high standards for the translation of texts in the domain of tourism, and those guilty of offering partial or confusing information range from small businesses to official organisms, from unintentionally amusing signs posted in hotel rooms, or strange-sounding menus, to peculiar explanations of local customs, or simply non-translation of idiosyncratic elements. It is tempting to think that the cheapest version possible is often the preferred option, precisely because high standards have not been demanded. Much needs to be done, therefore, to impress on businesses and organisms in the tourism sector that they owe it to visitors to inform them as accurately as possible through translated material, and that though their economic results might not reflect this qualitative improvement in the supply of information, they should be aware that foreign tourists are more likely to take away with them a positive impression of their enterprise, together with the country, its people and culture, enabling them to recommend them to others. In terms of training, translators need to be competent in many skills, and perhaps the speciality of translation for the tourism industry ought to figure more prominently on the curriculum of university degree curricula, hopefully producing a roll-over effect on supply and demand. Kelly (2005, 158) cites a survey carried out in Granada which revealed that none of the tourism entities consulted used professional translators for their promotional material, but resorted to individuals with varying levels of knowledge of foreign languages, people from marketing departments, or receptionists. In all cases it was an invisible activity, impossible to attribute to any concrete source. The author highlights the fact that the tourism sector willingly invests in professional services for designing and producing advertising, but seems oblivious to the fact that translations are being supplied by unqualified sources, with the resulting substandard, and frequently incomprehensible and/or hilarious, informative texts.

An insightful document produced by the Directorate-General for Translation in the European Commission differentiates the skills and tasks involved in web translation as opposed to the translation of legal texts produced by the EU, since the latter demands “extreme precision and absolute concordance between the different language versions”, while the former requires “readability, brevity, and intercultural comprehension” (EU 2009, 3). Since the web is a primary information source when citizens are actively looking for specific information, the EU Directorate-General attaches great importance to providing relevant information which must be digestible and should address the public’s concerns: “its language must mirror the language of the general public. Otherwise, people will look for information on other sites, which may be inaccurate or even hostile to the EU” (EU 2009, 8). Unfortunately the ethics supporting this interaction with the public are lacking in a significant number of tourism promotion sites on the Internet, published by private companies and even official organisms such as tourist boards or autonomous regional governments. All those participating in the touristic translation process should realize, as the European Commission does, that if they do not give prospective clients or visitors what they are looking for, or if they provide only partial or erroneous information, people may look elsewhere, or lose interest. The rest of the EU document on web translation is useful reading for all web translators, dealing with such topics as terminology, style, cultural

habits, or localizing to match reader attitudes. The document argues that an adequate finished product is achieved through careful and sensitive *crediting* on the part of the translating team, who obviously enjoy a significant advantage in that they have the unreserved support of their superiors, the Directorate-General, which is not always the case with translators working individually under pressure to produce results as quickly and as economically as possible.

While recognizing that legal, medical or technical texts are important categories enjoying a constant demand for translation, a country such as Spain, which is highly dependent on tourism as a part of its economy, ought to hold translation of tourism material in high esteem, but this is not always the case. The tourism translation sector is greatly undervalued in Spain, in spite of this type of translation being much more complicated than is generally assumed. There seems to be an assumption that because tourism is connected to leisure, and not something more ‘serious’ or life-threatening such as medicine or law, it does not require much effort, precision or attention. In fact it requires knowledge and sensitivity in diverse cultural domains including history, architecture, art, gastronomy and many others. One of the aims of this chapter is to see how tourism translation has been approached by translators, and how it is valued by the industry today. The second aim, as the title suggests, is to examine how advertising relates to translators and the implementation of their skills in Spain. Both tourism and advertising discourse share similarities in that the language aims at being persuasive. They are, however, dealt with in entirely different ways in terms of techniques.

It has already been mentioned that translators of travel guides and tourism web pages need many skills and varied knowledge. Indeed cultural references are the trickiest part of tourism texts, but translators would also benefit from knowing the cultural profile of the presumed reader, thus being able to provide an adequate approach to cultural content. In addition translators need sensitivity to decide what requires translating, and what does not. Part of this last skill includes handling proper names, but according to Harris (2004, 74) this is a relatively neglected topic in translation teaching, since it is often assumed that they do not need to be translated. On the one hand, he notes, there is an accepted rule that there are ‘famous names’, with long-established variants in every language, and on the other, there are names of minor importance which should not be tampered with. Harris maintains that in practice proper names are such a real problem for translators that they are the subject of many research papers, informal internet discussions and monographs (74). In tourism translation proper names obviously occupy a prominent place, carrying a large part of the information for potential visitors, and there is a dilemma for the translator over how familiar the addressee can safely be presumed to be with all the names referring to places, people, food and events characteristic of such discourse. There must obviously be a balance between translating absolutely every name, and not translating any. It often happens, for example, that first-time visitors to Santiago de Compostela initially fail to make the connection between Saint James, the biblical figure in whose honour the city developed, and the city’s name because tourist leaflets omit this fact. However, prospective visitors must also decipher garbled informative texts such as the following:

The Way of Saint James has been, and keeps on being, definitely, the most ancient route, more busy and more celebrated of the old continent. Santiago also has shared the attraction of the hikers and walkers of all time but, besides, has created a route, has done a Way. To Santiago and to Galicia can arrive of a lot of ways. But the best form to come is by the Way of Saint James.

(Camino de Santiago 2018)

Admittedly, in spite of the faulty syntax and lexical choices, the general meaning filters through. However, the worrying aspect is that this extract is taken from an official web page commissioned by a tourist board depending on a regional government (Xunta de Galicia), also carrying the logotypes of the European Union, and other official sponsors. It demonstrates the lack of attention to detail, and inadequate quality control, often found in this field of translation. We can only assume it was done by a person (or a machine) without the necessary skills. We are tempted to ask if nobody proof-reads the final version before it is published. It may be the result of cost-cutting, of finding the cheapest way possible of getting the job done quickly, since no competent professional translator would submit such a piece of work. This appears to respond to the argument that the final addressee will manage to understand anyway, is unable to protest, and so even an amateur version will suffice. Yet the impression left by careless translation of tourist information, even if it is not vital, is always negative. Foreigners reading faulty translations may have the impression that Spanish translators know little about mediating between cultures, and will be unaware of how the translation came to be published. This is frustrating for qualified translators who are inevitably sharing the blame for the shoddy work of others. Valdeón (2009) deals precisely with a sample of regional tourist board texts focusing on the relevance of the information they contain, cultural assumptions, the communicative purpose of such texts, and, inevitably, their shortcomings. He concludes that the production of such materials promoted by official public bodies would benefit from a multidisciplinary approach, combining the skills and knowledge of specialists from different fields. Fuentes Luque (2005) also addresses the issue of how Spain's image is projected abroad, suggesting that translators should not be merely linguistic mediators, but intercultural analysts with a role in creating an image of their country. The author points out that all too often the resulting foreign language campaigns rely too heavily on translating linguistic content, with greater or lesser success, and omitting key factors concerning the potential addressees of institutional advertising. Studies and academic papers on different examples of unacceptable translations are continually submitted to journals and conferences, but the message does not seem to be reaching those businesses and organisms responsible for publishing the substandard tourist material, probably because they do not access such sources.

Martín Sánchez (2011, 571) comes to the conclusion that tourism translation should be considered a speciality, since over the last decades it has become increasingly common to find a growing body of bibliography on the language of tourism. Specialized language, she states, shares certain characteristics with ordinary language, such as morphology, syntax or word formation, but a specialized variety also has its own terminology, as well as particular syntactic, stylistic, pragmatic and functional characteristics. Fields such as geography, economy, sociology and psychology contribute components to the content and purpose of tourism texts, thus obliging the translator to be aware of multiple aspects, all of which implies that tourism translation ought to be classed as a speciality, if only for the fact that it covers many interrelated disciplines, rather than a particular discipline in depth.

Durán Muñoz (2012) treats tourist translation as specialized discourse and suggests possible ways of improving the quality of these texts. The term "quality" has different meanings for different authors and sources, and while there are organisms which have published norms concerning quality and codes of practice in translation services, the meaning of "quality" is often closely related to "adequacy" (104). This implies that the target text should fit the target culture so that there is communicative equivalence between the source text and the final result, with both texts functioning in the same way. Adequacy, like appropriateness, is a dynamic concept, adapting itself to the translation brief. In order to produce quality, the translator needs to bear in mind the communicative context, the addressee, and the pragmatic objective. The

author sums up the question of adequacy and quality by stating that readers should not notice any difference between the translated text and a similar one published in their own language, except for the obvious references to the foreign culture.

Nobs Federer (2006) chose a suggestive title for her analysis of the translation of tourist leaflets, questioning the level of quality demanded by tourists. She deals with the parameters which should be fulfilled by a translation, namely acceptability, adequacy and efficiency, as well as the right combination of functionality and faithfulness to the source text. Her survey of German-speaking visitors to Granada examined their expectations regarding tourist brochures and leaflets translated into their language from Spanish. Although the survey was on a very small scale, and those consulted were not chosen at random, it did reveal some interesting indications concerning the reception of tourist discourse in translation. The author found that the tourists' main concern was to receive information, followed by the stimulation of their interest; they were less responsive to the advertising of services and facilities. As to the form, more than two thirds did not notice anything odd in the language and style of the translations. However, the interviewees varied in age, level of education, length of time in Spain, and number of previous visits, and so according to these variables some of them did notice oddities or defects in the translation while others were less sensitive. Those German-speakers with the highest level of studies were the most demanding, being most annoyed by grammatical errors, unusual style, spelling mistakes and, in general, a lack of comprehensibility. The author concludes that the translation of tourist leaflets should be carried out by professionals to ensure quality and so that addressees do not tire and give up reading the text due to the multiple errors it contains. When a brochure or leaflet is discarded because it is virtually incomprehensible, or even annoying, it is not a cost-effective method of promoting tourism and defeats its own aim.

Another interesting survey was carried out by Soto Almela (2013) with regard to the Spanish-English translation of cultural terms in tourism texts and the reception of this information by English-speakers. This author confirms the general tendency of low esteem for the genre of tourist translation, and considers that the cultural and linguistic mediation carried out in the tourism industry does not reach acceptable levels because the translation skills required are usually underestimated, with the result that poorly qualified people submit translations of dubious quality, containing linguistic errors and in which cultural concepts are frequently incomprehensible for visitors. The author's aim was to obtain data concerning the priorities of a group of "Anglophone users" with regard to the translation of cultural terms found in tourist brochures describing the Murcia region (235). The objective was to ascertain the understanding by the addressees of tourist brochures of certain cultural terms presented to them using different translation techniques: (1) Domestication and foreignization; (2) Explicitness; and (3) Omission. For this purpose he drew up a survey which he used with twenty-eight English-speakers, although he recognized that the scale was very small and the individuals were not chosen at random. However, taking into account that it is very often difficult to have access to a large number of foreign visitors willing to collaborate when they arrive on holiday with the intention of relaxing, the survey makes up for its modest scale in terms of the depth of preparation involved in designing the detailed items it contained. From authentic tourist publications in circulation the author extracted ten cultural terms likely to cause comprehension difficulties for foreign visitors (and possibly, we might add, for Spanish natives from other parts of the country): *zarangollo*, *paparojotes*, *galán de noche*, *Caballos del Vino*, *Bando de la Huerta*, etc. Given that the original texts varied as to which of the translation techniques for such terms had been used, Soto Almela also provided versions with the other techniques for each example taken from the brochures. In this way, the addressees of the survey were asked to choose which of the options brought them closer to understanding the cultural concept: the

one used by the publishers or one of the other possibilities added by the researcher, although they were unaware of the manipulation carried out. The results showed that, with regard to cultural terms, the translations published by official organisms in the Murcia region did not fulfil their informative function, since the cultural content of such terms was not clearly transmitted in the target culture, and, therefore, the addressees preferred the researcher's manipulated options using different translation techniques. The author concludes that this modest experiment points to the fact that more research is needed on how tourism publications are received by visitors and on how effective they are as communicative instruments.

The syllabus for tourism translation made available by Serrano Lucas (2012) on the Open Courseware platform of her university allows us to confirm some of the points dealt with so far in this chapter. Firstly, the content of tourist texts must be reformulated, taking into account the function of the original text, and proper names need to be handled with care, adjusting the strategy in each particular case (3). Serrano reminds us that when a tourism text is translated, automatically the addressee changes. The author illustrates this fact with a clear example, taken from Fischer (2000): if a leaflet promoting San Sebastián to Spanish natives says "Escápese hacia el norte" (Escape to the north), readers in a country to the north of Spain will not be attracted to this destination, since they are already in the north, and the translator's reformulation will have to take this into account (5). Secondly, Serrano discusses the poor quality of many tourism translations, placing the blame on the lack of professionalization and inexperience of those carrying out this work, in combination with tight deadlines, poor remuneration, and the low esteem with which it is considered by clients in the tourism sector (7).

Apart from being experts on many related topics, tourism translators also need to be aware of register. Lorenzi Zanoletty (2005) carried out an analysis of tourism texts of varied types and found that such texts tend to include examples of colloquial language, associated with the street language of young people, rather than an educated or more standard register, especially when the content is related to leisure, cultural events and eating out. So as to maintain the pragmatic implications of colloquial language, and for the resulting text to be acceptable to target readers, the author comes to the conclusion that translators often have to carry out an intercultural adaptation, thus acting as creators of tourist texts in the target language, localizing their version to adapt it to the language usage of potential readers (184).

An article by Suau Jiménez (2012) on the reception of tourist advertising pays special attention to institutional websites, which, as we saw above, are often guilty of publishing badly translated information. The author refers to the contemporary tourist as "el turista 2.0", by which she means that travellers increasingly manage their own trips through Internet sites, rather than more traditional channels, and so websites have acquired much more importance in recent years. It is, therefore, important to apply "specific linguistic and visual mechanisms and strategies" so as to fulfil the persuasive objective of tourism websites (143). The article refers to the interlinguistic differences between English and Spanish, and the underlying sociocultural context, which means that rhetorical and interpersonal functions are realized in different ways in each language, and that when dealing with persuasive and descriptive discourse on tourism websites, it is important to take this into account in the creation and translation of the content, in order for the end product to be considered of sufficient quality and accuracy (152).

Postigo (2007) believes that the importance of tourism in Spain should place the translation of touristic texts in the same category as that of legal, socio-economic or technical ones (319). The author carries out an analysis of three kinds of texts related to tourism: electronic sources compiled by regional and local government bodies, and the state chain of hotels; documents used by companies in their dealings with consumers purchasing leisure and tourism activities and services; and miscellaneous texts informing about Spanish culture, habits and heritage

(321). Part of her research is concerned with the legal conditions attached to hotel reservations and package holidays published by Spanish websites. Although the translations she analyzes are generally acceptable, she finds slight nuances which can cause ambiguity, or syntactic differences which can lead to different interpretations and misunderstandings, leading in turn to legal and contractual disputes (324). In her conclusions she emphasizes that properly qualified professional translators must be present in the tourist industry in order to facilitate communication and to mediate between cultures, “yet Spanish companies and institutions are not fully conscious of that need” (328).

Research issues in advertising translation

An overview of research published on the translation of advertising does not reveal the same level of frustration as in commentaries on the mistranslations abounding in the tourism industry. In general, authors analyze techniques used to produce successful adverts, or less successful ones, suggesting alternatives, and discussing the difficulties involved in cultural transfer. Cómite Narváez (2002), for example, deals with how optimal communicative effectiveness can be achieved via strategic use of techniques in order to fulfil the persuasive objective of advertising. Localization in the translation of advertising texts is a necessity, rather than an option. In a comprehensive article, De Mooij (2014) describes the translation of advertising and the multiple problems it involves. She subtitles the article, significantly, as “Painting the Tip of an Iceberg”, remarking that “advertising is not made of words, but made of culture” (180), and concludes that Anglo-European bias has meant that attention has until recently been centred on body copy on the assumption that as a written text it can be translated. This, however, is not necessarily possible, since culture is now understood to influence people’s perception, memory and communication styles. Her recommendation is that “if advertising is translated at all, the translator should closely co-operate with the copywriter/art director team and not only translate, but also advise about culture-specific aspects of both languages” (196).

The article referred to in the previous paragraph is part of a monographic issue of the international journal on advertising translation (*The Translator* 10 (2): 2004). The articles published in this issue, later published online (2014), deal with, for example, the evolution of translation theory with regard to the particular challenges posed by advertising translation (Munday 2014). An article by Ho (2014) adds another dimension to the text transfer and cultural adaptation strategy of advertising translation, proposing conversion between “different mindsets, characterized by different kinds of cultural psychology”. The author suggests that in this type of translation “the strategy of ‘intentional betrayal’ [. . .] often achieves excellent results”. A further article included in the journal issue examines how the same brand and product have been adapted to suit the domestic needs of consumers in distinct cultural settings in Europe, Asia and South America (Millán-Varela 2014). The author’s analysis of this example of advertising discourse shows how a combination of specific local needs and the company’s global aspirations has shaped the advertising, focusing not only on the body copy but on culture and ideology, as well as visual and semiotic elements (see also Corpas Pastor et al. 2002). With regard to the globalization and adaptation of screen advertisements, Valdés Rodríguez (2001, 2007) and Valdés Rodríguez and Fuentes Luque (2008) explore, among other elements, the narrative coherence, adequacy, and cultural acceptability of audiovisual translation, in which adaptations must take into account many other factors apart from the actual body copy, such as portraying relevant character types uttering meaningful messages for the target audience. In our postmodern world, advertising involves hyper-textuality and multimodality,

aiming to sell not only products but also ways of life (Calzada Pérez 2005). Translation studies should therefore focus research on both printed advertising texts and audiovisual messages.

Occasionally, successful translation businesses give insights into what constitutes good practice in the marketing of products in foreign languages. One such example was provided in an interview with a professional translator about his experience in translating marketing content into Spanish (Smartling 2015). García-Arista, the interviewee, confirms that the best campaigns are those that balance global and local aspects of marketing a particular product, and that consumers tend to believe positive clichés about themselves: “Spain is no exception to the rule. Flattery worked well”. He also points out that Spanish-speaking countries must not be lumped together linguistically nor contextually:

What can be considered polite or neutral in one variant of Spanish may be inappropriate in other [sic], and the countries in the client’s list often encompass a wide range of varieties. Neutral Spanish is an attempt made by translators to select words that would be understood or best suited to the widest possible international target audience. It’s a cost-effective solution (. . .), but it works better in academic or technical texts. When the text is more casual, as it happens with marketing content, neutral Spanish poses a greater challenge to the translator.

(Smartling 2015)

Regarding literal versus more meaningful translation, García-Arista believes that a literal translation in marketing leads inevitably to “a complete loss of effectiveness”. Copywriting is such a dynamic activity that new terms are coined continuously while old ones are abandoned, requiring the translator to work with a constantly changing frame of reference. Relevant topics must be researched in order to bridge the cultural gap since this is “the key of context-aware translation” (Smartling 2015). Getting the meaning right is not enough: the target audience has to feel that the message, presented in the kind of language they are familiar with, is meant for them. This requirement is pertinent, of course, to both advertising and tourism translation except that in the case of the latter, clients need to be encouraged to demand better standards, and to be prepared to invest in good quality translation carried out by professionals.

Future directions

Enríquez Aranda (2009) reflects on tourism translation and the appropriate training of university graduates in Spain. She maintains that although tourism is of vital importance to the Spanish economy, and though texts on tourism are widely used as practice material in degree courses, there seems to be little research into the precise nature of the professional activity taking place. She asks if it is general, or is it in fact specialized translation, and how should it be approached (and encouraged, perhaps) in translation and interpreting faculties? One possible future direction could be to promote such research in the hope that by focusing on this particular specialization, a more visible niche can be created for an important aspect of the tourism industry. There can be no doubt that a visitor’s first impressions of a new country and culture are perceived through a linguistic filter which can be more or less transparent, depending on the quality of the translation supplied in response to the tourist’s needs. Fuentes Luque (2017) reflects that it is difficult to know how much business is lost to the travel industry through not informing foreign visitors adequately in their own linguistic and cultural frames of reference. Perhaps more surveys could be carried out on incoming tourists to find out how well informed they are about their destination, how they acquired such information, and if they

encountered contradictions. The author reasons that quality tourism requires quality products, and therefore positive satisfaction levels can only be achieved by providing correct and appropriate translations of all the texts tourists are likely to encounter before and during their stay in Spain. A concerted effort needs to be made to promote more awareness of the importance of accurate and culturally adequate translations on the part of businesses, large and small, and especially official organisms at all levels. The latter have a moral obligation to lead the way and set an example, but first they need to be made aware of the situation. To this end, there is a need to carry out more research on the standard of the translations supplied to tourists, their effect on visitors' perceptions of the services offered, and ways in which the final result can be improved. However, it is not enough to publish such findings in academic settings and specialized journals, and much less merely as anecdotal evidence. The problems detected should be brought directly to the attention of the tourism industry itself, and especially official tourist boards, a task which could be aided by professional associations such as ASETRAD (Spanish association of translators, editors and interpreters) or ANETI (Association of Translation and Interpreting Companies). Faulty translations reflect negatively on the profession as a whole, and if tourism translation is to be dignified as an essential quality product, just as important as excellent food and accommodation, individual translators will need to make an effort to combine forces and make their observations known on a general scale to those who can influence policy. The fact that most translators consider themselves 'freelance', working generally in an isolated way, means that they are unlikely to make a public nuisance of themselves by protesting at the flawed and misleading translations which abound in tourist areas and on Internet. Nevertheless, quality is unlikely to improve if it is not demanded by translation professionals.

Finally, an initiative undertaken by the Spanish secretary of state for tourism, the Comprehensive National Tourism Plan (PNIT) 2012–2015, states, among other objectives, that it is essential for there to be better coordination between all the participants in the construction of Spain's brand image, that tourism is a key sector in this initiative, and that there is a marketing strategy for strengthening Spain's brand image. The plan states that "todos los recursos y estrategias deberán pivotar en torno a la figura del cliente", (all resources and strategies should be focused on the client). We could argue that the translation of tourist material plays a key role mediating between the destination and the client, that professional translators are thus participants in the marketing process, and that more positive results could be achieved if their work were recognized as an economically viable speciality.

Recommended reading

Cómitre Narváez, Isabel, and José María Valverde Zambrana. 2014. "How to Translate Culture-Specific Items: A Case Study of Tourist Promotion Campaign by *Turespaña*." *The Journal of Specialised Translation* 21: 71–112.

Culture-specific items (CSI), a source of frequent mistranslations, omissions and misunderstandings, are the focus of this article on tourist texts. The authors present a review of the theoretical framework dealing with cultural aspects. They examine possible procedures for translating CSIs, taking into account external and internal constraints, and illustrate their arguments with reference to the *Spain marks* publicity campaign.

Fuentes Luque, Adrián. 2016. "Branding and Selling a Country Through Translated Tourism Advertising: Spain's Image." *Revista de Lenguas para fines Específicos* 22 (2): 84–103.

This article combines the topics of tourism and advertising, dealing with the problem of projecting the desired image in translated texts, while avoiding stereotypes and acting as cultural mediator.

Valdés Rodríguez, M. Cristina. 2004. *La traducción publicitaria: Comunicación y cultura (Aldea Global)*. Valencia: Publicacions de la Universitat de Valencia.

This work brings together advertising and communication between cultures by analyzing adverts transposed to another language. Via concrete examples the author examines the different options for dealing with the multiple difficulties of this field of specialized translation, making for a comprehensive manual for both experienced translators and students of translation studies.

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