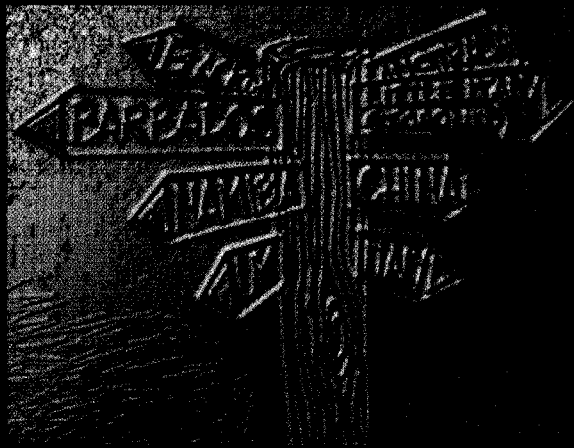


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# THE LANGUAGES OF TOURISM TURISMO E MEDIAZIONE

a cura di  
Clotilde de Stasio, Oriana Palusci



EDIZIONI



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I saggi in *The Languages of Tourism* raccolgono gli atti del Convegno internazionale tenutosi presso l'Università di Milano nel 2006. Essi conducono il lettore in un viaggio metaforico verso destinazioni turistiche diverse, da un paese all'altro, con lo scopo di mettere in luce come oggi il turismo sia una industria globale e, nel contempo, un modo di vita radicato nella realtà locale. Gli esempi analizzati mostrano le dinamiche di un fenomeno complesso a cui il turista è chiamato a partecipare in una serie di rappresentazioni linguistiche e culturali. Il volume, con contributi in lingua inglese e italiana, è diviso in due sezioni. La prima si concentra su alcuni nodi tematici, privilegiando un approccio culturale e/o linguistico. La seconda si avvale anche di una prospettiva geografica e include il dibattito sulle attività didattiche e di ricerca inerenti al turismo in alcune università italiane, che si è sviluppato nella Tavola Rotonda a conclusione del convegno.

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€ 12,00

ISBN-978-88-400-1219-3



9 788840 012193

## Volumi pubblicati

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# *The Languages of Tourism* Turismo e mediazione

a cura di  
Clotilde de Stasio and Oriana Palusci

EDIZIONI

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Il volume è stato pubblicato con il contributo del Corso di laurea in Mediazione linguistica e culturale, erogato dal Dipartimento di Scienze del linguaggio e letterature straniere comparate dell'Università degli Studi di Milano.

Prima edizione: ottobre 2007

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via R. Carriera, 11 - 20146 Milano - Tel. 02/42299666  
<http://www.edizioniunicopli.it>

Fotocopie per uso personale del lettore possono essere effettuate nei limiti del 15% di ciascun volume dietro pagamento alla Siae del compenso previsto dall'art. 68, comma 4, della legge 22 aprile 1941, n. 633, ovvero dall'accordo stipulato fra Siae, Aie, Sns e Cna, Confartigianato, Casa, Claii, Confcommercio, Confesercenti il 18 dicembre 2000.

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## WHAT TO DO AND NOT TO DO WHEN TRANSLATING TOURIST BROCHURES

*Eleonora Federici*

What to do and not to do when translating tourist brochures? It is not an easy task to decide how to translate a text, choose the strategies that will permit to recreate the same message in the target text. Even if a number of studies have been devoted to specialized translation (see Cortese 1996, Taylor 1998, Scarpa 2001), not enough consideration has been given to the translating process in tourist texts. First of all, the translation of tourist brochures should start from the assumption that the language of tourism is value committed and possesses specific rhetorical and stylistic strategies to be transferred from SL to TL (in our case we will discuss translation from English into Italian). Tourist texts share some lexical features with other LSP, like for example, monoreferentiality and semantic univocity, conciseness and precision – as it is clear from the frequent use of acronyms and abbreviations – in order to avoid ambiguity. Moreover, the writer, usually anonymous, chooses an informative and emphatic use of language to maintain the referential and the persuasive function that fulfil the rhetorical task of the language of tourism, a language both of information and consumption (Dann 1996).

When translating a tourist text the translator is dealing with a specialised language, the language of tourism which, as Maurizio Gotti has highlighted, possesses a 'multi-dimensional' nature shaped according to the intended target:

The language of tourism has different levels of expression: on the one hand, this language represents an instance of highly specialized discourse used by experts in the field of tourism to communicate to one another; on the other, when it is adopted in interactions between specialists and non-specialists, it tends to be more similar to general discourse. In the former case, the shared knowledge and standardised procedures are reflected in the

specific expressions and in the codified textual genres adopted in the professional domain. In the latter case, the topic dealt with may still be traced to the vocabulary items specifically related to it, but all the other discursive features are more in common with everyday language (Gotti 2006: 21).

However, as Paul Raymond Coté has outlined, «translation is not merely substituting words in one language for those of another» (1990: 434) but it is a more complex operation which takes into account the textual typology – a sort of framework for the author – and its subject – what it is about – together with an awareness of the target text's receivers and their social, historical and cultural context. It is a grid that the author fills in order to present his own message choosing not only the textual organisation which changes accordingly but evaluating the linguistic functions and therefore the style, the tone and the register. In order to be understood a text must possess a logical coherence and appropriateness – the last determined by cultural and situational factors. The understanding of the text by target readers is guaranteed by the translator's work and his decoding of the message which starts from an analysis of the semantic characteristics of the text – mainly carried out utilising his/her own 'encyclopaedia' on the subject – and the tools he decides to use when translating a specific genre like, for example, a brochure. Following Vijay Bhatia's assumption that genre theory must be analysed as a complex reality of the world of discourse, for a discussion on translation of tourist texts it is very important to acknowledge that:

The focus shifts from the textual description as a model to the knowledge of procedures, practices and conventions that make the text possible and relevant to a particular socio-rhetorical context. This knowledge might be seen in terms of a 'generic potential' to extend Halliday's (1975) use of the term, which enables one to make appropriate decisions as to the choice of lexicogrammatical as well as generic resources to respond to familiar and not so familiar rhetorical situations (Bhatia 2002: 10).

Tourist texts account for the intentions of the author together with a socially recognised communicative purpose implicit in the different typologies. Analysing them for translation make us aware not only of language used in the specific field of tourism but also of how it is shaped and changes according to its socio-critical environment. Genres propose to the reader a view of the world – in this case a tourist destination – through the reproduction of discourse forms. Textual artefacts thus are strictly connected to discursive practices and

procedures and are intended for a community that will recognise specific patterns present in a genre. The translator will certainly encounter obligatory features easily predictable together with standardised formulae and technical terminology.

Therefore, given the cohesion of the text achieved through syntactic and morphologic structure, conjunctions to link the passages, anaphoric and cataphoric references, deixis and the chosen topic, together with coherence – that is to say the logical links perceptible in the text and the interpreter's ability to make sense of the information – the text must be read and interpreted as a socio-cultural product constructed through a cultural-bound view. From this perspective, textual properties point out social practices, different ways of perceiving and representing aspects of the world. As Gotti outlines in a recent publication with Christopher N. Candlin, textual interpretation relies on the context because discourses are «aspects of culture, interconnected vocabularies and systems of meaning located in the social world. [...] Discourses are rooted in particular institutions and embody their culture» (Merry in C. Candlin and M. Gotti, 2004: 6).<sup>1</sup>

Brochures are advertising material produced to attract the traveller, to present and sell a tourist product, they inform but above all persuade the reader through predictable features of the genre, standardised formulae and technical terminology. Intercultural awareness and the consequent implications in dealing with a translation between cultures bring to a different approach to the translating process and the translator's choices. Translation not only implies a movement from one linguistic/cultural code to another but signifies an act of communication across linguistic and cultural borders. Brochures sell culture through positive images of the place to be visited, they unveil a cultural world to be discovered. Tourist communication must be functional in the target culture.

The act of translation of a brochure is thus an act of communication where in order to maintain the effectiveness of the text the translator should focus on the target reader and on its context. What matters more is the understanding of the discourse of the text in the new linguistic/cultural/social context. Consequently, translation choices and strategies should consider not only linguistic barriers but also cultural ones connected to the reception of the tourist text by the

<sup>1</sup> Using the term 'discourse' implies a recognition of the study of CDA (Critical Discourse Analysis), see for example Fairclough 1995; Caldas Coulthard and Coulthard 1996; Barker and Galainski 2001; Schaffner 2002.

new receivers which not only have a different linguistic and cultural background but look for something different, they already possess an **image** of the place they want to visit. They chose it because they are attracted by it and not another one. So they will look for cultural elements that symbolize it, something you cannot miss going there, something representative of that particular destination, a landmark.

If the tourist text is considered as an act of communication and the brochure a carrier of a specific cultural world, the act of translation implies an adaptation to the target culture, not only through a linguistic transfer but also a cultural one. Cultural difference remains through a specific linguistic choice, for example the use of untranslated cultural-bound terms, but it must be conveyed in a familiar way to the new tourist. Therefore, the translator must mediate between languages and cultures, he must connect the two worlds. Texts belong to a specific time and place, they are products of a culture in its whole, and made by a web of discourses to be interpreted for the target reader. Translations confront linguistic and cultural diversities forcing the translator to shape the language, mould it in order to be effective in the target context.

As Susan Bassett has outlined in the recent introduction to her foregrounding volume on translation studies, «translation is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator» (Bassett 2002: 4) A translator should develop translation skills through practice but should also keep an eye on theory, and consider it as an enriching background where he can find some inspiration for his work, a route to follow. If it is true that sometimes there is a gap between theory and practice and that concrete textual matters may clash with idealised theoretical perspectives and raise stylistic problems, nonetheless the rich panorama of translation theories is a reservoir of tips and hints also for the translator of specialised texts. Theories can be put into practice or, on the contrary, practice can envision new methodological issues. As the scholar Mona Baker has outlined, «translation studies will hopefully continue to draw on a variety of discourses and disciplines and to encourage pluralism and heterogeneity» (Baker 1998: 280). I also believe that specialised translation can benefit from different theoretical approaches while, at the same time, the practice of translation can influence new theoretical perspectives; I think critical awareness can help good translations.

Since the 1980s the focus on Translation Studies has shifted from the linguistic-oriented approach to the culturally oriented. This perspective has been advocated not only by scholars in cultural and literary studies on translation such as Susan Bassett and André Léfèvere who have widely discussed the notion of cultural translation, but also by a functionalist approach to translation carried on by theorists such as Katharina Reiss (2000) and Christiane Nord (1988 e 1997) who have focused on a Target oriented translation theory. Their theories refer to Hans J. Vermeer (1996 e 2000) and his 'Skopos Theory' where the word 'Skopos' (from the Greek) means 'aim', 'purpose' and is here used as a technical term for the action of translating. 'Skopos theory' focuses on the purpose of translation which determines the methods and strategies employed in the translating process. The TT is defined as – the *translatum* – and is the result of a communicative pragmatic function. Translation is thus part of an act of communication which aims at integrating the ST in the target culture (TC):

Translation is a communicative service, and normally a service for a target language receiver or receivers. The normal function of a translation service is to include a new (target language) readership in a communicative act which was originally restricted to the source language community (Reiss 1989: 107).

If the primary aim in translating a tourist text is to avoid miscommunication and keep the same message in the TT the first issue in the translator's mind should be how to communicate a message with the same functions to tourists speaking another language. The aim is to suggest what to do and where to go, what cannot be missed in that destination, which routes they can take to be entertained. If the focus is on the target reader and the reception of the text for a specific purpose then the relations of signs to interpretation is central if we consider translation strategies and choices. This brings us to the strict correlation between pragmatics and translation and once again to the study of language in discourse. The tourist text is a complex constructed edifice used with a specific aim in mind in a particular context where the chosen words are not only terms but actions. Translation involves not only a transposition of semantic elements (the relations between signs and *denotata* must be maintained in the passage from ST to TT) and syntactic ones (the formal aspect of the relation among signs) but also of pragmatic issues. In translation the distinctions on Speech Acts have proved



important because in their quest to achieve the sameness of meaning translators attempt to re-perform locutionary and illocutionary acts in the hope that the end-product will possess the same perlocutionary force in the TL (Langshaw Austin 1962). What the author does with language in the ST must be maintained by the translator in the TT.

If the tourist text is client-oriented the target text must be functional and achieve its primary aim in order to communicate with new readers, therefore the translating task involves an adaptation of the ST bearing in mind the expectations of the target readers. As Vermeer outlines, «a TT is an offer of information [...] in a target culture and TL concerning an offer of information in a source culture and SL» (Reiss and Vermeer in Munday 2001: 79). Vermeer and Reiss highlight the importance of both the coherence rule and the fidelity rule considered as the lines to follow to produce a coherent *translatum*. The translator will be able to find a coherent and appropriate translation if the *skopos* of the text is clear. Borrowing Christiane Nord's terminology, the translation of a tourist brochure can be considered as an 'instrumental translation' which

serves as an independent message transmitting instrument in a new communicative action in the target culture, and is intended to fulfil its communicative purpose without the recipient being conscious of reading or hearing a text, which, in a different form, was used before in a different communicative situation (Nord 1988: 73).

The translation of a brochure is a 'function preserving translation', a translation with a purposeful activity, as Nord's title claims, where the intended text functions and the reasons of the translation remain central for the act of translation and the choices made by the translator.

Tourist texts are primarily oriented towards a performative aim, they propose to the tourist a series of actions to be accomplished. Reading it the tourist should follow the routes presented in the brochure, can decide what to do and where to go answering to all or only to some of the potential 'suggestions' present in the text created for him. From this perspective, elsewhere I have referred to Umberto Eco's definition of 'Implied Reader' and imagined for the tourist text an 'Implied Tourist'.<sup>2</sup> The rhetorical and textual structures of the brochure invite the reader to follow a specific path and to act, to

<sup>2</sup> See chapter 3 in Federici 2006.

produce an action, after reading it; however, differently from the implied reader enclosed in a narrative world where the suggested paths remain at a cognitive level, in the brochure the proposed routes can 'really' be discovered. At a pragmatic level the tourist reads and follows these instructions/indications and can accept them, take the advice, and if he does so the performative aim will be fulfilled. In order to fulfil this communicative occurrence the writer engages in a number of discursive practices and so should the translator whose aim is to interpret them and render them in another language.

In the transfer from ST to TT the translator is certainly a key player in the process of communication. The information in the ST is interpreted by the translator and encoded for the receiver. As Reiss and Vermeer outline, the coherence rule «a TT must be coherent with the ST is secondary to the *skopos*: the TT must be interpreted as coherent with the TT receiver's situation» (Munday 2001: 113) must be maintained. The *translatum* must be translated as coherent for the TT receivers, their context and knowledge on the subject. Thus, if a translation is a purposeful driven action, the translator is a responsible active agent of the translational action. Different choices will have different impacts on the reception of translated texts even if the purpose of the ST and the TT may be the same. The awareness of the conventions governing the appropriate use of a genre and the implied discourses of tourist texts bring the translator to a specific decoding and recoding of the promotional message. If genres are signs to be interpreted and tourist texts are goal-oriented the translator should bear in mind the pragmatic value of the communicative action when translating a brochure, or any other tourist text.

Moreover, translation can also be perceived as a cross-cultural communication where the starting point is once again to analyse language use in context before choosing how to translate it. Following Basil Hatim and Ian Mason's concept of communicative transaction, pragmatic action and semiotic interaction with the context, which must be considered in the translating process, we can approach the tourist text at a semiotic level of text, discourse and context (cfr. Hatim and Mason 1997). From this perspective brochures are sociocultural messages, forms of discourse in a definite context and they reflect a social activity expressed through cultural codes that perform a communicative act with the reader. In a brochure pragmatic meaning is more important than semantic meaning.

The translator takes into account the way linguistic signs are used by communicative agents in culture-bound situations. He refers to 'discourse family' – genres and textual typologies – and considers the 'displaced situationality', the changes in the communicative context. The translation of a brochure thus is in itself a constructive practice of discourses. Translation becomes a pragmatic action involving decision-making processes and moves chosen by the translator according to contexts and situations because his aim is to produce a text which functions communicatively in a specific socio-cultural setting.

The corpus of my analysis is made of a range of brochures on London published by the London Tourist Board and Visit London in 2006. I have collected general guides to the town together with brochures on specific areas like for example, "Explore the Thames and its Waterways" or thematic promotional material. My intention was to outline how the translator should work with this material taking into account the features of this genre and the textual organisation which could differ from one language/culture to the other. I also believe that in order to translate tourist promotional texts the translator must recognize the stylistic patterns usually utilised in both languages, the standardised formulae, the elements that are not always translatable. The translator's mission is to recreate a TT which is functional for its aim, to inform and persuade, to attract visitors to go to London or to be a useful booklet when they are already there and want to be guided in the city discovery. Being the material varied and not heterogeneous I will give some practical examples of translation choices referring to several brochures focusing on specific issues.

How to translate London for an Italian tourist who wants to stroll around the city centre? If we take as a first example the brochure "Totally Lond On. Official City Guide 2006" we understand that in order to translate it we need first of all to think about our own concept of this city, the images that come to our mind, what it represents within a wide range of tourist destinations and the complexity to summarise in pills the many options that such a place offers to the tourist. This wide variety of tourist choices, things to do, places to visit are exemplified by the subtitle "Discovering and Enjoying the Best of London"/"Alla scoperta del meglio di Londra". First of all, it is important to consider who has commissioned this work and for whom it is thought, and the same goes for the translation. How can we translate London, or it would be better to say what is going on in

London (due to the wordplay in the title 'what's on' in London that cannot be maintained in Italian) for an Italian tourist arriving there and asking for information to the tourist office? Which cultural concepts do we want to convey with our translation? Probably we will have to make some additions for Italian readers who do not have the same knowledge of the place than, for example, British tourists, or we will have to omit something else according to the different syntactic structure of the TL. Since among the many attractions in London we find the theatre district, we can take our first example from this section starting from the title: "Thrilling Theatres"/"Un teatro di emozioni".

This may be a choice to render the idea of 'thrilling theatres' in Italian, the alliteration is lost but the idea of a theatre that makes you feel thrilled remains. The beginning of the text is:

If all the world's a stage, London lingers longest in its spotlight. The capital's vibrant scene reflects the country's rich literary tradition, and provides some of its biggest attractions, putting on more shows than any other place in the world, including Broadway.

Se come disse Shakespeare, 'tutto il mondo è teatro' allora Londra è una città costantemente sotto i riflettori. L'animata scena tetrale della capitale riflette la ricca tradizione letteraria del paese ed è una delle sue principali attrattive. Vi si allestiscono più spettacoli che in ogni altra parte del mondo, inclusa Broadway.

At the very beginning of the page there is a vivid reference to William Shakespeare as a symbol of the English drama, but it may be not a clear allusion for a non British reader. This is a case where the translator should add some information for the target reader in order to maintain in the TT the intertextual reference present in the ST. The Shakesperian allusion is made clear with the insertion of the playwright's name. This addition enables the translator to maintain the coherence in the ST since Shakespeare and The Globe are introduced in the following paragraph and briefly explained in order to offer a short account on the history of London theatres since the seventeenth-century. The necessity of additions – or on the contrary of losses – does not only lie in the problem of intertextual references but also in choices of connotations and collocations in the TT. No literal translation of the sentence «London lingers longest in its spotlight» would have been accepted here. Some adjustments are necessary in

order to recreate the same meaning in the TT according to its syntax and lexicon.

Another problem to keep in mind is the translation of idioms or metaphorical expressions where the translator must make a further effort in order to find an equivalent choice like, for example, in the following sentence:

The spiritual home of the city's grand theatrical tradition can be found on the Thames' South Bank at The Globe.

La culla della grande tradizione teatrale della città si trova sulla sponda sud del Tamigi: è il Globe.

However, sometimes it is possible to keep the same metaphorical expressions:

The original playhouse, of which this is a glorious re-creation, opened in 1599, providing a showcase for Shakespeare's works until it burnt down.

L'edificio originale, di cui questo è una spettacolare riproduzione, fu aperto nel 1599 e fece da vetrina alle opere di Shakespeare almeno fino a quando non crollò per un incendio.

We can clearly see that translation needs adaptations, adjustments to the TL, not only for the changes in syntax or morphology because the language should sound natural. In a tourist brochure lexicon and cultural-bound words are important to maintain because they reflect a specific culture and an idea of authenticity expressed in the text. Gastro-lingo for example, terms related to the culinary tradition of a place, because of their cultural specificity, usually present issues of untranslatability and thus necessary adaptation. Even when left untranslated they are explained to the tourist. Since British food is certainly not the main attraction for a tourist London brochures try to capture the reader's attention playing with the idea of multiculturalism and difference in taste. London is given a new role as a gourmet destination. The translator should keep this emphasis given by the writer and is faced with the challenge of persuading the would-be tourists to enjoy London's variety of food:

London is not only one of the most vibrant restaurant capitals in the world, but it has recently become a gourmet destination in its own right, voted Gourmet Capital of the World 2005.

Londra non è solo una delle più vivaci capitali mondiali del gusto ma è stata recentemente riconosciuta come una destinazione da gourmet grazie al premio Gourmet Capital of the World 2005.

As we can see, some terms can be easily translated (also because they are already known by the reader), others are not because even if a similar term can be found in the TL it can be used in other contexts (we will not choose 'vibrante' as an equivalent here) or it can assume a different meaning, and only if we know something about English food we can understand it in the right way:

You could, for instance, start your day with blueberry pancakes or a traditional British fry-up breakfast; pop into an organic eatery or a park café for lunch; visit a patisserie or a five-star hotel for afternoon tea; and round off the day at a Michelin-starred restaurant or gastropub.

Per cominciare bene la giornata potete assaggiare i pancake ai mirtilli o una tipica colazione all'inglese; oppure scegliere se pranzare in un ristorante con prodotti biologici o fermarvi in una caffetteria nel parco; nel pomeriggio potete optare per una pasticceria o prendere un tè delle cinque in uno dei lussuosi hotel a cinque stelle; infine potete concludere la vostra giornata del gusto in un ristorante a più stelle Michelin o in un più abbordabile gastropub.

This proposed translation offers many adaptations and changes from the ST in its aim to maintain the same cultural nuances that cannot be so easily perceptible by a target reader. If «blueberry pancakes» can be easily translated with the English term «pancake ai mirtilli» the difficulty raises with an expression such as «British Fry-up Breakfast» which certainly cannot be translated as 'fritto misto' that in Italian exists but possesses a very different connotation. The traditional and more common expression 'colazione all'inglese (or even English breakfast)' can be inserted here for an Italian tourist that would have already an idea of what it is about and probably would expect to taste it while in London. Similarly, an «organic eatery» cannot be translated with 'ristorante vegetariano' even if it would be clearer for an Italian tourist because it would restrict the meaning of the term. The insertion 'tè delle cinque' adds a local colour for the visitor.

Different is the choice for a place like «gastropub» that probably needs a further explanation for a foreign reader who does not know what it is.

Another difficult task in translating brochures is the use of colloquial language that is reader-friendly but not easy to render in another language. These examples demonstrate that these brochures are intended for a wide readership, the tourist target is as large as possible, and the colloquial register is one of the tools to reach as many tourists as possible. However, the translation of colloquial terms referred to places or local expressions are sometimes tricky to translate into Italian. The chosen terms should communicate the destination's attractions and create a specific image of the place in the reader's mind. Local culture and colloquial language are not easy to transpose in a target language. For example, if a sentence like «fancy a drink?» can be translated as “qualcosa da bere?” the following presents various terms to think about:

Whether you prefer to sup up at a traditional, cosy old boozier serving local ales or share a champagne cocktail or two with the glitterati at an uber-trendy, cutting edge wine bar, you'll find endless options right across town.

Che preferiate sorseggiare una birra locale in un accogliente pub tradizionale o bere un cocktail in compagnia di celebrità in un wine bar alla moda, non avrete che l'imbarazzo della scelta in tutte le zone della città.

If «Sup up» that can be probably rendered with 'sorseggiare' or 'gustare una birra' (even if the translator could probably add something so that the visitor can understand that he can also try some traditional food in a pub), it is difficult to find an equivalence for «cosy old boozier» ('un accogliente pub tradizionale') which plays with the term boozier, which means both someone who drinks too much and the place where you can drink. We cannot find an equivalent in Italian but it is important to keep the meaning of the ST rendering it familiar for the target reader. If the American term 'glitterati' (from 'glitter') means VIP, local celebrities and can be easily translated, the sentence «an uber-trendy, cutting edge wine bar» needs some adjustment for the Italian reader. A choice could be “un wine bar alla moda”, keeping the term uber-trendy will not acquire the same connotation, we could possibly cut it off and maintain the loanword 'trendy'.

The translation of places to eat and drink offers interesting examples of cultural elements that must be interpreted for the target reader like in the following sentence:

Hopefully you'll get a chance to experience both London's oldest drinking holes, such as Ye Olde Mitre, as well as the swanky newer bars.

Se avete fortuna potrete gustare una birra in uno dei più antichi pub di Londra, come il Ye Olde Mitre, e sorseggiare un cocktail in uno dei locali moderni ed eleganti inaugurati da poco.

Here the translator must keep the combination tradition/modernity in order to communicate the variety of 'food and drink' in London. The colloquialism of 'drinking holes' is lost but the idea is maintained; the term 'bar' in Italian has different connotations.

While the *skopos* of the tourist translation is to capture the attention of would-be visitors maintaining the persuasive function, an analysis of the pragmatic elements, of the language in use is extremely important. The translation of tourist texts offers a challenge to translate cultural elements here envisioned as key-terms to attract the reader and, at the same time, give him a hint of the place he will visit. The translation of tourist brochures stands in between the wish to communicate the same functional message shaping it for the target reader and the importance of outlining the specificities of the source culture. Unluckily tourist translations are usually hastily made and present many mistakes. What an aware translator of specialised discourse should do is to avoid miscommunication and look for a cross-cultural translation which implies the recognition of cultural differences that in a brochure must be kept because they are signs and symbols of the place to be visited. Clearly these signs must be interpreted by the translator and re-assembled for the target reader. The translation is a map of the world the tourist will discover; a map must be clear in order to be useful but it should also be appealing.

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BEAUTY AND TRANQUILLITY IN THE LANGUAGE OF TOURISM:  
LINGUISTIC AND CULTURAL REASONS<sup>1</sup>

Elena Manca

Tourism is a growing domain, both in Italy and in the UK. Without a doubt there is also a growing interest in the countryside (see for example English Research in 2005, published in [www.visitbritain.com](http://www.visitbritain.com), and some statistics carried out in Italy by Coldiretti). A holiday in the countryside is healthier and allows people to practice some popular hobbies such as walking and cycling, for example. The countryside is also perceived to be less at risk from pollution and terrorism than other types of destinations. Such a holiday is offered in UK by Farmhouse holidays and in Italy by *Agriturismo*, that is to say dairy or working farms diversified into a B&B or a self-catering holiday accommodation.

The main promotional tool used by farmhouse and *agriturismi* owners is the website, which is becoming increasingly popular these days, and is an ideal way to reach an international audience. It is easy to use and a rapid tool for getting details on the holiday, making enquiries and bookings. Websites are like shop windows because they also provide detailed descriptions of the farm buildings, the location, farm activities, accommodation, availability.

However, developing a tourism product involves not only delivering a service, but also planning, packaging, and promoting this product. People offering tourist services have to consider different aspects, from making the customer aware of the product in the first place to encouraging them to return or to tell others about their positive experiences. For this reason, they have to develop creative ways to promote the holiday they offer and to ensure that they have a viable economic product.

<sup>1</sup> I would like to thank David Katan, Rosalba Guerini, and Francesca Bianchi for their precious comments and suggestions.