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COORDS.

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

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



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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 (Gaballo, 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
November 2018	
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
December 2018	
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
January 2019	
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
February 2019	
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
March 2019	
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
April 2019	
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

May 2019	
Cuerpo de baile	On point
Moda de guerrilla	One-off design
Reencuentro con Sorolla	Sun strokes
June 2019	
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
July 2019	
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
August 2019	
Caribe con sol naciente	Tongue in cheek
Como un Robinson	Splendid isolation
Los himnos de la 'chorcha'	Bilingual blessings
September 2019	
La sierra a todo pulmón	Breathtaking trails
La vuelta cicloturista	Wheels in motion
Buenos mimbres	No basket case
October 2019	
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

December 2020	
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
January-February 2021	
Para la foto	Image makers
Mirar atrás	Past master
De compras	Retail detail
Una experiencia única	Natural wonders
Como una película	Setting the scene
March-April 2021	
De cuento	A dreamy place
May-June 2021	
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
July-August 2021	
Trío de ases	Say cheese!
Un lugar privilegiado	Time for tea
September-October 2021	
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
November-December 2021	
Al natural	A sustainable menu
Ruta playera	Natural cycle
January-February 2022	
Maridaje perfecto	Other worlds

Puesto a imaginar	Living history
Allá donde los bosques son niebla	Head in the clouds
March-April 2022	
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 90th 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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