

## **Translating Culture for Touristic Purposes: A Case Study**

**Rebeca Cristina López González**

Departamento de Traducción y Lingüística, Universidade de Vigo  
rebecalopez@uvigo.es

### ***Abstract***

Every year, tourism in Vigo is increasingly more important as a dynamizer of the city's economy. In fact, since the beginning of this century, Vigo has received visitors from around 73 countries (among which the English-speaking countries, The UK, The USA, Ireland and Canada are key ones for the purpose of this study).

The increasing number of cruiser tourists has also become a valuable asset which undoubtedly has an impact on this city's economic growth and overall economy. Consequently, English is the most frequently-used language among the visitors who discover Vigo through the map they are provided with upon their arrival and the website [www.turismodevigo.com](http://www.turismodevigo.com).

These materials will help demonstrate how translators need to tackle cultural barriers by modifying, adapting or omitting cultural content included in these touristic texts. As a result, this paper will show how translation is a key activity in the promotion of the wonders of this Galician west-coast city.

**Key Words:** Cultural translation, tourism, translating traditions and festivities, gastronomy

### ***Resumen***

Cada año, el turismo en Vigo cobra mayor importancia como dinamizador de su economía. De hecho, desde los inicios de este siglo, Vigo ha recibido visitantes de alrededor de 73 países (de entre los cuales se hayan por su importancia para este estudio algunos de los países angloparlantes, el Reino Unido, los Estados Unidos, Irlanda y Canadá).

El incremento del número de pasajeros de cruceros que llega a Vigo se ha convertido, sin duda, en un valor añadido debido a su impacto en el crecimiento económico de esta ciudad.

En consecuencia, el inglés es la lengua empleada con mayor frecuencia entre los turistas que descubren Vigo mediante el mapa que reciben a su llegada y la página web [www.turismodevigo.com](http://www.turismodevigo.com).

Estos materiales permiten demostrar cómo los traductores se enfrentan a barreras culturales gracias a las técnicas de modificación, adaptación y/u omisión del contenido cultural incluido en estos textos turísticos. Este trabajo mostrará cómo la traducción es una actividad clave en la promoción del atractivo turístico de esta ciudad gallega ubicada en la costa oeste de la península Ibérica.

**Palabras clave:** traducción de los elementos culturales, turismo, traducir tradiciones y festividades, gastronomía

## 1. Key Concepts Regarding Tourist Texts and Translation

Travelling abroad implies the discovery of new sites built on culture and language which, in turn, cannot be fully grasped without the aid of translation in all its forms aural and printed. As for the translation of printed materials it is vital to define the concept of tourist text as a text:

designed to introduce the scenic spots to the viewers, and to convey the related information to them in order to enable the viewers to understand and enjoy the spots. They mainly offer the expressive, the informative and the vocative functions. (Sanning 2010: 125)

These texts must be attractive to the visitor providing information to the reader while advertising a destination (Kelly 1997: 359). However, these crucial functions are not always accomplished by translated tourist texts due to the lack of quality which has been noted in texts which “contain many mistakes and blurred information” (Durán Muñoz 2012: 336). This lack of quality has much to do with how “administrations, travel agencies and companies” (*Ibid.*) underestimate the impact of these texts on the reader by “ordering their translations to unskilled translators or people that have no experience in translation but have some knowledge of languages” (*Ibid.*). A text badly written gives a bad image of the promoted area and might be considered as a demonstration of inefficiency.

Image matters apart, the language of tourist texts is characterized by a peculiar variety, expressed at all linguistic levels, which is due to the distinctive lack of uniformity of an extended subject area such as tourism, whose borders with other disciplines (...) are less than clear-cut. (Agorni 2012: 6)

What Agorni confirms here is the interaction of several fields which converge in the creation of a tourist text, i.e. Geography, History, Economics, Gastronomy, etc. And this convergence is precisely the challenge of the translator who must transfer such a text in which cultural references, also named *realia*, abound. Terestyényi (2011: 13) defines the term *realia* as “the real things”, the objects of the material culture. In Translation Studies these objects have also been labelled as *culturally-bound* and *culture specific expressions*, *culture-bound items* and *culturemes*. Nord considers cultural references as those items which are the consequence of the sociocultural content which builds a text. This phenomenon is, according to Nord:

one that is found to exist in a particular form or function in only one of the cultures being compared. This does not mean that the phenomenon exists only in that particular culture. The same phenomenon might be observable in cultures other than the two in question. (Nord 1997: 34)

Cultural references have been observed in the materials to be dealt with in this paper. These have been classified into four groups according to Nord (*Ibid.*): 1) Natural Environment, 2) Lifestyle, 3) History and 4) Cultural Heritage.

In recent times, Antonini and Chiaro (2005: 39) have identified ten areas in which cultural references turn into “translational voltage” (*Ibid.*): 1) Institutions, 2) Educational, 3) Place names, 4) Units of measurement, 5) Monetary systems, 6) National sports and pastimes, 7) Food and drink, 8) Holidays and festivities, 9) Books, films and TV programmes, 10) Celebrities and personalities. These categories raise the awareness of the translator by helping pinpoint culture specific references (CRS) in a

ST (Source Text). In accordance with this classification, this paper will discuss the translation difficulties classified within the seventh and eighth categories, Food and Drink and Holidays and Festivities, respectively.

As will be seen here, cultural information demands the ability of the translator who spots the culture specific concepts and makes use of the available translation techniques (Hurtado 2001: 642) in order to produce a target version within a short deadline. But, first some information about the impact of tourism in Vigo and Galicia is provided below.

## **2. Tourism in Vigo: Figures Reveal the Importance of Translation as a Tool for Communication**

As the largest city of the Spanish Autonomous Community of Galicia, Vigo outstands for its fishing industry. This city's privileged geographical location attracts tourism although statistics reveal that most visitors have chosen Vigo due to its cuisine, cultural offer and the nearby Islas Cíes (The Cies Islands) Natural Park.

In accordance with the Foro Económico de Galicia (Galician Economic Forum, 2015:1), tourism has been considered by the World Tourism Organization (UNWTO) as the key engine of socioeconomic development, whose business volume equals and even exceeds the export of fuel, food and automobiles. In fact, the WTO has settled the volume of tourism at 9 per cent of the world's total GDP. In terms of labour force, one out of eleven jobs was related to the tertiary sector in 2014.

With regard to tourism, Spain is considered a global major power. In 2012, tourism represented more than 10 per cent of this country's GDP (10.9 per cent) while its total labour force in this industry accounted for 11.9 per cent of its domestic labour market. In accordance with the data provided by Marca España, in 2016, 75.3 million tourists visited Spain out of which 86.5% visited this country to enjoy their leisure time. As an average, in 2016 each tourist spent 1,023€ meaning a total amount of 77€ million. Most of these tourists arrived from the UK, France, Germany, and Italy (17 million, 10.8 million, 10.7 million and 3.7 million tourists, respectively). Despite the fact that many of these visitors travelled by plane (79.8%), 1.3% did it on a cruiser which demonstrates that this type of tourism continues to attract travellers and might even increase its figures in the coming years.

In spite of not being one of the main touristic destinations, Galicia's touristic importance is placed at national levels according to ExcelTur (González Laxe et al. 2015: 2) (10.6 per cent of GDP and 11.3 per cent of Galicia's labour market in 2010). In 2014 more than 3.5 million tourists visited Galicia. These figures reveal an increase in visits with regard to previous years in which the economic crisis affected this industry negatively. Exceltur's April 2017's report on enterprise valuation of touristic expectations for 2017's first and second quarter registered good prospects for Galicia, who is worried about quality and the attraction of foreign visitors as well as the rise of national demand.

Within Galicia, Vigo is one of the four largest touristic spots due to its coastline. Precisely, Galicia's maritime vocation and its ports' infrastructures have triggered the reception of cruisers for almost a decade. Specifically, in 2011 this type of tourism meant the visit of nearly 400,000 passengers who discovered Galicia according to "March 2015's Socioeconomic Scenario Report" released by Foro Económico de Galicia (González Laxe 2015: 7). Owing to the 2013's first survey on Cruiser Tourism in Galicia carried out in Vigo and A Coruña, data about this sort of tourism has been

made available. For example, 99 per cent of the surveyed passengers are non-nationals who arrive from the United Kingdom (71.4 per cent), the U.S.A. (6.8 per cent) and Germany (6.1 per cent). Most cruiser passengers take advantage of their trip to Vigo to walk along its streets (74 per cent of the surveyed passengers) and do some shopping (62.7 per cent). Also, 9 out of 10 passengers have declared that they would enjoy repeating a trip to Galicia. These results demonstrate the high level of satisfaction experienced during cruisers' visits to Galician Ports.

According to the Autoridad Portuaria de Vigo's (The Port Authority of Vigo) website, Vigo is set at the top of the cruise passengers ranking of the North of the Spanish peninsula after maintaining an annual average of 100 scales stops and more than 215,000 passengers during the past five years. Each year the Port of Vigo receives the visit of the major cruisers, such as Oasis of the Seas and Anthem of the seas which belong to Royal Caribbean; P&O Britannia; ocean liners such as Queen Mary 2 (Cunard); exclusive luxury cruisers as for example Windstar's Wind Surf and adventure cruisers, Sea Cloud II. The Port of Vigo is member of the most important international associations of the Atlantic European Cruiser Ports, namely, Atlantic Alliance, Cruise Europe and CLIA (Cruise Lines International Association).

The chart provided below shows the number of passengers who arrived in Vigo by sailing the seas of the Atlantic, according to the figures obtained from Vigo's Tourism Office (Table 1), this table is followed by the number of tourists who also arrive in Vigo and their country of origin (Table 2):

Table 1: Total number of passengers per year. Data from the Port Authority of Vigo

Year	2010	2011	2012	2013	2014	2015	2016	2017 (Jan-Oct)	2018 (Jan)
Passengers Total No.	233,644	247,514	240,352	171,800	176,019	204,979	169,093	95,971	147,147

Table 2: Total number of passengers per year and country. Data from the website Turismo de Vigo

Year	2011	2012	2013	2014	2015	2016	2017
Country of Origin and No. of tourists						Not available	Not available
Canada	52	44	89	140	12	-	-
USA	297	145	276	46	37	-	-
Ireland	86	77	42	73	36	-	-
United Kingdom	1.334	1.803	1.023	200	2053	-	-

As these charts reveal the number of cruiser passengers has exceeded year after year the 100,000 figure. The English-speaking tourist figure has also increased. All these figures reveal the importance of this type of tourism as a means of economic development for this city, as well as the need to offer information for the tourist in English, since most passengers arrive from English speaking countries. This need

demands the translator's participation both as a linguistic and cultural mediator as the following sections will demonstrate.

### **3. Written and Printed Materials for the Tourist**

When cruise passengers arrive to the port of Vigo they are welcome with a map so as to guide their visit along the city. Also, tourists in general might prefer to access Internet and read through the links the website [turismodevigo.org](http://turismodevigo.org) offers. Recently this site has been translated into French and Portuguese. Several links can be read in five languages –English, Galician, Portuguese, French and Spanish- but potential visitors from other countries might find difficulty in understanding these texts since Italian, Chinese or Russian are not available. This lack of language variety is probably based on tourism statistics of the city revealing the nationalities of those visitors who actually come to Vigo and also the use of English as *lingua franca*.

Yet, before analyzing in depth the translation of the cultural offer included in this site, the translation of the map provided to cruiser passengers must be dealt with.

#### **3.1. The Map in English**

To begin with, the map given to Spanish visitors is not exactly the same as the map provided to cruise tourists. The English version is limited to the area near the port covering the old quarter of the city up to Plaza España (Spain's Square). Two captures can be read as Samil Beach and Castrelos Gardens on the left side of the map. However, there is no information about the distance from the port to these other sites.

One of the main difficulties the translator of any map will come across is how to deal with street names and what to do with words such as “plaza”, “calle” and “avenida” especially when these are used with words which have been translated into English. This mix of languages might sound strange to the Spanish map-reader, but can be extremely useful for the foreigner who will ask the *Vigués* for a recognizable proper name in Spanish. These are some examples extracted from the analysed map: “Montero Rios Street”, “Colon Street”, “Marqués de Alcedo Avenue” and “Rey Square”. However, there are certain street names which are part of the map without the inclusion of the word “street” or its abbreviation (st.). In this sense, this map mixes both solutions inconsistently.

Despite being a user-friendly map, in comparison with the Spanish map (which is more specific and complete), the English version shows on the bottom right margin a list of sites named “City Highlights” which do not coincide on the map itself. For example, the name of the museum on Principe Street has been named on the City Highlights chart as “Marco Art Museum” whereas on the map, one can read “Marco Contemporary art gallery”. The non-inclusion of capital letters on the map and the double naming of this museum might easily confuse the potential visitor. Another example is the Museo do Mar de Galicia on this chart which has been written on the map as the Galicia Sea Museum.

Also, on this same chart the Old Quarter has been named “the historic seaside district” thus neglecting the full area considered to be the “Casco Vello” of this city. One of Vigo's auditoria appears on this same chart (“City Highlights”) as The Congress Palace Mar de Vigo which will probably mislead the visitor who will think that this auditorium is a governmental building. Instead of choosing the word Congress Palace (in Spanish “palacio de congresos” the word “auditorium” should have been used.

Furthermore, this chart also mentions the Islas Cíes named as the Atlantic\* Islands with spelling mistakes included as well.

To cite a few more examples about the inconsistencies found on the English map of Vigo, one will easily locate the railway station since it is written in full capital letters but then the bus station or coach station is printed on the map under the name “station bus”.

Further away from the cruise terminal, other spots of the city have not been translated such as “Aeropuerto” (airport), “Parque a Madroa” (Madroa Zoo Park) or “Recinto Ferial” (fairground) together with “Autopista Pontevedra” (Motorway to Pontevedra).

Unfortunately, other spelling mistakes are perceived on this map, “Bussines\* School” (business); important shopping areas have not been translated “Centro comercial”, “Mercado do Progreso” as well as the name of some emblematic areas such as “Porta do Sol”; and the renaming of some locations has not been updated “NCG Theatre” (Novacaixagalicia Theatre currently Teatro Afundación) and “C.S. NCG (Art Exhibitions)” (Centro social Novacaixagalicia Art Exhibitions currently Centro Social Afundación Art Exhibitions).

### **3.2. The Translation of Culture: Food and Drinks, Holidays and Festivities**

The link named “Un mar de cultura” placed on the left side of the [turismodevigo.org](http://turismodevigo.org) site is a good example of a tourist text in which culture-specific elements challenge the translator. By clicking on this link one can read about three different festivities celebrated in Vigo. These holidays are closely bound to specific dishes which are part of the Galician cuisine.

Each of the cases is presented below to show the degree of difficulty to which the translator is exposed and the solutions provided.

#### **3.2.1. La Reconquista de Vigo => The Reconquest of Vigo**

Every 28<sup>th</sup> of March, Vigo celebrates the struggle of the locals against Napoleon’s army (1809). This blast from the past historical event is celebrated with the following popular dishes. These are the Source Text (ST) words:

*Los mercaderes locales te venderán riquísimos manjares, desde nécoras y mejillones a empanadas o churrasco acompañados de vinos de la tierra y licores tradicionales. Esta gran fiesta de Vigo continua hasta bien avanzada la noche, con un ambiente callejero inmejorable.*

The Target Text (TT):

Local merchants will offer you their delicacies: crabs, mussels, *empanadas* (meat, fish or seafood pie) or *churrasco*, all washed down with local wines and traditional liquors. This great period celebration in Vigo continues late into the night with an unbeatable street atmosphere.

Comment:

As this text explains food and holidays cannot be set apart in Galicia. The translator has opted for simplification when dealing with the “necoras” this shellfish is better known in English as “velvet swimming crab”. This nomenclature is more specific and easier to recognise among English and Irish cruise passenger who are used to enjoying this delicacy. The word “empanadas” has been explained due to the expansion

technique which introduces the typical ingredients used to make this Galician pie. This translation solution gives an explanation of the dish and includes at the same time the name of the dish so that it can be ordered in a restaurant. The following term, “churrasco” (grilled meat) has been kept literally in the English version without an explanation for the reader, when a similar solution, as in the previous case, could have been introduced.

Three techniques have been used here which seem to be insufficient to inform the reader leaving the tourist in the dark.

### 3.2.2. Fiesta de los mayos => Mayos Festivities

This pagan rite celebrates spring with flowers, music and poetry according to what the ST below explains:

ST:

*Fiesta de los mayos*

*Celebra con Os Maios la llegada de la primavera*

*Vigo tiene su propia fiesta de la primavera: la Festa dos Maios, una cita ancestral que, según cuentan las leyendas, se festeja desde el periodo neolítico, con la aparición de la agricultura.*

*Es una hermosa celebración pagana, que traslada a las piedras centenarias del barrio histórico de Vigo la costumbre de nuestros antepasados de invocar a los dioses para pedir buenas cosechas. El rito agrario para favorecer la fecundidad de la tierra se hacía a través de los maios (vistosas representaciones florales naturales), la música y la poesía. En muchos sitios esta fiesta de primavera ha sido cristianizada y se levantan sobre una cruz, aunque en Galicia los verás casi siempre sobre el suelo.*

TT:

Mayos festivities

Celebrate the coming of spring with Os Maios

Vigo has its own spring celebration, the Festa dos Maios. According to legend, this ancient festival is celebrated since the beginning of agriculture in the Neolithic period.

This beautiful pagan celebration brings our ancestors' custom of invoking the gods to ask for good crops to the centuries-old stones of Vigo's Old Town. The agrarian rite to favour the fertility of the land was carried out through maios, music and poetry. Maios are floral representations that are carried on a cross where the festivity has been Christianized, although in Galicia you'll most probably see them on the ground.

Comment:

To describe a single event which belongs to the folklore of a region becomes challenging when proper names must be translated. In this text, the name of the celebration (“Maios”) has been included in two different languages (Spanish= Mayos and Galician= Maios) which might be confusing for the foreigner. The English version of this same extract was extremely faithful to the ST by reproducing this mix of languages.

Also, the ST makes use of the possessive to include the author of the text into the custom as part of it: “This beautiful pagan celebration brings our ancestors' custom of invoking the gods to ask for good crops”. This literal use of the possessive could be neutralised by just mentioning the ancestors in general since the English reader will probably like to enjoy this tradition, but will not feel part of it, since it is a custom which belongs to a different culture.

In terms of the structure of this text, it would be recommendable to explain the meaning of the word “maios” at the very beginning of the text with the purpose of clarifying the proper name given and making this tradition more attractive to the reader.

To end, Imbolg (also named Imbolc and Óimelc) must be mentioned as a rite to celebrate at the beginning of February the start of spring in Ireland. This celebration was connected to milk, as Imbolg is an ancient word for it, fertility and childbirth. The Celts worshipped the goddess Brigantia which was then Christianised into Saint Bríd or Brigid. On this saint’s day beautiful little crosses made from reeds to protect the inhabitants of the house are made.

Given this parallel custom it might have been helpful for the English speaking reader to find some comment on the TT about Imbolg to set the reader on the type of tradition celebrated in Vigo. The expansion of the TT by mentioning Imbolg would surely awaken more interest among the cruise tourists who probably would like to compare both traditions.

### 3.2.3. San Roque => San Roque

Religion is closely intertwined with food and music in the Galician culture. A proof of this is the pilgrimage celebrated every summer in the San Roque neighbourhood. This saint gathers devotees, who use small waxworks representing parts of the body to pray for its cure in an act of faith and devotion. This is how the ST explains this religious celebration:

ST:

*San Roque*

*La romería urbana más tradicional de Vigo*

*En la fiesta de San Roque, cada 16 de agosto, el santo milagreiro convierte al barrio que rodea el pazo de San Roque (donde se guarda su figura) en la mayor romería urbana de Vigo. La celebración mantiene todas las costumbres de las fiestas campestres tradicionales.*

*Cada año, son miles los fieles que se dan cita en los alrededores de la Praza de España, en el barrio de San Roque, para mantener viva la mayor romería de Vigo. Los exvotos son lo más típico de esta celebración: la costumbre manda comprar la reproducción en cera de la parte del cuerpo enferma y pedir a San Roque que la cure. Los fieles aseguran que el ‘santo milagreiro’ es capaz de sanarlo todo.*

(...)

*Si tu estancia en Vigo coincide con el 16 de agosto, no dudes en acercarte a la romería y comer pulpo o sardinas asadas en alguna de las largas mesas instaladas para la ocasión.*

TT:

Vigo’s most traditional urban religious celebration

During the San Roque festivities, every 16th of August, the milagreiro (miracle maker) saint turns the neighbourhood surrounding the San Roque pazo (where they keep its statue) into the largest urban pilgrimage in Vigo. The celebration maintains all the customs of traditional celebrations in the countryside, a romería (religious celebration in honour of a saint).

Every year, thousands of devotees gather in the vicinity of the Praza de España, in the neighbourhood of San Roque, to keep the largest pilgrimage in Vigo alive. Votive offerings are the most typical part of this celebration: the custom is to buy wax reproduction of diseased body parts to ask San Roque for a cure. The saint’s devotees guarantee that the ‘holy milagreiro’ is able to heal all ailments.



(...)

If your stay in Vigo is around the 16<sup>th</sup> of August, we recommend you attend the *romería* (pilgrimage) and try some of the delicious octopus or grilled sardines served in the long tables set up for the occasion.

Comments:

The TT introduces several words in Galician (*milagreiro*, *pazo*, *romería*) and tries to give the meaning of each of these items by explaining within brackets the sense of these words full of cultural weight. In terms of style the definition of “*milagreiro*” miracle maker indirectly alludes to the title of the Russian and UK animation film directed in 2000 by Derek W. Hayes and Stanislav Sokolov. This film could have inspired the translator in the search for the Galician term’s match in English. Other definitions given are the following: “*Pazo*” (where they keep its statue) and “*romería*” (religious celebration in honour of a saint) and (pilgrimage). Where the definition of “*romería*” seems to be appropriate and clear, that of “*pazo*” is blurred since the context in which the fragment is included does not explain who keeps the image of the saint (here also named statue).

On the other hand, the introduction of words in Galician grants the text with an exotic ambiance which can be perceived as charming and attractive. This exoticism promotes the cultural wonders of the city of Vigo as well.

Contrary to the exotic use of Galician words in the text, the following fragment might sound awkward and disturbing to the reader: “the custom is to buy wax reproduction of diseased body parts to ask San Roque for a cure.” Here there is a need to revise the syntax of the sentence and reformulate it due to the fact that it does not work in English owing to the literal translation. Even if space restrictions are imposed for the writing of a short text in whichever language, the cultural content demands a further explanation of the tradition to avoid misunderstandings among the English readers.

The last part of the TT should also be revised to improve the use of the article when using dates.

Regarding the relation between religious celebrations and food, this text also recommends the visitor to try “the delicious octopus or grilled sardines”. The description of how sardines are prepared is helpful for those wanting to try this fish, but the idea of a delicious octopus might sound paradoxal to the English reader. As studied by García and López (2015: 78) “the British and the Americans do not find the idea of eating octopus appetizing” which might require a domesticating translation technique (Venuti, 1995) in order to adapt the name of the dish for the target audience. This would demand the exchange of meaning by describing another dish or not translating the word and keeping it as “*pulpo*” in Spanish in order to whet the visitor’s curiosity, who might feel tempted to try this traditional Galician delicacy. This has similarly occurred with squid being called “*calamari*” in the culinary world.

#### **4. Conclusions**

The tourist texts studied here are characterised by their lack of explicitness and uniformity in translation due to the diverse subject areas involved: History and Gastronomy among other topics. This combination of disciplines is meant to attract the attention of those visiting Vigo by the variety of activities offered. Also, this paper has provided some data about the economic importance of tourism for Galicia’s and Vigo’s

future prosperity. With the arrival of cruisers to the Port of Vigo (more than half a million passengers in the past five years), more and more holidaymakers from the Atlantic have discovered and will discover the wonders of this city in the near future. This reality demands the creation and translation of complete, accurate and well-written texts, not only into English but also other languages. These texts (leaflets, catalogues, guides, maps, etc.) must entertain and inform visitors about the Galician and the Viguenses' culture and traditions.

Furthermore, this paper analyses two different touristic texts. The first one is a map in which several mistakes and incoherencies will not only make the English reader laugh, but what is worse, will confuse the visitor due to the lack of consistency in the use of names of some of Vigo's touristic spots. It cannot be affirmed that the English version of this map is a translation of the Spanish map given to Spanish speaking tourists. However, the mix of languages, spelling mistakes, non-translated site-names turns this text-image-dependent document into an incomplete map which does not fulfil its purpose as an informative and appealing tourist text.

The second touristic text discussed deals with extracts belonging to the link "Un mar de cultura" and is a clear example of how cultural-specific items challenge the translator who needs to put into practice several translation techniques to surmount translational obstacles, here these belong to the Food and Drink as well as Holidays and Festivities categories described by Antonini and Chiaro (2005: 39). Some of the techniques which were applied in the transference process were reduction and generalization, explicitation and literal translation. These have allowed the production of an English version of these links which can be improved to ease the understanding of the Galician folklore as previously shown. A poor translation can easily discourage foreigners with different gastronomic cultures and folklore, especially American, Canadian, English and Irish tourists and other cruise holidaymakers in general.

Poor translations incur the discouragement of customers and cultural misunderstandings which have a negative impact on the economy of any city. The translation of tourist texts must then take into account:

not only the linguistic context, but also the cultural one, by this meaning the combination of customs and traditions, values and codes of conduct, the interpretation of the environment and the universe which each community of speakers has as well as the knowledge of their history and literature. (Soto 2013: 237, my translation).

To end, only a new version into English of the map and extracts commented above (with the proper use of the language and translation strategies) will reflect Vigo's commitment and will to offer the highest quality services and sincere hospitality to tourists and cruise holidaymakers.

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