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# THE ACQUISITION OF TRANSLATION COMPETENCE FROM A TOURISM TEXT. RETRANSLATION PROPOSAL FROM A REAL TRANSLATION BRIEF

## LA ADQUISICIÓN DE LA COMPETENCIA TRADUCTORA A TRAVÉS DE UN TEXTO TURÍSTICO. PROPUESTA DE RETRADUCCIÓN DE UN ENCARGO REAL

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### Abstract

In this study, we will show how translation competence (TC) (PACTE 2001) can be developed holistically by analysing and retranslating a tourism text. This teaching proposal, based on a real (French-Spanish) translation assignment, has had excellent results in terms not only of the translation versions obtained but also of the degree of student motivation achieved. We first focus on identifying mistakes (linguistic, grammatical, etc.) in the published Spanish version of the source text (ST), reflecting on their origins and possible proposals for correction. A Spanish version of the French ST is then proposed for publication on the company's website in place of the previous version with the mistakes. The entire translation process is therefore covered, highlighting how the different sub-competences that make up TC are acquired.

**Keywords:** Tourism text; Translation competence; Retranslation; Translation mistake; Translation analysis; Real translation brief.



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## Resumen

En este trabajo trataremos de demostrar cómo es posible desarrollar la competencia traductora (CT) (PACTE 2001) de forma holística a partir del análisis y retraducción de un texto turístico. Se trata de una propuesta didáctica derivada de un encargo real de traducción (francés-español) con excelentes resultados atendiendo no solo a las versiones de traducción obtenidas sino también al grado de motivación de los estudiantes. Para comenzar, nos centramos en la detección de los errores (lingüísticos, gramaticales, etc.) en la versión en español del texto original (TO) publicada: se reflexiona sobre el origen del error y su posible propuesta de corrección. A continuación, se propone una versión en español del TO en francés que la empresa pueda publicar en su página web para sustituir a la anterior versión con errores. Así, se recorre todo el proceso de traducción observando cómo se van adquiriendo las distintas subcompetencias que conforman la CT.

**Palabras clave:** Texto turístico; Competencia Traductora; Retraducción; Error de traducción; Análisis traductológico; Encargo real de traducción.

## 1. Introduction

According to the WLO (UN Tourism) World Tourism Barometer, international tourism recovered to hit 97% of pre-COVID levels in the first quarter of 2014. A study produced by Nielsen, a world leader in audience insights, data and analytics, and presented by the French Tourism Development Agency (Atout France) reported that, during this recovery, Spaniards once again chose France as their holiday destination of preference.

The tourism sector generates leisure and service consumption activities, which inevitably give rise to communicative exchanges between the customers and managers/suppliers of such services. These exchanges may be oral or written; in the form of the different text types we will look at later.

Tourism texts can be defined as

The set of documents which provides information about the (architectural, scenic, geographical...) properties of a given place and/or environment and which also have an eminently commercial purpose in that they are intended to make us think about visiting the places in question. [...]

Their most prominent feature is the way they combine those two purposes—information and advertising. (Ponce 2006)

A tourism text transmits information (from both a linguistic and a cultural perspective) and facilitates user communication. In fact, it could be called a nexus of communication between the place or object it describes and potential visitors or users, with content accessible by the greatest possible number of users. As Álvarez (2020: 3) observed, a tourism text undoubtedly constitutes a calling card for a museum, a city, or even a whole country (Álvarez 2020), and it therefore has two main functions: a referential function, since it transmits information about the place being described, and an appellative function insofar that its ultimate aim is to entice tourists and persuade them to visit that place.

Clearly, the conclusion to be drawn here is that if the quality of the text is less than ideal (*i.e.*, it is poor), the image of the museum, city or country will be damaged, possibly leading to a decrease in the number of visits and, by extension, economic losses.

Tourism texts also frequently contain all kinds of what Ponce (2006) identifies as “minor” mistakes (spelling mistakes, typos, lack of agreement, etc.). These mistakes may be attributable to numerous factors and may detract from the text’s aesthetic appeal, but in themselves, they do not render the content of the document unintelligible. The real problem, however, resides in other, “bigger” types of mistakes which, as Ponce (2006) points out, usually appear in translated tourism texts and are immediately noticed by readers. This normally results in confusion and, as a result, the reader may even fail to understand some parts of the document. In this case, the text would not be fulfilling either its informative purpose or its appellative purpose (for example, that of persuading people to visit a museum) because its poor quality may influence the tourist’s decision when planning their stay. This hypothesis is supported by Fuentes’ observation that:

In its original version, a tourism text is a compendium of marketing, culture, and the use of language and semiotic systems. The translated version should, in theory, adhere to the same conventions. However, that does not always happen, and questionable translations are often found which

compromise the final objective of attracting potential tourists. (Fuentes 2005: 63)

In this communicative context, we see tourism translation as a necessary tool with which to facilitate such linguistic and cultural exchanges. For communicative exchange to take place successfully and without any communication distortion, texts that are created, published and finally made available to users must be well written and free from any translation mistakes. As T&I trainers at university level, we have been aware of this problem for some time, hence the inclusion of training in the translation of tourism texts in the syllabi of practically all Translation degrees.

To ensure that tourism texts are mistake-free when released into the market, they need to be written and translated by specialists (Álvarez 2020: 3); translators must take into account not only the similarities and differences between their working languages (Huertas & Castellanos 2014: 82) but also possess extensive knowledge of the source and target cultures to know how far they need to intervene in the text they are translating. They also need a good command of the translation strategies required to establish what information has to be clarified, expanded, omitted, adapted, etc. In short, a good translator of tourism texts must have sufficient TC to be able to write texts of the highest possible quality, texts which perform the function envisaged by the author of the ST and by the commissioning customer and which also meet the expectations of the recipient and final user.

In this study, we will see how it is possible to develop TC (PACTE 2001) holistically through the analysis and retranslation of a tourism text. As our point of departure, we take the Spanish version of a text which, due to the mistakes it contains, fails to fulfil its objective of informing and transmitting to the target text readers the communicative effect desired by the author of the source text<sup>1</sup>.

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1. The Électricité de France (EDF) company publishes an informative leaflet for the Espace Bazacle museum in Toulouse in French (ST) and in Spanish (TT with errors). The text is distributed for free on the museum premises and via the company's web site.

The teaching proposal, described later in this paper, had its origins in a real (French-Spanish) translation brief and has had excellent results in terms not only of the translation versions obtained but also of the degree of student motivation achieved. It first focuses on identifying the (linguistic, grammatical, syntactic and translation) mistakes present in the published Spanish version of a company's informative leaflet and reflecting on the origins of those mistakes and possible ways to correct them. Then, a Spanish version is proposed that the company can use to replace the previous mistake-laden version. The proposal, therefore, encompasses the entire translation process, highlighting how the different sub-competences that make up TC are acquired and developed.

## **2. The tourism text and its different types**

Martin (2011: 573) states that “the variety of content and language forms present in a tourism text make such a text impossible to fit into one single text type model”. That variety also makes it difficult to reach a consensus about how tourism texts can be classified. Two different tourism text classification proposals are described below, one based on format and the other on the recipients of the end product.

De la Cruz Trainor (2003: 86-97) classifies tourism texts by format, identifying 11 different text types:

1. free periodical publications,
2. free monolingual leaflets,
3. free bilingual or trilingual leaflets,
4. city street plans and maps,
5. pamphlets,
6. free guides,
7. menus and wine lists distributed by airlines and by RENFE,
8. restaurant menus,
9. signs and illuminated panels in public places frequented by tourists,
10. informative leaflets about hotel services,
11. monolingual publications for foreign residents.

This classification can be expanded to include web sites, as proposed by González Pastor (2012: 52):

The tourism text is a multi-functional, multi-discourse, multi-disciplinary text with the common denominator of informing, promoting or persuading the recipient about a given tourism product. However, it may also include [...] new text forms arising from the use of new, Internet-related discourse genres such as blogs, forums, visitor's books and private or institutional websites promoting hotels.

In a simpler manner, Serrano (n.d.) suggests differentiating tourism texts as follows, based on the recipient of the final product:

1. Texts aimed at tourists:
  - Informative texts (leaflets, itineraries)
  - Descriptive texts (travel guides, reports, forums and blogs)
  - Advertising texts (written and audiovisual advertisements)
  - Operational texts (how to get to places, practical information)
  - Narrative texts (chronologies, short historic accounts, legends)
2. Texts aimed at tourism professionals, with both theoretical and practical content:
  - Texts to do with the management of tourism-related activities (tickets, bookings, contracts, information sheets...)
  - Legal texts (tourism regulations)
  - Texts inviting theoretical reflection on tourism as a phenomenon (reports, statistics)

In our opinion, these two classification proposals are not incompatible. On the contrary, they complement each other, offering a greater degree of specification when describing a text type. Considering both proposals, the text used in this study can be described as a free, monolingual, informative, descriptive leaflet.

### 3. The main difficulties in translating tourism texts

Paraphrasing Álvarez (2020: 6), the defining feature of a tourism text can be said to be its hybrid, multi-functional, intercultural nature.

The main difficulties, as described by authors who have carried out research in this field (de la Cruz Trainor 2003; Martín 2011; Huertas & Castellanos 2014; Trovato 2016; etc.), are listed below. They represent the most common obstacles posed by tourism texts in general when they are being translated (in any language combination).

- The use of adjectives, usually the order in which they are placed concerning the noun, in different language combinations.
- The correct translation of metaphors and metonyms.
- The correct use of lexical collocations and combinations.
- The use of neologisms.
- The presence of technicisms originating in different fields of specialisation.
- Foreign words and phrases.
- The influence of the source language on the structuring of phrases and choice of vocabulary.
- The correct translation of cultural terms or realia.

In the teaching proposal presented in this paper, we found that the main difficulties were related to the translation of cultural terms, the use of metaphors and the influence of the source language on the structuring of phrases and choice of vocabulary.

### 4. Translation competence and tourism texts

The development of TC is the main objective of translator training. TC has been extensively studied and defined, especially from the 1980s onwards (Krings 1986; Nord 1988; Toury 1991; Kiraly 1995; Hurtado 1996; the PACTE group 2000, 2001; Kelly 2007; etc.). Lobato (2019: 305-307), in her overview of the notion, noted that not only are there a wide variety of definitions, but there are also major differences regarding component sub-competences involved.

Despite the different wordings of its proposed definitions, however, there is no doubt among Translation scholars that TC refers essentially to “the set of knowledge and skills that are needed in order to translate” (Hurtado 2001): or, in other words, “the skill of knowing how to translate” (Hurtado 2001: 385).

TC comprises a series of interrelated sub-competences:

1. Linguistic competence in 2 languages (comprehension in the source language and re-expression in the target language).
2. Extralinguistic competence (including general, cultural, and theme-based knowledge).
3. Transfer competence (the capacity to move through the translating process, maintaining the highest quality)
4. Professional competence (knowledge and skills related to working professionally as a translator: the job market, documentation tools, new technologies, etc.).
5. Psycho-physiological competence (being in good physical condition, mental strength, good memory, creativity, etc.).
6. Strategic competence (capacity to apply procedures to offset deficiencies in other sub-competences, or to solve problems encountered during the translation process). (Hurtado 2001: 397).

As the PACTE group (2001: 40) explains, all these sub-competences are interrelated and overlap in a holistic model of TC acquisition, manifesting themselves in all acts of translation. In this interaction, the strategic sub-competence plays a central role as the element which regulates and balances out the other sub-competences by compensating for deficiencies and helping solve problems.

We agree with Trovato (2016) that tourism texts constitute “a text type sufficiently susceptible to treatment in the translation classroom”; hence, our decision to focus our teaching proposal on the translation of such a text.

Guided by their teacher, the students work through the whole translation process, while at the same time, it is possible for both teachers and



students to observe and better understand how the different sub-competences are acquired and developed that make up TC.

#### *4.1. Teaching proposal: improvement of TC using a tourism text*

The teaching proposal presented in this paper, which originated in a real brief involving the re-translation of a tourism text, focuses firstly on identifying the (linguistic, grammatical, syntactic and translation) mistakes present in the Spanish version of a leaflet about the Espace Bazacle museum in Toulouse, published on the corporate web site of Électricité de France (EDF). The students are invited to reflect on the origins of the mistakes detected and on possible corrections. A new Spanish version of the original French text is then proposed for the company to post on its website in place of the previous, mistake-laden version. This text is aimed at a Spanish or Spanish-speaking audience visiting the museum or hoping to visit it in the near future.

This translation teaching proposal is essentially a task-oriented exercise, and as such relates closely to the work of Hurtado (1996, 1999 and 2015, mainly). For Hurtado (1999: 48, taken from Nunan 1989), a task-based approach is a circular approach in which all the components of syllabus design are seen to overlap. These include: 1) objectives, which may be of different types; 2) the dynamics of the task performance: in groups, in pairs, with a given classroom layout, inside or outside the classroom, in a conventional classroom, etc.; 3) the materials the students are asked to process and which constitute the starting point for the task (an article, a letter, etc.); 4) the activities that make up the task and which the students have to perform; the roles of the teacher and the students, which are redefined (the student takes on an active role, responsible for and capable of making decisions, and the teacher becomes a guide, an organizer, a motivator, etc).

Hurtado (1999, 2015) presented a translation teaching proposal based on designing learning objectives and a teaching methodology structured as teaching units made up of translation tasks. The same author defines a teaching unit as the setting up of a set of tasks aimed at achieving the chosen learning objectives. The programming of teaching units is therefore

a task sequencing process that will configure the whole of each unit (Hurtado, 1999: 50).

Kelly (2005) offered a syllabus design programme for translation teaching based on reflection. The purpose of this proposal is not to present objectives, activities, tasks, projects and content that the teacher can implement in their course, but to get the teacher to think about all the elements that have to be taken into account when creating a syllabus design. To this end, Kelly (2005) suggested a series of activities that can be used with students in the translation classroom (for example, oral presentations by students, debates, brainstorming sessions, etc.). She also noted that “task-based and project-based teaching are complementary”; teachers can start to work on their students’ autonomy using translation tasks and then, once they have acquired a higher degree of autonomy, move on to the project-based approach. We agree with Kelly that simulating real projects in the classroom is a good activity, even though she advises doing this in later years of study rather than in the introductory classes.

In line with her recommendations, this teaching proposal presented in this paper has been implemented on the *French Specialised Translation* course (60 students participated) in the third year of the Bachelor’s Degree in Translation and Interpreting at the Universidad Pablo de Olavide. This course follows a program divided into teaching units. In each of them, a series of objectives are established and tasks are scheduled to achieve them. In the first teaching units, a review of the basic translation notions is made, pre-translation exercises are carried out, textual analysis is worked from a functionalist translation approach, and it is explained how to make a translation commentary following the four-phase model proposed by Lobato (2023). The last teaching unit, consisting of carrying out translation assignments, is where the experience described in this work is located.

On the one hand, descriptive methodology is employed (describing the translation brief, the different phases involved, the objectives and the tasks) and, on the other, a more inductive approach is followed (analysing the Spanish text with mistakes, identifying the mistakes, analysing their possible origins and proposing solutions). The task of retranslating the Spanish text is then carried out, and the translation process is followed through,

identifying any translation problems that may be present and offering solutions that meet the job's and the recipient's expectations.

This teaching proposal works not only on linguistic competence (comprehension of the source language and re-expression in the target language) but also on extralinguistic competence (knowledge of cultural elements present in the ST and reflection on how to transfer them to the TT). Martín (2011: 737) emphasises how important it is for a tourism text translator to have “an in-depth knowledge of both the language and the extralinguistic world in both cultures (that of the source text and that of the target text), and to efficiently analyse the text in question”.

Another area of development is transfer competence: the translation process is analysed, any possible translation problems in the ST are identified, and the necessary steps are taken to solve them in the TT.

The advantage of using a real translation brief is that students can observe the whole process of communication with the customer (email exchanges) and familiarise themselves with the layout tools that are needed to deliver a target text of the highest possible quality. These tasks are also important for the acquisition of professional competence.

We agree with Mendoza & Filsinger (2022: 366) that the retranslation of a text, understood as the “total or partial translation of a previously translated text” (Zaro 2007: 21), nurtures TC in general but also contributes more specifically to the translator's creativity. This is very important not only in the field of literary translation, as argued by the aforementioned authors, but also in the translation of tourism texts, because here it is crucial to produce texts which are attractive to their intended readers and which will motivate them to visit a given place. The act of cultivating creativity is also linked to the development of psycho-physiological competence. In this proposal, we also discuss how strategic competence comes into play with each obstacle that arises.

#### *4.2. Contextualisation and description of the activity*

The idea for this teaching proposal arose following a visit to the Espace EDF Bazacle museum in Toulouse, where we noticed that the Spanish version of the museum's information leaflet contained numerous mistakes in

its language, spelling, and transmission of meaning. As teachers, we are keen to offer our students translation tasks which mirror the reality of professional translating as much as possible, so we suggested to the museum that we might revise and, if necessary, retranslate the Spanish text using the original French version of the leaflet as a reference.

Both the original leaflet in French (ST) and the company's Spanish version of it (TT with mistakes) are physically available to visitors on the museum premises and also accessible in electronic format on its website<sup>2</sup>. The Spanish-language version is aimed at Spanish-speaking people who are either visiting the museum or using its website to plan a visit.

The customer—the communication department at the Espace EDF Bazacle in Toulouse—found our proposal interesting and did not hesitate to accept our challenge. We were, after all, offering them the chance to acquire an improved Spanish text at no economic cost.

The company undertook to replace the Spanish version containing the mistakes with the new translation we would send them. On completion of the initiative, the company sent collaboration certificates both to the students/translators who had taken part and to the teacher who coordinated the project.

#### *4.3. Description of the objectives*

Our objectives with this teaching proposal were:

- To identify (linguistic, grammatical and translation) mistakes in the Spanish version of the Espace Bazacle information leaflet to reflect on their origins and on possible ways of correcting them.
- To reflect on the importance of context in decision-making when solving specific translation problems.

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2. French version (ST) available at: [https://www.edf.fr/sites/groupe/files/Lot%203/BAZACLE/presentation/edf\\_bazacle\\_depliant\\_2015\\_fr.pdf](https://www.edf.fr/sites/groupe/files/Lot%203/BAZACLE/presentation/edf_bazacle_depliant_2015_fr.pdf). It can also be seen in the annex, images 1.1 and 1.2.

Spanish version with errors available at: [https://www.edf.fr/sites/groupe/files/Lot%203/BAZACLE/presentation/edf\\_bazacle\\_depliant\\_2015\\_sp.pdf](https://www.edf.fr/sites/groupe/files/Lot%203/BAZACLE/presentation/edf_bazacle_depliant_2015_sp.pdf) [last consulted 10/06/2024]. It can also be seen in the annex, images 2.1 and 2.2.

- To reflect on the translation problems found in the text and on how they were solved.
- To learn more about translation techniques and apply such techniques when solving problems.
- To complete a translation project similar to a real commission. The project can be carried out individually, in pairs or groups. In our case, it was carried out as a group project to reproduce teamwork conditions in a real translation situation.

Having established the objectives, we will now describe the sequencing and timing of the tasks involved.

#### 4.4. *Sequencing and timing of tasks*

The tasks performed during the project and the time devoted to each of them are detailed below.

Having established the translation teams (made up of 4 or 5 students, each of whom was assigned a specific role)<sup>3</sup>, the ST was first analysed and compared with the company's own Spanish-language translation to identify possible mistakes of language, grammar, transmission of meaning, etc. Students were asked to think about the possible origin of each mistake to better understand why it was made and how it could be corrected. They were given one week in which to carry out these tasks.

At this point, and before continuing with the following phases of the project, we think it useful to stop and recall the “translation mistake” concept, a notion which, although extensively studied (Pym 1992; Nord 1996; Delisle *et al.* 1999; Hurtado 2001; and others), has lost none of its relevance. The works of the abovementioned authors are today considered benchmark literature for translation evaluation, translation here being understood as a product and focusing on the acquisition of TC (Lobato 2019). We fully agree with Nord's (1997) statement that talking about translation mistakes

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3. For more information about the tasks associated with each role (project manager, translator, reviser, layout designer, etc.) in the human team working on a translation project, see Oliver 2008.

means talking about a failure to comply with the instructions in the translation brief and proposing solutions that are appropriate to the different translation problems encountered.

In its analysis of the Spanish version of the museum leaflet, our teaching proposal used Nord's (1997) classification<sup>4</sup> of the different types of mistakes that can be made when translating a text.

In the next phase of the proposal, students were asked to suggest correct solutions for the mistakes they had identified, to produce a correct version of the leaflet in Spanish. They were given two weeks in which to carry out this task.

Finally, the students' retranslation proposals were shared, and a definitive version of the Spanish text was agreed upon (see images 3.1 and 3.2).

In addition to the retranslation proposal that each group had to produce, the students were also asked to briefly comment on whether they had found this activity interesting and useful for the development of their TC. From their comments, the activity can be said to have been very attractive and motivating, because for most of them, this was the first real translation brief they had had to handle. Several groups commented that carrying out this project not only proved useful for the development of their TC but also made them feel better prepared for their future career as professional translators.

## 5. Analysis and discussion of the mistakes

The main mistakes found in the Spanish version of the leaflet, translated by the company, are shown below, together with the students' proposed corrections. The mistakes are listed by different types, according to Nord's classification mentioned above. For each of the examples, the fragment of the original text in French is shown, followed by the corresponding fragment of the target text in Spanish with mistakes. An observation is also provided, reflecting on the possible origin of the mistake from a

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4. For Nord (2009: 237), an error in functional translation can be defined as "any infringement of the instructions set out in the translation brief." She divides errors into three groups: pragmatic errors, cultural errors and linguistic errors.

functionalistic, translation-related perspective, and always taking into account the recipient of the target text. Finally, the proposed solution for the mistake is shown.

### 5.1. Pragmatic mistakes

#### Example 1

ST fragment: « Au moulins céréaliers viendront s'ajouter des moulins pasteliers » ... »

Fragment of TT with mistakes: “A los molinos cerealistas, se añadirán molinos de glasto, [...]”

Observation: in the Spanish version with mistakes, the term *plante pastel* (woad/glastum > *Isatis tinctoria*) is translated literally. Apart from this constituting a cultural reference, it is presupposed in the ST that French-speaking readers from the area will be familiar with this plant and will know that it has traditionally been used to extract blue dye for clothes. However, a Spanish-speaking reader unfamiliar with regional French culture will probably not know this and will not understand what “molinos de glasto” (‘glastum mills’) refers to. This is a failure to transmit the meaning of the ST.

Proposed solution: “Tras los molinos de cereales se instalaron también molinos de hierba pastel (planta que se usa para extraer tinctura azul).”

#### Example 2

ST fragment: « L'espace EDF Bazacle est labellisé tourisme et handicap. »

Fragment of TT with mistakes: “El espacio bazacle tiene el label turismo hándicap.”

Observation: The loan word *label* is used without offering any explanation, thus generating a text that is unintelligible to the target reader. Moreover, an orthographic mistake has been committed by not using italics for the foreign word.

Proposed solution: “El Espace EDF Bazacle cuenta con el distintivo de accesibilidad ‘Tourisme & Handicap’”.

This sentence brings together several translation techniques. Firstly, the information given has been expanded to provide the recipient with more context (“distintivo de accesibilidad”). Secondly, the use of a noun, *distintivo*, instead of a past participle, *labellisé*, is an example of transposition. And thirdly, loan translation is employed, retaining the original French words on the sign: “Tourisme & Handicap”.

## 5.2. Cultural mistakes

The ST contains some cultural mistakes. These include:

### Example 1

The use of the formal form of address (corresponding to *usted* in Spanish).

ST fragment: « Visitez, admirez, découvrez »

Fragment of TT with mistakes: “Visite, admire, descubra”

Observation: in Spanish, the second-person singular forms of verbs are preferably used in tourism texts aimed at a general audience of all ages due to their directness and their greater potential impact on the reader. From a semantic point of view, we also think that neither the ST nor the TT with mistakes are 100% correct because the verb *descubrir* (‘discover’) should go before *admirar* (‘admire’). In the proposed solution, the order of these two verbs was therefore changed. Also, the verb *admirar* was replaced by *disfrutar* (‘enjoy’). In our opinion, *disfrutar* conveys a more positive, appealing message to the reader and, in any case, implicitly includes the notion of *admirar*.

Proposed solution: “Ven, descubre y disfruta”

### Example 2

In the telephone number for booking visits and for the museum reception, the international call prefix for France is not included.



ST fragment: « Accueil téléphonique et informations du mardi au dimanche tél. : 05 62 30 16 00 »

Fragment of TT with mistakes: “Recepción e información de martes a domingo: Tel.: 05 62 30 16 00”

Observation: it was decided to make an alteration and not specify the days of the week, because the days when the museum is open are given just before this section, together with the opening times. This was to avoid having repetitive text.

Proposed solution: “Atención al cliente en horario de apertura: Tel.: (+33) 05 62 30 16 00”

### Example 3

The French punctuation convention of having a space before colons and exclamation marks is retained in the Spanish version.

ST fragment: « La salle de machines donne à voir et à entendre ! »

Fragment of TT with mistakes: “¡ La sala de máquinas para ver y para oír ¡”

Observation: as well as correcting the punctuation to comply with Spanish conventions, this sentence was generalised to make it more coherent and attractive because in the TT, with mistakes, it makes no sense.

Proposed solution: “¡La sala de máquinas despertará tus sentidos!”

## 5.3. Linguistic mistakes

### Example 1

ST fragment: « Le cœur de Toulouse au cœur de vos sorties »

Fragment of TT with mistakes: “En el corazón de Toulouse, punto central de sus visitas”

Observation: this phrase makes no sense in Spanish. It does not transmit the idea expressed in the ST, and it is not a natural expression in Spanish. The main problem is the extraordinary translation problem (Nord 2009: 236) created by the play on words with the term “cœur”.

Proposed solution: “Visita obligada al ‘corazón’ de Toulouse” (1) /  
 “El motor de la ciudad en el corazón del Toulouse” (2)

In some places in the text, we offered two possible translations, one closer to the original French text and another looser, more creative version that we thought would be more likely to appeal to visitors. The two options are indicated by (1) and (2).

In our proposed translation, the term “corazón” (‘heart’/‘core’) is placed between inverted commas to reinforce the reference to the human body and the idea that, just as the heart is the organ that pumps blood to the rest of the body, the Bazacle is the light source that illuminates the centre of Toulouse.

#### Example 2

ST fragment: « moulins à papier et même à poudre... »

Fragment of TT with mistakes: “molinos de papel y hasta molinos de polvo”

Observation: there is lexical interference in the Spanish version, which incorrectly interprets the meaning of the term *poudre*, translating it as *polvo* instead of *pólvora*. This produces a false meaning in the TT.

Proposed solution: “molinos de papel e incluso de pólvora”

#### Example 3

ST fragment: « Rencontrer le fleuve et comprendre la biodiversité »

Fragment of TT with mistakes: “Encontrar al río y sus habitantes”

Observation: this phrase makes no sense in the Spanish version because neither the verb *encontrar* nor the noun *habitantes* are the most appropriate terms with which to transmit the meaning of the ST. There are also other grammatical mistakes in the phrase structure.

Proposed solutions: “Sumérgete en la biodiversidad del Garona” (1)  
 / “Conoce el río y su biodiversidad” (2)

These are some of the most obvious mistakes that we found in the Spanish version of the text published by the company. There were, however, other

mistakes which affect forms of expression in the target language and which, although they do not completely destroy communication, are still considered by Ponce (2006) to be “minor mistakes” and impede the transmission of meaning, producing a text that meets neither the expectations nor the needs of the target recipients.

Some examples of these target language mistakes are:

“...EDF se hace propietaria de la central en 1946.”

“Sus orígenes remontan a la alta Edad Media.”

“[...] una exposición permanente sobre las energías renovables, con un zoom sobre la energía hidroeléctrica.”

## 6. Conclusions

Tourism texts constitute a very necessary bridge connecting the visitor and the place being visited. It is important to remember that users normally access texts before (if they are planning a trip), during or after a visit. Unfortunately, tourism texts often contain mistakes. If those mistakes are serious enough to cause a breakdown in communication, they will not only affect the number of visits but also have negative economic consequences.

Returning to the teaching proposal described above, after evaluating Espace Bazacle’s Spanish language translation (with mistakes) from a functional perspective, we found that the text contained numerous incoherencies, making it necessary to completely restructure many paragraphs. It can therefore be said that the text did not comply with the requirements of its communicative function or, as a result, meet its recipient’s expectations.

Reflecting on the possible origins of the mistakes identified, we found that the main difficulties were related to the translation of cultural terms, the use of metaphors and the influence of the source language on the structuring of phrases and choice of vocabulary.

We can also say that our retranslation of the text produced some very acceptable results, as can be seen in the proposed solutions presented in sections 5.1., 5.2. and 5.3.

We were also able to corroborate Trovato's (2016) statement that tourism text types, and more specifically tourism leaflets, constitute perfect material with which to work on the acquisition of TC in translator training.

With this teaching proposal, students were able to cultivate their TC by improving their linguistic competence (*i.e.*, comprehension of the original text in French and re-expression of its content in Spanish). They also improved their extralinguistic competence by identifying cultural references and assumptions present in the ST and reflecting on how they could be transferred to the TT. The ST, for example, mentions *moulins pasteliers* and presupposes that the visitor/reader is familiar with the city and the buildings near the museum. As they identified the translation problems posed in the ST and took the steps needed to solve them, students grew more aware of the translation techniques they were using and were able to work towards acquiring the transfer sub-competence. The result is a natural, attractive, functioning TT in the target language. It is essential to use expressions that are habitually used in the target language and which do not sound odd to the reader, and at the same time, to transfer all the information, with the same meaning.

Moreover, the fact that the project is a real translation commission means that students can observe the whole process of communication with the customer and familiarise themselves with the layout tools that are needed to produce a text of the highest possible quality. This helps develop professional sub-competence. Psychophysiological sub-competence is improved not only by encouraging creativity. Together with strategic sub-competence, it is cultivated on a cross-activity basis as the job is carried out.

From the students' point of view, the activity was very interesting and motivating. They said that they found it useful for improving their TC, and that, having completed the project, they felt better prepared for their future careers as professional translators.

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## BIONOTE / NOTA BIOGRÁFICA


JULIA LOBATO PATRICIO is at present a senior lecturer in Translation at the Department of Languages and Translation, Universidad Pablo de Olavide (UPO, Seville), where she has taught and conducted research since 2009. She completed her PhD in 2008 at the University of Málaga, with a thesis entitled “Deontological and Professional Aspects of Legal, Sworn and Court Translation”, which received the extraordinary doctorate award. Since 2005, she has been an official translator and interpreter of English to Spanish authorised by the Spanish Ministry of Foreign Affairs. She has also published papers and works on subjects which include the deontological dimension of translation and interpreting, legal translation and translation teaching.

From 2005 to 2017, she was a member of the research group HUM 767 on Translation, Communication and Applied Linguistics (University of Málaga). At present, she is a member of the Interglosia Research Group (HUM-996) at the Universidad Pablo de Olavide.

JULIA LOBATO PATRICIO es actualmente Profesora Titular de Universidad del Departamento de Filología y Traducción de la Universidad Pablo de Olavide, donde trabaja desde 2009. En 2004 se licenció en Traducción e Interpretación por la Universidad de Granada y en 2008 se doctoró en Traducción e Interpretación por la Universidad de Málaga mediante la defensa de la tesis doctoral *Aspectos deontológicos y profesionales de la traducción jurídica, jurada y judicial* por la que obtuvo el premio extraordinario de doctorado. Desde entonces ha participado activamente como docente en programas de grado, máster y doctorado en distintas universidades, a nivel nacional e internacional. Ha realizado distintas estancias de movilidad académica pre y posdoctorales, en centros de reconocido prestigio internacional.

Desde 2005 hasta 2017 fue miembro del grupo HUM 767 de investigación en Traducción, Comunicación y lingüística aplicada. Desde 2017 es miembro del Grupo Universitario HUM-996: INTERGLOSIA: Procesos de Comunicación Intercultural.

Annexes




Ses origines remontent au haut Moyen-Âge : de par sa situation propice aux activités de meunerie, les premiers moulins flottants s'y installent au XI<sup>e</sup> siècle. Aux moulins cénacles viendront s'ajouter des moulins pastoraux, des tanneries, des moulins à papier (l'université n'est pas loin...) et même à poutre, puis des huileries, des ambonneries et des fabriques d'outillage, sans oublier la Manufacture des Tabacs : c'est alors la première zone industrielle de Toulouse.

En 1888, la Société Toulousaine d'électricité transforme le moulin en usine hydroélectrique afin de fournir de l'énergie pour l'éclairage public du centre de Toulouse. On peut encore voir ses réacteurs sur la façade de l'usine.

Au **XX<sup>e</sup> siècle**, l'usine produit de l'électricité grâce aux machines installées en 1911 et 1930, et EDF devient propriétaire de la centrale en 1946.

Aujourd'hui, l'espace EDF Bazacle fait partie des lieux culturels incontournables de Toulouse : rendez-vous des découvertes techniques, de la poésie fluviale et des animations artistiques pour petits et grands.



**Informations pratiques**

**Ti quai Saint-Pierre**  
31000 Toulouse  
bazacle.edf.com


**Jours d'ouverture et horaires**  
du mardi au dimanche  
de novembre à avril : 11h à 18h  
de mai à octobre : 11h à 19h

**Accueil bilingue et informations du mardi au dimanche**  
tél. : 05 34 39 88 70  
mail : visites.edfbazacle@manatour.fr

**ENTRÉE ET VISITES GRATUITES**

L'espace EDF Bazacle est labellisé tourisme et handicap.

**Temps moyen de visite : 1h**  
Dans la salle de projection : films sur l'histoire du Bazacle ou sur les animations liées à la programmation.



**Visitez, admirez, découvrez**

**espace EDF bazacle**  
bazacle.edf.com  
Toulouse - Ti quai Saint-Pierre


**ENTRÉE GRATUITE**

**Le cœur de Toulouse au cœur de vos sorties**

En plein centre-ville et au bord de la Garonne, l'espace EDF Bazacle est un **lieu insolite** mêlant industrie hydroélectrique, patrimoine, culture et biodiversité pour le plaisir des grands et des petits.


Découvrez gratuitement : son architecture, son histoire et ses expositions, tout au long de l'année.

Image 1.1. Source text in French




**Au-delà du regard**

Passé l'accueil, sur la **passerelle extérieure** qui mène à la centrale, admirez Toulouse et laissez-vous conter le bâtiment de la centrale, la Garonne et la production hydroélectrique, la turbine Pelton, l'emplacement des anciens moulins ou encore la Manufacture des Tabacs.




**Comprendre l'électricité**

**Le Carré** Cette étape du parcours présente une exposition permanente sur les énergies renouvelables, avec un focus sur l'énergie hydroélectrique. Les enjeux énergétiques, le développement durable, la biodiversité sont aussi expliqués de façon ludique et pédagogique.




**Découvrir la centrale**

**La salle des machines** donne à voir et à entendre l'histoire au rythme des alternateurs de l'usine hydroélectrique toujours en activité (accès uniquement en visite guidée).




**Rencontrer le fleuve et comprendre la biodiversité**

Un espace scénographique dédiée propose d'approfondir la connaissance de la Garonne : son rôle géographique, hydrologique, principale vadrouille humaine, faune et flore. Au bord de la passe à poissons, découvrez tous les poissons migrateurs du fleuve, en volume et en taille réelle !



**Révéler le passé**


Côté Garonne et face à l'Hôtel Dieu, la terrasse panoramique rappelle la dimension historique du site : son rapport à la ville et au fleuve, le développement de l'artisanat autour du Bazacle, le passage à gué ou encore le fonctionnement des moulins.



**Expositions temporaires**

**Grande exposition (Pont Mécène)** L'espace EDF Bazacle accueille 3 à 4 grandes expositions par an. Espace culturel animé par la Fondation EDF elle y propose sur 400 m<sup>2</sup> ses propres expositions temporaires, au croisement de la création artistique et de la réflexion citoyenne en résonance totale à son engagement en faveur de l'accès à la culture pour tous. Créatives, éducatives, fruits d'une coproduction avec les partenaires toulousains (Science Animation, Musée de Toulouse, Archives Municipales, Cinémaquai, Université de Toulouse...) y sont également présentées.

**Exposition photographique (Galerie de l'Œil)** Exclusivement dédiée aux expositions photographiques, cette galerie située sous le niveau de la Garonne présente, chaque mois, le travail d'artistes contemporains professionnels et amateurs.



**Explorer l'architecture**

A l'intérieur du bâtiment historique, sous les voûtes des couvoies, découvrez les trésors architecturaux du Bazacle.




Image 1.2. Source text in French





Sus orígenes remontan a la alta Edad Media por su situación propicia a las actividades de molinos, sus primeros molinos hidráulicos se instalan en el siglo XI. A los molinos coexisten, se añaden molinos de viento, cardados, molinos de papel (la Universidad no está legal), y hasta molinos a pelo, aserías, almazaras, y fábricas de herramientas, así como la Manufactura de tabacos: fue la primera zona industrial de Toulouse.

En 1888, la Société toulousaine d'électricité convierte el molino en fábrica hidroeléctrica para producir la energía del alumbrado público del centro de Toulouse.

En siglo XX la fábrica produce electricidad gracias a máquinas instaladas en 1911 y 1920, y EDF se hace propietaria de la central en 1946.

Hoy, el espacio EDF Bazacle forma parte de las vistas inolvidables de Toulouse. Es una unión entre descubrimientos técnicos, poesía de río y animaciones artísticas para todos los estadios.



Informaciones prácticas

11 quai Saint-Pierre  
31000 Toulouse  
bazacle.edf.com

Días de apertura y horarios de martes a domingo de noviembre a abril: 11h a 18h de mayo a octubre: 11h a 19h

Recepción e información de martes a domingo 14h - 19h 42 30 16 00

Reservas de grupos 14h - 19h 34 29 89 70 Mail: visites.edf.bazacle@manitou.fr

ENTRADA Y VISITAS GRATUITAS

El espacio EDF Bazacle tiene el label turismo y handicap

Tiempo aproximado de visita: 1h

En la sala de proyección: películas sobre la historia del Bazacle o sobre los temas de la programación



Visite, admire, descubra

espacio EDF bazacle

bazacle.edf.com

Toulouse - 11 quai Saint-Pierre

ENTRADA GRATUITA

En el corazón de Toulouse punto central de sus visitas

En pleno centro, al borde del Garona, el espacio EDF Bazacle es un lugar insólito donde se mezclan industria hidroeléctrica, patrimonio, cultura y biodiversidad. Un placer para adultos y niños.

Descubra gratuitamente su arquitectura, su historia y sus exposiciones todo el año



Image 2.1. Target text with mistakes



Sorprender la central

¡La sala de máquinas para averiguar el valor al ritmo de las alternancias de la central hidroeléctrica siempre en actividad (acceso únicamente en visita guiada)



Más allá de la mirada

Después de la recepción, en la pasarela exterior que lleva a la central, vea más allá de la mirada y diseñe cortar el edificio de la central, el río Garona y la producción hidroeléctrica, la turbina Pelton, el lugar de los antiguos molinos o la Manufactura de tabacos.

Entender la electricidad

El Cuadrado. Esta etapa del recorrido presenta una exposición permanente sobre las energías renovables, con un zoom sobre la energía hidroeléctrica. Los diseños energéticos, el desarrollo sostenible, la biodiversidad se explican también de manera lúdica y pedagógica.



Encontrar al río y sus habitantes

La Carri. Este espacio escénico propone mejorar el conocimiento del río Garona: sus fuentes, su geografía, su hidrología, sus principales usos para el hombre, fauna y flora. Contra la mala de pescar, descubra todos los peces regados del río Garona en volumen y tamaño reales.



Revelar el pasado

Al lado del Garona y frente al Hôtel-Dieu, la terraza panorámica recuerda la dimensión histórica del lugar: su relación con la ciudad y en el río, el desarrollo de la zona anterior del Bazacle, los pasajes a vado, el funcionamiento de los molinos.



Explorar la arquitectura

Dentro del edificio histórico, debajo de las bóvedas de los sótanos, descubre los techos, arquitectónicos del Bazacle.



Exposiciones temporales

Gran exposición (Pont Mécène) El espacio Bazacle acoge entre 3 y 4 grandes exposiciones anuales. Es un espacio cultural animado por la Fundación EDF, produce en colaboración sus propias exposiciones temporales, cruce de creación artística y de referentes ciudadanos, y continúa fiel a favor del acceso a la cultura para todos. Otras exposiciones, fruto de una coproducción con socios toulousains

(García animación, Ayuntamiento de Toulouse, Archivos municipales, cinematoteca, universidad de Toulouse) están también presentados.

Exposición fotográfica (Galerie de l'Oeil) Exclusivamente dedicada a exposiciones de fotografía, esta galería situada bajo la Garona, presenta cada mes, el trabajo de artistas contemporáneos profesionales o no.



Image 2.2. Target text with mistakes



Sus orígenes se remontan a la Alta Edad Media, cuando en el siglo XII se instalaron los primeros molinos flotantes, aprovechando su excelente ubicación para la industria molinera. Tras los molinos de cereales se instalaron también molinos de hiebla pastel (plantas que se usa para extraer tintura azul), curtiderías, molinos de papel (ya que la Universidad está cerca), e incluso molinos de polvora, además de almazaras, almidoneras, fábricas de herramientas y la conocida fábrica de tabaco. Así se fue creando la primera zona industrial de Toulouse.

En 1888, la empresa de electricidad Société Toulousaine d'Electricité transforma el molino en una central hidroeléctrica con el fin de suministrar energía para el alumbrado público del centro de la ciudad.

A día de hoy, todavía se pueden ver sus inicios en la fachada. En el siglo XX, la central produce electricidad gracias a la maquinaria instalada en 1911 y 1930 y en 1946 la empresa EDF se convierte en propietaria de la misma.

Hoy en día, el Espace EDF Bazacle es una de las vistas culturales obligadas de Toulouse: punto de encuentro de descubrimientos técnicos, arte y animaciones para todos los públicos.



**Informaciones prácticas**

Quai Saint-Pierre, 11,  
31000 Toulouse  
bazacle.edf.com

Horario: de martes a domingo.  
De noviembre a abril: de 11:00 a 18:00 h  
De mayo a octubre de 11:00 a 19:00 h

Atención al cliente en horario de apertura:  
Tel.: (+33) 05 62 30 16 00

Reservas de grupos:  
Tel.: (+33) 05 34 28 88 70  
visites.edf.bazacle@manatour.fr

**ENTRADA Y VISITAS GRATUITAS**

El Espace EDF Bazacle cuenta con el distintivo de accesibilidad "Tourisme & Handicap".  
Duración aproximada de la visita: 1 h.  
Sala de proyección: documentales sobre la historia del Bazacle y actividades lúdicas programadas.



**Visita obligada al "corazón" de Toulouse**

En pleno centro de la ciudad, a orillas del río Garona, el centro cultural Espace EDF Bazacle es un lugar insólito donde se fusionan industria hidroeléctrica, patrimonio, cultura y biodiversidad dirigido a todas las edades.

Descubre su arquitectura, su historia y sus exposiciones de forma gratuita durante todo el año.

**Ven, descubre y disfruta**

**espace EDF bazacle**  
bazacle.edf.com  
Toulouse - Quai Saint-Pierre, 11

**ENTRADA GRATUITA**

Image 3.1. Proposed retranslation



**Descubre el corazón la Central**

La sala de máquinas despertará tu curiosidad. Siente el corazón de la central y su incesante actividad a través de sus alternadores. Acceso reservado exclusivamente para vistas guiadas.



**Disfruta de las vistas**

Tras pasar la recepción, desde la pasarela exterior que conduce a la central, disfruta de las vistas de Toulouse y déjate seducir por el edificio principal de la central, por el río Garona y la producción de energía hidroeléctrica, por la turbina de Pelton, por el emplazamiento de los antiguos molinos o incluso por la fábrica de tabaco.



**El futuro de la electricidad**

Le Carré. En esta etapa del recorrido se presenta una exposición permanente sobre las energías renovables prestando especial atención a la energía hidroeléctrica. Los objetivos energéticos, el desarrollo sostenible y la biodiversidad se explican de manera didáctica y lúdica.



**Sumérgete en la biodiversidad del Garona**

En este espacio escenográfico te proponemos ampliar tus conocimientos sobre el Garona: mañanitas, geografía, hidrografía, principales usos por el hombre, fauna y flora, etc. Descubre todas las especies migratorias que podrás contemplar a tu paso por la escalera de peces.



**Conoce su pasado**

Junto al río Garona y frente al antiguo hospital Hôtel-Dieu, la terraza panorámica revela la historia del lugar, su relación con la ciudad y el río, el desarrollo de la artesanía en torno al Bazacle, sus zonas vadeo e incluso el funcionamiento de los molinos.



**Contempla su arquitectura**

En las galerías abovedadas de este edificio histórico podrás descubrir sus tesoros arquitectónicos.



**Exposiciones temporales**

**Exposición principal (Pont Mécénat).** El Bazacle acoge entre 3 y 4 exposiciones principales al año. Este espacio, de 400 m<sup>2</sup>, promovido por la Fundación EDF, organiza además exposiciones temporales propias que combinan la expresión artística y la reflexión ciudadana, manteniéndose fiel a su compromiso de hacer la cultura accesible para todos. Además de estas, se presentan otras exposiciones en colaboración con otros socios de la ciudad (la organización Science Animation, el Ayuntamiento, Les Archives Municipales, La Cinémaèque, la Universidad de Toulouse, etc.).

**Exposición fotográfica (Galerie de l'Odé).** Esta galería, situada bajo el Garona y exclusivamente dedicada a exposiciones de fotografía, presenta mensualmente el trabajo de artistas contemporáneos, tanto profesionales como amateurs.



**Visita obligada al "corazón" de Toulouse**

En pleno centro de la ciudad, a orillas del río Garona, el centro cultural Espace EDF Bazacle es un lugar insólito donde se fusionan industria hidroeléctrica, patrimonio, cultura y biodiversidad dirigido a todas las edades.

Descubre su arquitectura, su historia y sus exposiciones de forma gratuita durante todo el año.

**Ven, descubre y disfruta**

**espace EDF bazacle**  
bazacle.edf.com  
Toulouse - Quai Saint-Pierre, 11

**ENTRADA GRATUITA**

Image 3.2. Proposed retranslation