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# AN APPROACH TO TRANSLATION OF IMAGES IN TOURISM SECTOR

## APROXIMACIÓN A LA TRADUCCIÓN DE LA IMAGEN EN EL SECTOR TURÍSTICO

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### Abstract

In recent decades, the Vigo University Translation & Paratranslation Research Group has defended in numerous works the relevance of banishing the traditional vision of translation according to which translation consists of a simple linguistic transfer between cultures. In certain areas of specialisation (editorial, audiovisual, advertising, tourist translation, etc.) in which textual elements are complemented by paratextual elements, the verbal code and the visual code form an indissoluble whole that the translator cannot ignore to obtain a coherent target text appropriate to the recipient culture. Based on the concept of "paratranslation", the characteristics of tourist translation and the functions of language (Jakobson 1963), this work reflects on the need to translate the image in tourist translation and to involve the translator in the entire creative process of tourist material.

**Keywords:** Tourist translation; Paratranslation; Intersemiotic translation; Image; Language functions.



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## Resumen

En las últimas décadas, el Grupo de Traducción & Paratraducción de la Universidad de Vigo ha defendido en numerosos artículos la pertinencia de abandonar la tradicional visión de la traducción según la cual esta consiste en un mero trasvase lingüístico entre culturas. En ciertos ámbitos de especialidad (traducción editorial, audiovisual, publicitaria, turística, etc.) en los que los elementos textuales se complementan con otros paratextuales, los códigos verbal y visual forman un todo indisoluble que el traductor no puede obviar a fin de obtener un texto meta coherente y adecuado a la cultura de llegada. Partiendo del concepto de “paratraducción”, de las características propias de la traducción turística y de las funciones del lenguaje de Jakobson (1963), el presente trabajo reflexiona sobre la necesidad de traducir la imagen en los proyectos de traducción turística y de involucrar al traductor en todo el proceso creativo del material turístico.

**Palabras clave:** Traducción turística; Paratraducción; Traducción intersemiótica; Imagen; Funciones del lenguaje.

## 1. Introduction

According to Kelly (1997: 35), a tourism text is one published by a public or private entity to provide information to visitors or advertise a destination to encourage tourists to visit it.

In tourism texts, the image, along with the text, is an essential element, as it is the first aspect that catches the receiver's eye and thus plays a key role in tourism marketing. Therefore, Santillán (2010: 72) states that the image can be considered the driving force of tourist activity, which is why any tourist material contains an image, whether in the form of a logo, photograph, drawing, map or street map.

Numerous studies have broached the use of images in tourist documents from different perspectives: the relationship between destination image and tourism loyalty (Álvarez-Sousa 2015), its influence on purchase decision mechanisms (Santana 2015), the importance of tourism branding in destination image (Folgado Fernández *et al.* 2011) or the use of cartography in tourism promotion (Almirón, Troncoso & Lois 2006). On the other hand, from a semiotic perspective, Yuste Frías (2005, 2006, 2008, 2010,

2012) has presented in numerous works the relation between textual and paratextual elements and the need to translate images as inseparable complements to texts. In the field of translation studies, Castellano Martínez (2021) has addressed the translation of promotional tourist texts and Durán Muñoz (2012a, 2012b) has highlighted the characteristics of tourist translation, pointing out the need to professionalise this area of translation as a specialised translation. Along the same lines, Woodward-Smith (2019) assessed the situation of tourist-advertising translation in the specialised translation sector. For her part, Durán Muñoz (2012a, 2012b) has outlined the characteristics of tourism translation and stressed the need to professionalise this field of translation as a specialisation.

This article aims to contribute to existing paratranslation studies by analysing a field of expertise in which few works currently explore the relevance of image translation in the tourism sector.

## 2. Paratextuality and paratranslation

In the words of José Frías (2015: 320), paratextuality refers to the combination of discursive, iconic, verb-iconic or purely material forms that pair with the text by introducing it, presenting it, surrounding it and enveloping it in its support (peritext) or prolonging it beyond the physical support in which it is edited (epitext). In a translation project in which the text is complemented with images, images play an essential role. Thus, for example, in the field of children's literary translation, images provide children with additional information that helps them to better understand the text. In audio-visual translation, where the story is narrated through a succession of images, the plot shown by the visual elements must match the storyline of the text.

Therefore, images should be modified during the translation process when necessary to ensure coherence between verbal and visual codes (Yuste Frías 2008: 145). However, translation is traditionally understood as the transfer of linguistic codes from the source culture to the target culture. In response to this narrow conception of translation and based on the idea that translation should not be limited to textual elements alone,

the Translation & Paratranslation (T&P) Research Group at the University of Vigo introduced the term “paratranslation” in 2005, defining it as the detailed study of all paratextual elements that accompany a text.

The need to consider paratextual elements as translatable arises from the fact that, in most translation projects (such as audiovisual, literary, advertising and tourism translation), textual code is rarely used in isolation but rather in combination with other nonverbal elements. The final product presented to the receiver must maintain coherence, ensuring that all elements, both textual and paratextual, provide complementary information.

### 3. Language functions in tourist texts

In 1934, Bühler described the functions of language in his work *Theory of Language*, which he classified into three according to the elements that participate in communication: the sender (emotive function), the receiver (conative function) and the object of communication (referential function).

Jakobson (1963: 213-214) expanded the components of any communicative process to six: sender, receiver, message, context, channel and code, each of which corresponds to a function, thus resulting in six functions of language: sender (emotive function), receiver (conative), referent (referential), code (metalingual), message (poetic) and channel (phatic).

The emotive function represents the moods and feelings expressed by the sender. The conative function is present in utterances with which the sender intends to influence the behaviour of the receiver. The referential function is present in utterances in which information is presented objectively. The metalingual function refers to the communication code. The poetic function, on the other hand, focuses on the use of language for aesthetic purposes and finally, the phatic function is used to check, initiate, interrupt or end a communicative exchange.

Following this classification by Jakobson (1963: 214-220), we agree with Durán Muñoz (2012b: 5) that, although all the functions established by Jakobson are present in tourism texts, given the commercial and informative intentionality with which they are written, the conative function and the referential function predominate. In the words of Woodward-Smith

(2019: 402), tourism texts, in general, should be “Appealing, easy to assimilate, sufficiently informative and, though basically truthful, they also have to be persuasive, projecting a favourable image, and awakening the potential visitor’s curiosity”. Thus, within the wide range of tourist textual typologies, some subgenres have this informative or referential function. Such is the case for tourist guides, for example, in which the text provides practical and descriptive information for the traveller (description of hotels, restaurants, activities, etc.). The image offers visual information that complements the information in the text, thus fulfilling a supplementary informative function: photographs of hotels, local gastronomic dishes, maps, itineraries, etc.

Other tourism subgenres, by contrast, serve a conative function: for example, with tourism advertising materials such as brochures, travel catalogues or certain websites, which aim to present destinations to the potential travellers in the most suggestive way possible, thereby encouraging tourism.

However, as Durán Muñoz (2012b: 5) points out, it is possible for a single text to fulfil more than one function, although it will have a predominant function over the others.

#### **4. Tourist advertising and its translation**

A characteristic aspect of tourism texts is the abundant presence of paratextual elements such as photographs, drawings and symbols which, as we have already indicated, form, together with the text, an indissoluble whole. In the specialised field of tourism, the translation of the textual code is subordinate to these visual elements, which is why tourism translation is considered a subordinate translation modality (Fuentes Luque 2005: 87). These elements are chosen intentionally according to the purpose of the text: for example, a map plays an essentially representational role, while a photograph can fulfil a representational, aesthetic and/or conative function. This subordination of the text to image means that, according to Durán Muñoz (2012a: 107), the translator must adjust his or her target text to the accompanying images, ensuring overall coherence of the whole. In

this regard, it is worth distinguishing, especially regarding promotional or advertising tourism material, between emitted (or projected) images and perceived images. Galí Espert & Donaire Benito (2004: 777) defined emitted images as those that reproduce signs that have been socially constructed and disseminated. The emitter consciously or unconsciously creates a certain image of the place through the transmission of concepts, attributes, values, impressions, smells, words and visions that shape the image of the place. On the other hand, the images perceived by the tourist are formed by the set of ideas and ideologies, prejudices and individual and subjective perceptions that visitors construct in their minds about the destination (Galí Espert & Donaire Benito 2006: 124). These perceived images can be classified into three categories: images perceived *a priori* (i.e., the mental construction that the individual makes of the place without a physical connection with it), *in situ* perception (which refers to the comparison that the subject makes between the mental construction of the destination created previously and reality) and *a posteriori* perception (formed by the idealised image that the tourist forges of the place after his visit).

According to Novo *et al.* (2013: 31), text and advertising images create expectations in potential tourists regarding the possibilities of enjoyment offered by a place. Therefore, during the marketing process, those aspects that serve as a lure for a certain tourist profile are selected.

In the tourism advertising sector, marketing specialists often resort to stereotypes, without the necessary cultural knowledge to understand possible connotations. As Noya (2002: 75) points out, a study carried out in 2000 by Turespaña with the aim of identifying stereotypes about Spain among European citizens concluded that the general external image of Spain is based on three main axes: the good climate, tradition and folklore, and the character of the Spanish people. Among the negative prejudices about Spain, it was considered too traditional, not innovative and associated with poor quality (Noya 2002: 224). In addition to these prejudices, there is a generalised lack of knowledge about Spanish products among European citizens.

According to Fuentes Luque (2005: 67), translation plays a highly relevant role in the level of knowledge about the destination and the expectations created, since often during the process of creating and translating promotional tourism material, the expectations of the client are not considered, which can have a negative impact on the image of the country and its potential, that is, on the image projected of the country.

This conception that foreigners forge of the tourist destination (the perceived image) is largely due to advertising campaigns, although this image also depends on the preferences of each person, which is why we agree with Fuentes Luque (2005: 70) in the assertion that all professionals involved in the process of creating the tourism material (translators included) should review the product and the image projected through it in the interest of adjusting to the different market niches and the different tourist profiles (both potential and those who have already visited the country). Thus, tourism promotional material can be designed to project an image of the country aimed at eradicating negative external stereotypes and prejudices, showcasing and exploiting its attractive aspects and, in short, directing the advertising campaign towards the positive and differentiating image of the destination that is to be projected.

One of the characteristics of tourism texts, especially institutional or promotional texts, is the abundant use of positive adjectives (“superb”, “captivating”, “unforgettable” or “unique”). By using adjectivisation, the beauty of the destination is exalted and thus made attractive and desirable for potential tourists (Castellano Martínez 2021: 82). To exemplify and illustrate the beauty, uniqueness and charm of the elements defined with these adjectives, these descriptions in the text are often accompanied by images of great beauty that show the destination in an idealised way and present it as a perfect enclave. For example, natural landscapes appear full of vegetation and flowers; beaches are shown with transparent waters and white sand; accommodation rooms are bright, spacious and spotless; and facilities and buildings are modern and offer a wide range of services, leisure activities and amenities.

Likewise, to further enhance this representation of the destination's suitability and present it in the most attractive way possible for the potential visitor, it is common to use the transmission of positive emotions and feelings by including images of people smiling or laughing while performing various activities (strolling, visiting a monument, attending a show, etc.), thus conveying a positive impression of the destination. This creates an idyllic and, therefore, desirable image of the destination, allowing potential tourists to imagine themselves in the place. In addition, through the so-called "empathic design", this type of text usually includes scenes from everyday life to provoke a feeling of closeness in the tourist, thereby facilitating the mental projection previously mentioned (Policastro Ponce 2020: 236).

Thus, when translating visual elements, the meanings that these elements may have in the target culture must be considered because not all of them symbolise or convey the same idea.

Another peculiarity of this type of text is the format (leaflet, web page, catalogue, etc.), which the translator must adjust, limiting the text to the space allotted for it. Thus, the textual and paratextual elements must be adjusted both to the format and to each other, so that they do not overlap. Moreover, as Montes Fernández (2006: 162) explains, since the distribution of text and paratext is identical in all translated versions, the length of the target text must be the same (or very similar) to that of the original. However, it is well known that not all languages have the same average word length. This spatial constraint severely limits the translator's options, who sometimes must opt for the feasible option, even if it is not the most suitable from the point of view of the communicative function and the expectations of the receiver. Therefore, according to Durán Muñoz (2012a: 107), translator should be provided with all the necessary information (including visual elements, the size of the product or the place of publication) so that they can translate the text and adapt the size and length of the text to the space allocated for it. That said, translation is usually carried out before the product is finalised, so translators often do their work without having all this information, which can compromise the quality of the target text.



Another characteristic of this textual typology is the abundant presence of terminology which, as Durán Muñoz (2012b: 7) states, belongs to very different disciplines (history, gastronomy, architecture, etc.). Therefore, images related to these disciplines will be equally abundant: popular festivals, regional costumes, typical dishes, monuments, landscapes, etc.

In terms of style, tourist texts are also characterised by stylistic devices such as metaphors and hyperbole, which embellish the text and give it a poetic and emotive function (Durán Muñoz 2012b: 4). In line with this “hyperbolisation” present in the text and with the feelings of happiness and joy shown in the images, photographs that essentially serve a poetic and emotive function are often retouched with editing programmes to enhance the colours. A strategy used in neuromarketing in the tourism sector is the use of striking images and colours that produce an intense chromatic contrast. Therefore, it is common to include in such images objects that have a defined colour (the blue of the water, the green of the vegetation, the warm chromatic range of a sunset, etc.). By using this striking visual contrast, it is possible to obtain a high level of perception and attract the attention of the receiver, who also assimilates the advertising information unconsciously (Policastro Ponce 2020: 235).

## 5. Paratranslation in tourism sector

Images accompanying a text either have the same function as the text or are an accessory. As we have already indicated, the verbal and the visual codes must be complementary so that they provide coherent information to each other—otherwise, they may confuse the receiver. Figure 1 is a good example of the coherence that must exist between the two.

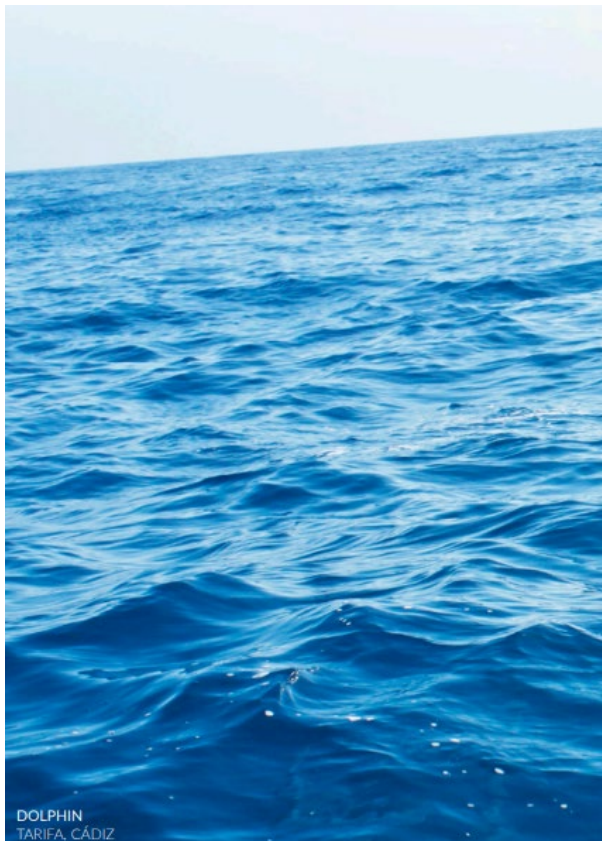


Figure 1. Photograph *Dolphin* in *Nature Watching in Spain* brochure by Turespaña (Several Authors 2018: 14)

The photograph in Figure 1, found in the *Sea Life* section of the *Nature Watching in Spain* brochure, is labelled *Dolphin, Tarifa, Cadiz*. As a result, the reader assumes that the photo is a depiction of dolphins that can be admired in Tarifa, Cadiz, and therefore expects to see a specimen of this cetacean in the image. However, despite the title of the photograph, no dolphin appears, creating a clear dissonance between what the label

announces (the text) and what actually appears in the image. The photograph in Figure 1 seeks to fulfil both a referential function (since it aims to illustrate and show the marine life that visitors can find in Tarifa) and a conative function (since it seeks to attract nature and marine fauna lovers to a place where, as the image suggests, dolphins can be seen in their natural habitat). Given that no dolphin appears in the photograph (nor any animal representing the rich marine fauna of Tarifa) it can be said that the image fails to fulfil its intended referential and conative functions.

In tourism promotional texts, visual elements serve as the destination's introduction, making them an essential part of the image that needs to be conveyed to the potential traveller (conative and aesthetic functions). As Durán Muñoz (2012b: 2) points out poor quality of tourism translations directly impact a country's image abroad, as translated tourism texts are the primary means through which tourists learn about the country. If these texts fail to communicate effectively, a negative image of the country may be formed. Therefore, Fuentes Luque (2005: 63) argues that the most effective creations are those that successfully combine textual, graphic and iconic elements.

To provide high-quality translations, a translator must contemplate several factors when undertaking a tourism translation project. First, as with any translation task, the target culture must be considered. In the context of tourism, this means identifying whether the text and paratext belong to a national or international tourism project and, within that framework, identifying the primary target audience: families with children, couples, businesspeople, young people, senior citizens, etc. The tourist profile plays a significant role in determining the choice and translation of both the text and the paratext, including the use of terminology, anglicisms, neologisms and the types of activities highlighted. For example, in a brochure targeting families with children, both the text and paratext should focus on child-friendly activities and experiences. Consequently, the content and images in a family holiday brochure will differ greatly from those in a brochure promoting mountain tourism.

According to Fuentes Luque (2005: 90-91), when creating tourism advertising or promotional text, marketers are expected to identify the profile of the target audience during the market research process. However, it appears that market research often focuses more on the product or the campaign itself, while the consumer, the key element of any advertising campaign, is sometimes overlooked. This focus on the tourist entails not only creating a text and paratext in translation that fulfils a specific function (typically informative or conative) but also, most importantly, ensuring that the text and paratext are culturally appropriate for the target audience.

As Yuste Frías (2008: 145) points out, “changing any iconic unit of the icon textual entity of the initial advertising message can have profound consequences on the advertising offered to the final recipient”, due to the potential differences in meaning between the source culture and the target culture.

Additionally, we must consider the type of tourism being promoted: rural tourism, sun and beach tourism, business tourism, gastronomic tourism, cultural tourism, adventure tourism, etc., as the relevance of both the visual elements accompanying the text and the text itself depends on this. For instance, in materials dedicated to gastronomic tourism, both the text and paratext focus on elements related to food: descriptions and photographs of typical dishes, information and photographs of bars and restaurants, and so on. In contrast, materials promoting cultural tourism focus on a destination’s cultural offerings: museums, architecture, monuments, UNESCO World Heritage Sites, theatre, music, and film festivals.

Therefore, as Durán Muñoz (2012b: 7) points out, a translator must possess the necessary skills to undertake a tourism translation project, which, as a specialised field, has its own particularities. The translator must be familiar with the wide range of terminology found in these types of texts, be able to maintain the aesthetics and/or functionality of the source text in the target language and have a deep understanding of both the source and target cultures. This knowledge allows the translator to identify elements in the source text that should be excluded from the translation because they are cultural anisomorphisms that could cause confusion, discomfort,

or even offence in the target audience. For example, a text about gastronomic tourism aimed at Arab visitors, which includes photographs of typical Spanish food and dishes, should be adapted for the Arab market by removing images of charcuterie.

Therefore, the translation task should not be limited to merely transferring text from one language to another. Instead, it should involve considering the entire entity created by the text and images together. After all, when a foreigner accesses any tourist material, they engage not only with the text but also with the accompanying images. However, as Fuentes Luque (2005: 88) points out, in Spanish institutional tourism advertising, it is common to use a single general text across different markets without accounting for the cultural barriers that the text might face in the target culture. Furthermore, it is equally common (Fuentes Luque 2005: 88-89) for translators, often seen merely as executors of linguistic transfer (i.e., exclusive manipulators of the text), to be excluded from the process of creating and producing the source text. The direct consequence of this exclusion is that because marketing specialists lack the required linguistic and cultural competence, the resulting text is sometimes not properly adapted to the target culture.

To highlight the relevance of image paratranslation in the tourism sector, the following sections provide examples of the importance of the visual code in tourism translation.

### *5.1. Paratranslation in tourism text with an aesthetic function*

The first example can be found in the Turespaña brochure titled *España verde*, which was translated into French, Italian, Portuguese, Chinese, Korean, English, German, Dutch, Swedish, Japanese and Russian, while maintaining the same iconographic elements across all versions. In the following figure (Figure 2), we present an example of a photographic paratextual element taken from the French translation of the document. In this case, the photograph serves an aesthetic function, intended to showcase the beauty of Spain's green landscapes, as indicated by the caption accompanying the image.



Figure 2. Fotografía del folleto *L'Espagne verte* de Turespaña (Several Authors 2017: 1)

As seen in the image, the adjective *verte* is used in the text to refer to Spain's nature tourism offerings. According to the Le Robert dictionary, the adjective *vert* has the following meanings:

1. Intermédiaire entre le bleu et le jaune; qui a la couleur dominante de la végétation.
2. Qui n'est pas mûr; qui a encore de la sève.
3. (personnes) Qui a de la vigueur, de la verdeur.
4. Vif, âpre.
5. Qui concerne la végétation.
6. Relatif à la nature, à la campagne, à l'environnement.

From meanings 1 and 5, it can be inferred that the colour green in French is associated with vegetation because it is the dominant colour in living flora. Therefore, although the adjective *verte* also refers to nature in general (as shown in meaning 6) and the image in Figure 2 depicts a natural element such as a mountain surrounded by clouds, it may seem somewhat inconsistent for the text to include the name of a colour that does not appear in the photograph. In the image, white, grey and blue dominate, with no visible presence of green, even in a secondary way. As a result, the chosen image might be more fitting for advertising adventure tourism (such as mountaineering or climbing), while an image featuring green foliage would better complement the text. However, as will be discussed later, colour symbolism is not universal. Thus, the use of colours in tourist materials should be analysed and adapted according to the visitor's profile and the target culture.

### 5.2. *Paratranslation in the conative function tourism text*

As mentioned above, using linguistic units and visual elements that evoke or project positive feelings is a common strategy in tourism marketing. According to Novo *et al.* (2013: 42), tourism advertising often includes scenes where gestures and postures serve as elements of nonverbal communication, emphasising expressions related to fun, happiness, pleasure or relaxation, sometimes to the point of appearing exaggerated. These visual elements create a positive (albeit artificial) image of the destination, generating expectations of enjoyment in the viewer. This, in turn, increases the

likelihood that potential tourists will choose that destination over others (Novo *et al.* 2013: 34).

As Yuste Frías (2011b: 262) points out, understanding the information conveyed by an image requires sharing the semiotic and cultural codes of the recipient. Therefore, the translator must possess sufficient cultural competence regarding both the source and target cultures. Without this, the recipient may misinterpret the image. This is particularly true for gestures, which are often regarded as universal but can have different, and even contradictory, meanings and connotations across cultures, leading to misunderstandings in the target culture. For instance, the thumbs-up gesture, which signifies approval in countries like Spain or the United Kingdom, is considered an insulting gesture in places like Greece.

As Yuste Frías (2011a) notes regarding the presence of this gesture in the Spanish translations of the comic strip *Astérix en Hispanie*:

L'acception commune donnée actuellement à la symbolique du pouce, seul doigt levé d'un poing serré, est l'approbation, le succès, la réussite. Or, cela ne vaut pas pour toute l'Europe, car en Grèce (comme d'ailleurs au Moyen-Orient, en Afrique de l'Ouest et en Amérique du Sud) lever le pouce correspond à lever le majeur en France. Par conséquent, ce qui semble être un geste universel positif se trouve être extrêmement offensant dans d'autres cultures. (Yuste Frías 2011a: 264)

### 5.3. Paratranslation in the tourism text with a referential function

One of the main functions of the texts and paratexts in tourist materials is the referential function, which objectively informs the visitor. The most representative examples of tourist documents with a referential purpose are maps and plans. As Alonso-Monasterio Fernández (2014: 183) explains, tourist maps provide essential information to travellers, which requires prior evaluation of the information the visitor needs. Typically, these texts include the locations of infrastructures and points of interest, facilities, services, available means of transport, itineraries, opening and closing times, recommendations, etc. Alonso-Monasterio Fernández (2014: 183) stresses the importance of ensuring that the information on the maps



is both accurate and up to date. The cartographer must ensure that the data is correct and current. According to Alonso-Monasterio Fernández (2014: 173), the primary purpose of a map is to enable the user, who usually has no prior knowledge of the area or cartography, to independently visit the destination. The tourist uses the map to orient themselves physically within the territory and to form a mental geographic representation of the area. To achieve this, the cartographic material must clearly indicate the main points of interest, as well as the available infrastructures and facilities, such as information points, accommodations, and transport connections. To illustrate the importance of images with a referential function, we can refer to a paratextual translation error in the English version of a tourist brochure published by the Basque Government in 2018. The brochure contained a road map of the Basque Country, but the cover mistakenly placed this autonomous community in Castilla La-Mancha, as shown in Figure 3.



Figure 3. *Basque Country* brochure published by Basque Government

In contrast, tourism brands and logos are another example of images with a referential function. In this case, the image does not provide useful information to the receiver; instead, it represents the country or region in an iconic way. According to Yuste Frías (2008: 151), the main role of a logo is to symbolically and visually represent the identity of the brand, making it an effective tool for increasing brand visibility. The following example (Figure

4) was taken from the cover of the Travel Guide of Brazilian personalities, published by the Spanish Tourism Office (OTS) in Sao Paulo. The document appears to target potential Portuguese-speaking visitors. Several elements can be seen on the cover: on one hand, the slogan “Vamos!”, in white letters, with coloured stripes decorating the background; on the right, a statement explaining the contents of the brochure “+ de 20 personalidades brasileiras revelam suas melhores histórias na Espanha”; and on the lower left, the logo of the Spain brand, *Sol de Miró*. Figure 4 illustrates what we believe is a poor choice in the arrangement of visual elements.



Figure 4. Photograph from *Guía de viaje de personalidades de Brasil* by the Spanish Tourism Office (OET) de Sao Paulo (Several Authors 2020: 1)

As shown in Figure 4, the stripes accompanying the text “Vamos!” form in the order they appear the flag of Germany. However, the red, black and yellow used in these three stripes are actually the colours of Spain’s national brand, specifically, the *Sol de Miró* logo. As Fuentes Luque (2005: 69-70) explains, this logo was designed in 1983 by Joan Miró, with its colours symbolising key Spanish icons: the sun, which is represented by the colours yellow and red (the colours of the Spanish flag), while black signifies the stars and the bullring. Although the *Sol de Miró* logo appears separately in a white square on the left side of Figure 4, the choice and arrangement of the stripes’ colours could create confusion. While the intention was to represent Spain’s national branding, the final result appears more reminiscent of Germany’s flag.

Regarding the role of colours in translation, Yuste Frías (2008: 149) argues:

La prueba más palpable de la desconsideración de la imagen en los estudios sobre traducción especializada de textos con imagen (fija o móvil) son las paupérrimas referencias, por no decir inexistentes, a la importancia capital que tienen los colores de las imágenes a la hora de traducir mensajes publicitarios, cómics, libros infantiles, películas o cualquier tipo de texto audiovisual o multimedia.

Indeed, the symbolism of colours is not universal. Policastro Ponce (2020: 233) states that a viewer’s interpretation of a visual stimulus is shaped by their cultural background. The chromatic code functions as a communication system in which colour convey meanings that can vary depending on the context or the moment. Similarly, Fuentes Luque (2005: 64) emphasises that colours play a crucial role in shaping an image’s impact. Therefore, rather than applying a uniform colour scheme across all markets, colour choices should be tailored to the cultural characteristics of each audience. For example, red is a lucky colour in China but signifies danger in the West. White symbolizes peace, transparency and joy in some countries; but in others, such as Japan and China, it is linked to mourning, a sentiment associated with purple in Spain. Likewise, while green represents nature in Western cultures, in some Asian countries, it symbolises illness, a meaning that yellow conveys in other parts of Asia.

## 6. Conclusions

Given the traditionally limited attention paid to the visual code in translation, the Research Group of the International Doctoral Program *Translation & Paratranslation (T&P)* at the University of Vigo has, for over two decades, emphasized the importance of incorporating images into the translation process.

In the tourism sector, which is our focus here, images fulfil multiple functions: referential, conative, poetic, etc. As explained, they form an inseparable whole with the accompanying text, providing complementary information. Without this synergy, a tourist text cannot fully achieve its intended purpose, whatever that may be.

Furthermore, presenting visitors with a translation that lacks coherence between text and visual elements projects an image of carelessness. This not only affects a country's external image but also shapes tourists' perceptions, potentially influencing their travel decisions.

In referential tourism materials, images play a crucial informational role, ensuring that tourists unfamiliar with a destination can navigate it effectively. High-quality informational materials help visitors form a positive impression of a destination before, during, and after their trip, increasing the likelihood of both initial and repeat visits.

Meanwhile, in texts with a conative function, images serve as the first stimulus for potential tourists and therefore play a crucial role in destination marketing. Since elements commonly found in images, such as colours, gestures, and symbols, are not universally understood, adapting them to the target culture is essential to achieve the desired persuasive effect.

Consequently, given that tourists experience a cohesive whole of text and imagery in promotional materials, the analysis and, when necessary, adaptation of the visual code should not be overlooked from a translation-oriented perspective. Ideally, translators should be involved in the creation of tourism products or, at the very least, be given access to all linguistic and visual elements to ensure they work with a comprehensive understanding of the product. A well-executed translation not only enhances the appeal of a destination—attracting potential tourists—but also improves

the country's image and the visitor's overall experience, increasing the likelihood of repeat visits.

This paper highlights the importance of image paratranslation in the tourism sector. Since we have focused exclusively on this aspect, future research could complement our study by exploring other paratextual elements in tourism materials. For instance, further investigation could examine the paratranslation of typographic and punctuation rules, which, as Durán Muñoz (2012b) highlights, can vary across cultures. Additionally, analysing how colour choices in tourism branding are translated and adapted for different markets could provide valuable insights.

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