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TRANSLATING THE TOURIST DISCOURSE: THE EXAMPLE OF BROCHURES AND FLEETERS OF SITES IN THE PROVINCE OF PALENCIA

TRADUIRE LE DISCOURS TOURISTIQUE. L'EXEMPLE DES BROCHURES ET DES DÉPLIANTS DES SITES DE LA PROVINCE DE PALENCIA

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Abstract

This work aims to study the version translated into French of brochures and leaflets from the city and province of Palencia. The challenges of the tourism sector are important, to the extent that it contributes to the economic development of the region of Castilla y León. The various documents offered to tourists immediately become the first image of the region. So, it will be necessary to offer them an appropriate version. Through a careful analysis we identify the challenges of tourism translation, in particular the most complex elements to translate, both from a linguistic, lexical and pragmatic level, as well as from a cultural point of view. We propose a study of the errors which concern these aspects to then propose another translation which would better adapt to the purposes of this type of text, and which would improve the general quality of the document.

Keywords: Tourism; Translation; Leaflet; Idea; Palencia



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Résumé

Ce travail se propose d'étudier la version traduite en langue française des brochures et des dépliants de la ville et la pro-vince de Palencia. Les enjeux du secteur touristique est impor-tant, dans la mesure où il contribue au développement écono-mique de la région de Castilla y León. Les divers documents proposés aux touristes deviennent d'emblée la première image de celle-ci. Ainsi faudra-t-il leur en offrir une version appro-priée. Par le biais d'une analyse minutieuse on identifie les défis de la traduction touristique, notamment les éléments les plus complexes à traduire, aussi bien au niveau linguistique, lexical et pragmatique, qu'au point de vue culturel. Nous pro-posons une étude des erreurs qui concernent ces aspects pour proposer ensuite une autre traduction qui s'adapterait mieux aux buts de ce genre de texte, et qui améliorerait la qualité générale du document.

Mots clés: Tourisme; Traduction; Brochure; Image; Palencia.

1. Introduction

The World Tourism Organization, henceforth UNWTO, defines tourism as follows¹:

Le tourisme est un phénomène social, culturel et économique qui suppose des mouvements de personnes vers des pays ou des lieux situés en dehors de leur environnement habituel intervenant pour des motifs personnels ou pour affaires et motifs professionnels. Ces personnes sont appelées visiteurs et peuvent être des touristes ou des excursionnistes ; des résidents ou des non-résidents ; le tourisme englobe leurs activités, dont certaines impliquent des dépenses touristiques.

In this definition, tourism is placed at the crossroads of three axes: society, culture and economy. Tourism can thus be seen as a meeting place(s) for people with different languages and cultures, making it an inter-linguistic and intercultural social activity.

The *Dictionnaire de la géographie et de l'espace de sociétés* (Lévy & Lussault 2013: 1018) provides us with a more specific definition, considering tourism to be a system of:

1. <https://www.unwto.org/fr>

Système d'acteurs, de pratiques et d'espaces qui participent de la "recréation" des individus par le déplacement et l'habiter temporaire hors des lieux du quotidien. Le tourisme n'est ni une activité ou une pratique, un acteur ou un espace ou une institution : c'est l'ensemble mis en système. Et ce système comprend : touristes, lieux, territoires et réseaux touristiques, marché, pratiques, lois, valeurs et jeu des autres institutions sociales.

Of course, tourism involves displacement and a different way of life. Tourists leave their usual living space for a period of time, to take possession of another outside their daily lives. In a way, it's another way of living.

2. Tourism in Castilla y León

Castilla y León is the largest region in Spain, and also in Europe. It comprises nine provinces: Avila, Burgos, Leon, Palencia, Salamanca, Segovia, Soria, Valladolid and Zamora. It is one of Spain's richest regions in terms of cultural and natural heritage. It boasts eleven UNESCO World Heritage sites, including Burgos Cathedral, the Pilgrim's Way to Santiago de Compostela and the cities of Avila, Salamanca and Segovia. Natural sites include the beech forest at Riofrío de Riaza in the province of Segovia.

Because of its heritage, this region offers inland tourism as opposed to coastal or maritime tourism. This type of tourism includes others such as cultural tourism, defined by the UNWTO as follows²:

type d'activité touristique dans lequel la motivation essentielle du visiteur est d'apprendre à connaître, de découvrir et de consommer les attractions/produits culturels d'une destination touristique, matériels et immatériels, et d'en faire l'expérience. Ces attractions/produits se rapportent à un ensemble de caractères distinctifs d'une société – d'ordre matériel, intellectuel, spirituel et émotionnel – recouvrant les arts et l'architecture, le patrimoine historique et culturel, le patrimoine culinaire, la littérature, la musique, les industries créatives et les cultures vivantes avec leurs styles de vie, leurs systèmes de valeurs, leurs croyances et leurs traditions.

As described, cultural tourism has a number of elements. Among them, there is one of particular interest to our context: culinary heritage.

2. <https://www.unwto.org/fr>

Gastronomy is of great importance in Castilla y León, and this in turn has given rise to a new form of tourism, gastronomy tourism. Here we quote the UNWTO definition³:

Type d'activité touristique caractérisé par le fait que l'expérience du visiteur, au cours de son voyage, est en rapport avec la cuisine et des produits et activités connexes. Outre les expériences culinaires authentiques, traditionnelles et/ou novatrices, le tourisme de gastronomie peut aussi recouvrir d'autres activités apparentées, comme rendre visite à des producteurs locaux, participer à des festivals gastronomiques et suivre des cours de cuisine.

L'œnotourisme (tourisme du vin), lequel est une sous-catégorie du tourisme de gastronomie, s'entend du tourisme dont le motif est la visite de vignobles et d'exploitations viticoles, la dégustation, la consommation et/ou l'achat de vin, souvent à la propriété ou au plus près de la source.

The Castilla y León region is particularly well-suited to wine tourism. It has seventeen Designations of Origin, including Ribera del Duero, Cigales and Toro. The wealth of wine cellars. In fact, this is the region with the largest number of cellars in Spain. Visitors to Castilla y León can also enjoy a wide range of gastronomic events. The region is also a great place for nature tourism, as it boasts an extensive natural heritage.

Interest in the region has grown steadily, with 840,026 visitors in June 2024 (source: Junta de Castilla y León).

Tourism is becoming a source of economic development, as Dávila (2003: 7) points out:

El turismo en esta región aporta ya aproximadamente un 8% al PIB de la región y genera 50.000 empleos directos. En concreto, a través de las estadísticas aportadas por la Junta de Castilla y León, en sus vertientes de oferta (de alojamientos turísticos) y demanda (por parte de los turistas), se examina la evolución de algunos indicadores turísticos y se profundiza en la realidad turística de la región, para sacar unas conclusiones con las que observar el futuro de Castilla y León con optimismo.

3. *Ibid.*

3. Tourism documents: brochures and leaflets

Calvi (2010) looks at the various documents that can be found in the field of tourism, identifying several of them under the label of “tourism genre”. In fact, she points out that the origins of tourism go hand in hand with the development of one of these genres, the tourist guide:

Las guías de viaje conjugan estos elementos en combinaciones muy distintas; responden a los intereses intelectuales del público más culto y atienden a las necesidades de asesoramiento del turista, guiándolo de la mano; se alejan de la vertiente más literaria del libro de viaje sustituyendo la mirada personal por una visión pretendidamente objetiva. En efecto, la elaboración de la guía presupone la experiencia del viaje, que sin embargo permanece oculta, permitiendo la infinita repetición del mismo itinerario; en definitiva, aun satisfaciendo la ingente demanda de información, las guías cumplen una función fundamentalmente prescriptiva. (Calvi 2010: 17)

It is a genre that moves away from travel books and offers the reader-tourist a journey from a normative point of view. Little by little, other genres related to the field of tourism have appeared, whose main aim is to depict a place. Of particular interest to us are brochures, most of which are published by public institutions, what Calvi (2010: 22) calls “institutional genres”. She goes on to offer a definition:

Folleto (publicación de distribución gratuita, en forma de cuadernillo o desplegable): también suele combinar partes descriptivas con otras secciones prácticas y elementos gráficos. A diferencia de la guía, el folleto se caracteriza por su estilo promocional, muy cercano al lenguaje publicitario. (Calvi 2020: 23)

In Calvi (2006: 54-55), she offers us a summary table that delineates the characteristics of each genre:

Género	Formato o medio de difusión	Función	Tipología textual	Etapas de la experiencia turística
Folletos	Desplegable o cuadernillo	Informar, promover una imagen, seducir	Descriptiva, expositiva, argumentativa	Antes y durante el viaje

Table 1. General characteristics of the brochure

From a terminological point of view, we would like to point out that the Spanish word “folleto” combines two French terms, “brochure” and “dépliant”. These are free tourist publications designed to encourage people to visit a particular place. Another special feature of a tourist brochure is that it contains both text and images. In other words, communication takes place not only through language, but also through other visual elements such as photographs, maps and logos. Photographs play a major role in persuasion, which is why most of them are carefully chosen. Maps, on the other hand, are intended to guide tourists around a city, for example. This type of tourism is halfway between an advertisement, which is highly persuasive, and a tourist guide, in that the intention is to attract the recipient, i.e. the tourist, and encourage him or her to visit the site. So the brochure, like the leaflet, is a textual variety in its own right.

As far as the text is concerned, it has complex elements. The subject of tourism genres is strongly influenced by fields that are not related to tourism, such as history, art, geography and gastronomy. These will therefore imbue the tourism text with lexical elements that are specific to them:

Los textos producidos para el turista contienen más bien una mixtura de elementos procedentes de varios sectores relacionados, desde la historia del arte y la geografía a la gastronomía y el deporte. Estos contenidos, al integrarse en géneros tales como las guías y los folletos, se adaptan a las funciones dominantes, creando pautas genéricas específicas. (Calvi 2011: 22)

The type of tourism is also an essential element. We will find different components if the text is aimed at someone interested in mass tourism, wellness tourism, sports tourism or cultural tourism.

The lexical heterogeneity of tourism texts is therefore highly complex when subjected to a translation process.

4. Elements of tourism translation

First of all, let's look at what translating is. For Srpová (1995: 158) it is an

opération qui cherche à établir des équivalences entre deux textes exprimés en des langues différentes, ces équivalences étant toujours et nécessairement fonction de la nature des deux textes, de leur destination, des rapports existant entre la culture des deux peuples, leur climat moral, intellectuel, affectif, fonction de toutes les contingences propres à l'époque et au lieu de départ et d'arrivée.

According to this definition, translation is seen as an operation through which linguistic equivalences must be established. This requires a certain number of skills and abilities, all of which make up a genuine translator's competence, which acts as a system based on six axes, as established by the PACTE research group. Firstly, communicative competence in the two languages, in particular comprehension of texts in the source language and production of texts in the target language, transfer competence, i.e. the competence to go through this transfer process between the original text and the production of the final text, a kind of linguistic change, and then strategic competence, which concerns the individual procedures which enable the problems encountered to be resolved. Next come extralinguistic competence, psycho-physiological competence and professional competence (PACTE 2001).

As Hurtado Albir (2018) points out, context is essential for a correct understanding of the text in the source language, and thus for an accurate translation into the target language. Text and context are culturally marked, in particular by the society in which the text is set. The translator must therefore take into account the addressee of the text and the way in which the cultural parameters must be tuned so that they can be

understood by the addressee (Hurtado Albir 2018), as well as the relationship between the two cultures, as Milena Srpová (1995) has observed. These culturally marked elements will lead to difficulties when translating a text: they are known as *culturemes*. Nord (2018: 42) offers us a definition, which we quote below:

Las características culturales se han llamado “culturemas” [...]. El *culturema* es un fenómeno cultural perteneciente a una cultura A, que es considerado como relevante por los miembros de esta cultura y que, comparado con un fenómeno social análogo en una cultura B, parece específico de la cultura A. Entendemos por “analogía” que los dos fenómenos pueden compararse bajo ciertas condiciones definibles.

In the type of text we are dealing with in this study, we come across a good number of culturally marked lexicons that have no equivalent in the target culture. This is the case with gastronomy, where the traditional recipes of a region are part of its cultural heritage. The same applies to architectural heritage.

5. Corpus analysis

The corpus we are going to analyse is made up of brochures and leaflets from the province of Palencia. These were distributed in Spain and were originally written in Spanish. In order to appeal to a French-speaking audience, they offer a version translated into French. Our corpus is made up of a tourist document for the city of Palencia, a small town, but with an immense cultural heritage, in the province called Carrión de los Condes, and then the brochure for one of its sites, the hotel-monastery of San Zoilo. All the documents analysed, with the exception of the hotel brochure, were published by public institutions.

5.1. *Palencia city brochure*

The Palencia City Council has produced a handsome document which, as it says on the front page, it calls a tourist guide. However, if we look closely at its presentation and characteristics, we can conclude that it is more of a brochure, with around forty pages. In terms of the information presented,

it can be divided into two main sections. The largest part is devoted to a presentation of the town. Firstly, its history, followed by all the places worth visiting. In the second part, we are given all the practical information we need for our stay, such as the accommodation available in the city, followed by a map to help us find our way around.

This brochure has one of the essential characteristics of the genre, discussed in the first part. All the heritage presented to the tourist is accompanied by a photo, and these are of exceptional quality, which certainly helps to seduce the reader-tourist.

The city's sites are presented in categories. As far as religious monuments are concerned, it is worth noting that all their names are translated, with the exception of the church of San Miguel, which retains its Spanish name even though there is a French equivalent, Saint-Michel. The city's most majestic religious monument is the cathedral, commonly known as "the beautiful unknown". Let's take a look at part of its presentation below:

- (1a) A la Plaza de Cervantes abre la Puerta de San Juan o "de los Reyes", de trazado gótico y decoración plateresca y en la que se puede ver en hornacinas renacentistas imágenes de mártires, entre los que se encuentra San Antolín.
- (1b) Sur la Place Cervantes, donne la porte Saint-Jean ou "des Rois", au tracé gothique et à la décoration plateresque, et sur laquelle on peut voir, dans des niches Renaissance, des statues de martyrs, parmi lesquels se trouve Saint-Antolin.

When we read this extract, we notice that the target text is, to say the least, confused, not least because of the syntactic construction, which does not conform to the logic of the French sentence. In fact, the passage should have started with "La porte de Saint-Jean ou également appelée des Rois, donne sur la Place Cervantes", in other words the subject first. There is also another spelling error in Cervantes, which in French must have a grave accent on the second e in order to maintain the Spanish pronunciation, resulting in "Cervantès".

The next example concerns a singular monument in the town of Palencia. It's a church set in a garden. Here's what the brochure says about it:

- (2a) ¡ De Villanueva del Río Pisuerga, su emplazamiento original, fue trasladada al actual en la Huerta de Guadián, al anegarse el pueblo por la construcción del Pantano de Aguilar de Campoo.
- (2b) De Villanueva del Río Pisuerga, son emplacement original, elle a été transportée au Jardin de Guadián (Huerta de Guadián), à cause de la submersion du village pour la construction du Barrage d'Aguilar de Campoo.

This extract contains an error in the translation of the Spanish adjective *original*, which cannot be translated as *original*, as its meaning in French is something strange. Here, the correct use is *original*, to explain that it is in fact a church in a village in the province of Palencia that was destroyed by the construction of a dam. It should also be noted that the noun *dam* should not be capitalised. Once again, there is a syntactic flaw in this extract. From a communicative point of view, there is no need to dislocate the name of the village where the church comes from. Instead, a simple sentence beginning with the subject should be proposed.

The final extract concerns a religious building, the “Monastère des Clarisses”:

- (3a) Dedicado a Santa Clara y construido entorno al año 1400 alberga el impresionante Cristo Yacente de gran devoción popular. Conocido por ser el lugar donde Zorrilla sitúa su historia de *Margarita La Torna*. El convento es mausoleo de los Almirantes de Castilla, los Enríquez, y cuenta una leyenda: que navegando las naves imperiales de Alonso Enríquez, avistan a lo lejos un extraño bulto. Abordado éste, se trata de un Cristo Yacente. Recogido, se ordena su traslado a Palencia cuando, de camino, la caballería se detiene en Medina de Rioseco, frente al Castillo que allí existe sin ninguna razón que explique tal hecho y sin manera de hacer avanzar a los caballos. El almirante decide depositar el Cristo en

el Convento de las Clarisas, entendiendo el hecho como voluntad divina. Presenta una rica portada que da acceso al magnífico templo gótico de finales del XIV, con planta de cruz griega. El Altar Mayor es barroco, del siglo XVIII.

- (3b) Dédie à Sainte-Claire et construit aux alentours de l'année 1400, il abrite l'impressionnant Christ Gisant de grande dévotion populaire. Il est connu comme le lieu où Zorrilla situe son histoire de *Margarita La Torna*. Le couvent est la sépulture des Amiraux de Castille, les Enríquez, et raconte une légende : un jour que les vaisseaux impériaux d'Alonso Enríquez, ils virent au loin un étrange objet. L'ayant abordé, il s'agissait d'une urne vitrée qui contenait un Christ Gisant. Une fois récupéré, on ordonne son transport à Palencia, mais, en chemin, les chevaux s'arrêtent à Médina de Rioseco, face au Château, sans aucune raison apparente, et sans pouvoir les faire avancer. L'Amiral décide de déposer le Christ dans le château, propriété des Clarisses, interprétant le fait comme étant la volonté divine. Il présente un noble portail qui donne l'accès au magnifique temple gothique de la fin du XIVe siècle, et a un plan de croix grecque. Le Maître-Autel est baroque du XVIIIe siècle.

We take the liberty of quoting this extract, which is admittedly a little long, but it contains many interesting elements for our analysis.

From the outset, this text is incomprehensible to a French-speaking tourist. We'll explain why later. The text begins with a copy of a Spanish structure. Perhaps it would have been more appropriate to use a simpler structure in French and begin with the subject: "Le monastère est dédié à Sainte-Claire". A little later in the paragraph, we present a legend relating to this sacred place. In this part, we find grammatical errors such as the incorrect use of the present participle, "l'ayant abordé" which should be replaced by a temporal conjunction such as "lorsque", which gives: "Lorsqu'ils l'ont abordé, ils ont réalisé qu'il s'agissait d'une urne vitrée contenant un Christ gisant". The next phrase is "Une fois récupéré". A more appropriate structure in French is the past infinitive, which gives "après l'avoir récupéré".

Then, in place of “on ordonne son transport” it would have been better to write “on ordonne de le transporter à Palencia”. The order of the adjective “étrange” before the noun is also incorrect, the phrase should have been “un objet étrange”. This paragraph refers to a writer who is part of the Castilian cultural heritage, José Zorrilla. Perhaps we should be more precise, because the only reference to Zorrilla and his novel *Margarita la Tornera* is understandable for a moderately educated Spanish reader, but by no means for the audience for which the French version is intended.

Perhaps it would suffice to situate it in time and briefly describe its importance within Spanish literature.

After looking at the religious buildings, the brochure turns to the architecture of the city and its civil buildings. As in the succession of religious buildings, with the exception of the cathedral, the article is not used in front of nouns, even though the French system requires it. We should read “La Grande Rue”, “La Grande Place”, “La Mairie” or even “Les Halles”. Palencia has only one civil building, the “La Casa del Cordon”. It’s strange that we’ve decided to translate it as “Maison au Cordon”, instead of keeping the Spanish name and explaining where the name comes from.

Another part of the brochure is devoted to the Castile Canal, a waterway that runs through the provinces of Palencia, Burgos and Valladolid.

- (4a) En el XVIII Palencia se recupera del siglo anterior, pero su situación en el conjunto de la Península ha empeorado, con una estructura económica desfasada y una agricultura tradicional que sume al pueblo en la pobreza. En 1751 se comienza la construcción del Canal de Castilla por Carlos III y se termina en 1849. En el siglo XIX la invasión francesa obliga a alojar a las tropas napoleónicas en nuestra ciudad, que no ofrece ninguna resistencia. La desamortización de Mendizábal acaba con la estructura conventual de la ciudad y beneficia a la burguesía comercial e industrial. Terratenientes, fabricantes de harina y mantas se enriquecen durante las guerras Mundial y Civil, aprovisionando a las tropas. La pujante burguesía promoverá cambios en la ciudad con la construcción de edificios importantes en la Calle Don Sancho, Calle

Mayor y su cruce en Cuatro Cantones. Desaparecen las murallas y se construyen los jardines del Salón, Jardinillos, etc.

- (4b) Au XVIII^e siècle, Palencia se remet du siècle précédent, mais sa situation par rapport à la Péninsule a empiré, avec une structure économique déphasée et une agriculture traditionnelle qui plonge le peuple dans la pauvreté. En 1751, la construction du Canal de Castille, par Charles III, commence pour se terminer en 1849. Au XIX^e siècle l'invasion française oblige le logement des troupes napoléoniennes dans notre ville, qui n'offre aucune résistance. La désamortisation de Mendizábal met fin à la structure conventuelle de la ville et bénéficie la bourgeoisie commerciale et industrielle. Les propriétaires terriens, minotiers et fabricants de couvertures s'enrichissent au cours des guerres Mondiales et Civile, en approvisionnant les troupes. La puissante bourgeoisie encouragera des changements dans la ville, avec la construction d'immeubles importants dans la Rue Don Sancho, la Grand-Rue et son carrefour de Cuatro Cantones. La muraille disparaît et on construit le jardin du Salón, les Petits Jardins (Jardinillos), etc.

This extract contains a number of lexical errors. Can we talk about an out-of-phase economic structure? We would prefer archaic or outdated. Once again, the decision was made to translate proper nouns such as “le roi Carlos III”, although this could mislead the reader, as Charles III was also a king of the Carolingian dynasty. The same applies to the historical term “la desamortización de Mendizábal” which refers to the expropriation of land belonging to the Church and religious orders. We should also review the capitalization of “rue” and the agreement of the adjective “grand”.

5.1.1. *Translating culturemes*

The last part of the brochure is devoted to gastronomy. In the field of tourism

la dimensión internacional se cruza con lo local, lo histórico y lo cultural, que constituyen importantes atractivos del producto turístico, dando

lugar a la frecuente aparición de términos culturales en varios tipos de textos. (Calvi 2006: 67)

As mentioned above, the gastronomic lexicon is a real challenge in the field of tourism translation:

Entre las áreas léxicas que presentan el mayor número de términos culturales, sobresale la gastronomía, puesto que tanto los ingredientes como los platos elaborados mantienen una relación muy estrecha con las tradiciones y la cultura local. (Calvi 2006: 68)

The tourist brochure for the city of Palencia takes us on a gustatory journey. In this part of the French version of the brochure, we note that most terms are translated, while adding the Spanish term in brackets. Let's look at the following example. Part of the province of Palencia is called "Tierra de Campos" and we suggest the translation "Terre des Champs", which becomes a little strange in French. It could perhaps be replaced by "espace de champs" to convey this image of vast expanses of land.

We note another poor choice of translation when listing all the excellent vegetables produced in this "land". French has the noun "terroir", which expresses this deep-rootedness. When we are about to present another typical product, we use an explanation, i.e. dried meat, and then add in brackets the name of the product in Spanish, "la cecina". Perhaps it would have been sufficient to offer the name in Spanish, followed by an explanatory phrase, while still mentioning the origin of the meat, a remarkable aspect of the product. As far as pastries are concerned, "rosquilla" is given the equivalent of "gimblette", which is eaten during Holy Week, which certainly helps the reader-tourist to imagine what this typical product might be like. And yet, just a few sentences later, it's impossible for the brochure's recipients to know what it's all about. No explanation or translation is offered for "hojuelas", even though there is an equivalent in French gastronomy, "oreillettes". The translation of "leche frita" as "fried milk" is incorrect. This gastronomic product should have been translated as "pain perdu", which refers to a dessert made from slices of bread soaked in milk and egg and then fried in oil.

As Maria Vittoria Calvi suggests:

en las versiones en otras lenguas se prefiere utilizar el préstamo, en lugar de traducciones, perifrasis explicativas o equivalentes culturales, para permitir una mayor implicación del interlocutor en el ambiente local. (Calvi 2006: 68)

This is precisely what we have done with our translation proposals.

Igareda (2011) proposes a table, a methodological tool for dealing with cultural referents in the context of translation. It is a classification organised by themes and sub-categories. For our part, we are going to focus on the second topic, namely the history:

Categorización temática	Categorización por áreas	Subcategorías
2.- Historia	1.- Edificios históricos	Monumentos, castillos, puentes, ruinas
	2.- Acontecimientos	Revoluciones, fechas, guerras
	3.- Personalidades	Autores, políticos, reyes/ reinas
	4.- Conflictos históricos	
	5.- Mitos, leyendas, héroes	
	6.- Perspectiva eurocentrista de la historia universal (u otro)	Historias de países latinoamericanos, los nativos, los colonizadores y sus descendientes
	7.- Historia de la religión	

Table 2. Classification of cultural references

We have selected the historical figures in particular because they are of importance to our study. As noted earlier, the brochure in our corpus recounts the history of Palencia, which means that many historical figures are mentioned. All the historical figures involved in the city’s history are translated. Let’s take a look at this extract: “C’est à la fin du XIVe siècle,

avec le mariage en 1388 d'Henri III avec Catherine de Lancaster dans la Cathédrale". We are in fact talking about. This cultural reference should not have been translated, as in the History of France there is also a character called Henri III, which could lead to confusion.

5.2. *Carrión de los Condes city brochure*

Carrión de los Condes is a small town in the province of Palencia in a privileged position, as it lies at the heart of the Pilgrim's Way to Santiago de Compostela. This means that a considerable number of pilgrims will be able to visit it.

The first document we are going to analyse is a leaflet published by the town council and the county council. On the front we are shown a beautiful map of the town with all the sites to visit. This directory shows the importance of Carrión de los Condes' heritage. The back of the leaflet organises them into four categories: museums and churches, monasteries and convents, and other tourist attractions. Reading this presentation, it becomes clear that these texts do not conform to the French linguistic system. Let's take a look at the one for the Museum of Contemporary Art, for example:

- (5) Situé dans l'ancien bâtiment où trouvait hôpital des pèlerins. Il a été converti propriété privée en 1835 et fut légué par la suite à la mairie à des fins culturelles.

This example alone is enough to show this. Firstly, the subject pronoun is missing - the correct form is "il est situé". Secondly, the order of the French sentence has not been respected: "des pèlerins trouvaient". It should also be noted that in the brochure the subject-verb agreement has not been respected. The second tourist document analysed as part of this study is a brochure for the Monastery of San Zoilo. This monument is also presented in the town's brochure. The leaflet is of very good quality, with attractive photographs of the site and a number of short introductory texts. This place has a special feature: the former monastery is now a hotel-restaurant and also a meeting centre. The first page looks back to the origins of the site:

- (6a) A mediados del siglo XIX los jesuitas establecieron en él el primer colegio de Bachillerato de España. Posteriormente y hasta la década de 1980, fue Seminario menor de la diócesis de Palencia. Hoy el antiguo Real Monasterio de San Zoilo, el lugar donde se hace palpable el enigma de Castilla y León, vuelve a ser un lugar idóneo como aposento de viajeros o refugio de peregrinos. El Hotel Real Monasterio San Zoilo le ofrece el confort y la eficacia de las más modernas instalaciones hoteleras en un entorno milenario excepcional, pleno de arte, historia y cultura. Tollo ello, destinado al servicio de su descanso, sus encuentros familiares, sus celebraciones o sus reuniones profesionales.
- (6b) Au milieu du XIXe siècle, les Jésuites fondé dans le monastère la première école du baccalauréat d'Espagne. Par la suit, jusqu'à la décennie de les années 1980, a été séminaire mineur du diocèse de Palencia. Aujourd'hui, le Royal Monastère de Saint Zoilo, où est palpable l'énigme de Castille et Léon, redevient un lieu approprié comme loger de voyageurs ou refuge de pèlerins. L'hôtel royal monastère Saint Zoilo lui offre le confort et l'efficacité des installations modernes dans un environnement millénaire exceptionnel, complète de l'art, de l'histoire et de la culture. Tout cela destiné à son repos, rencontres de famille, célébrations ou des réunions professionnelles.

This text contains many errors that make it virtually incomprehensible. From a spelling point of view, there are errors in “aujourd’hui” and “par la suite”. Then there are grammatical errors such as the absence of an auxiliary verb in “ont fondé”, the use of “de les” instead of “des” and the incorrect use of pronouns in “lui offre” instead of “leur offre”, and also in “à son repos” instead of “à leur repos”. As for the lexicon, there are errors in the use of “loger” instead of “logement” perhaps.

6. Conclusions

The region of Castilla y León has a rich cultural, natural and gastronomic heritage that attracts large numbers of visitors. Institutions are endeavouring to make this known through the publication of brochures and leaflets, the main aim of which is to attract tourists. A detailed study of some of these tourist documents, especially those aimed at foreign tourists through their translated versions, leads us to conclude that they are not of sufficient quality. Durán Muñoz (2011) sets out the characteristics of a good target text. Firstly, it must conform to the norms and conventions of the target culture, as well as its style and register. Secondly, it must contain the terminology and phrasing of the specialist field in question, and the information presented must be useful and accessible.

However, the brochures and leaflets in our corpus do not always have all the same characteristics. From the outset, these documents are attractive because of their careful presentation. They are printed on quality paper, the texts are accompanied by beautiful photographs and the practical information seems very useful. It's a shame, however, that the information provided is often not accurate, because the rules of the target language and culture are not respected. As a result, tourist literature loses sight of its main objective, which is to showcase the cultural heritage of a given place in order to captivate tourists.

Tourism documents help to build an image of the tourist destination, whatever it may be. And to create a positive image, the quality of the tourism translation is essential.

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BIONOTE / NOTE BIOGRAPHIQUE

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