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ANALYSIS AND PROPOSAL FOR IMPROVING THE TRANSLATION OF TOURIST INFORMATION BROCHURES: TOULOUSE, LA VILLE ROSE (FR-SP)

ANÁLISIS Y PROPUESTA DE MEJORA DE TRADUCCIÓN DE FOLLETOS TURÍSTICOS INFORMATIVOS: TOULOUSE, LA VILLE ROSE (FR-ES)

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Abstract

This study examines three tourist brochures in their original French versions and in their Spanish translations, available at the Toulouse Tourist Office. Despite the significant presence of Spanish tourists in Toulouse, who represent 50% of foreign tourists, the translations of the brochures show shortcomings. These deficiencies include spelling and punctuation errors, which affect the professionalism of the texts, and in some cases, alter or even omit the meaning of the original text. This problem is common in tourism translation (Castellano Martínez 2018), where often little value is invested, thus neglecting the quality of the final product (Fuentes Luque 2005). To address this problem, an analysis of translation errors will be carried out using the classification of the *American Translators Association* (ATA 2022) and improvements will be proposed to correct these errors. Finally, reflections derived from this translational analysis will be presented.



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Keywords: Specialised translation; Tourist translation; Tourist brochures; Translation errors; French-Spanish Translation.

Resumen

Este estudio examina tres folletos turísticos en sus versiones originales en francés y en sus traducciones al español, disponibles en versión física en la Oficina de Turismo de Toulouse. A pesar de la significativa presencia de turistas españoles en Toulouse, que representan el 50% de los turistas extranjeros, las traducciones de los folletos muestran deficiencias. Estas deficiencias incluyen errores de ortografía y puntuación, que afectan la profesionalidad de los textos, y en algunos casos, alteran o incluso omiten el sentido del texto original. Esta cuestión es un factor común en la traducción turística (Castellano Martínez 2018) donde a menudo se invierte poco valor, descuidando así la calidad del producto final (Fuentes Luque 2005). Para abordar esta problemática, se realizará un análisis de los errores de traducción empleando la clasificación de la *American Translators Association* (ATA 2022) y se propondrán mejoras para corregir estos errores. Finalmente, se presentarán reflexiones derivadas de este análisis traductológico.

Palabras clave: Traducción especializada; Traducción turística; Folletos turísticos; Errores de traducción; Traducción francés-español.

1. Introduction

Tourism has emerged as a key sector in the Spanish economic context with a contribution to Gross Domestic Product (GDP) of 12.8% in 2023, according to data from Exceltur (2024), an association made up of the main players in the Spanish tourism sector. According to its report published in January 2024, the tourism sector is expected to exceed both turnover levels and the number of tourists by 2024 (Exceltur 2024). In addition, the number of international visitors has exceeded 85 million in 2023, according to the Frontur report (Instituto Nacional de Estadística 2024). Despite these figures, France continues to lead as the country with the highest number of tourists in the world. France welcomed 98 million tourists in 2023, a figure reported by Atout France (2024), France's tourism development agency, and is expected to surpass the 100 million mark in 2024, coinciding with the Paris Olympics (Atout France 2024).

The tourism interrelationship between Spain and France, two giants in the sector, is remarkable. In 2023, 11.8 million French tourists arrived in Spain, while 7.3 million Spanish tourists visited France, according to data from Atout France (2024). This tourist exchange is particularly significant in border regions such as Catalonia, where French tourists accounted for approximately 20% of all foreign visitors in May 2024, according to the Statistical Institute of Catalonia (2024).

After examining the statistical data that illustrate the relevance of tourism for both countries and their interdependence in this field, it is essential to start this study with the definition of tourism provided by UN Tourism (formerly known as the World Tourism Organisation):

El turismo es un fenómeno social, cultural y económico que supone el desplazamiento de personas a países o lugares fuera de su entorno habitual por motivos personales, profesionales o de negocios. Esas personas se denominan viajeros (que pueden ser o bien turistas o excursionistas; residentes o no residentes) y el turismo abarca sus actividades, algunas de las cuales suponen un gasto turístico. (UNWTO n.d.)

As can be seen in the definition, tourism activity is not limited to leisure; it includes the movement of people for various reasons, which gives rise to a wide variety of tourism typologies, such as business tourism, rural tourism, adventure tourism and necrotourism, among others. This paper will deal with texts related to cultural tourism, defined by McIntosh and Goeldner (1986) as the set of activities inherent to travel, in which travelers participate in and learn about the heritage and culture, as well as the lifestyle of the destinations visited. This definition underlines the breadth of this type of tourism, as evidenced by the diversity of tourism texts available and the different specialised languages, such as heritage and law.

Cultural tourism can be subdivided into various sub-modalities according to the classification criteria of Larrosa Rocamora *et alii* (2023). These sub-modalities include, among others, pilgrimage tourism, film tourism and language tourism.

Despite the significant economic contribution of tourism, as previously discussed, it is important to note that, according to Fuentes Luque (2005), tourism texts are often not translated by professionals, but are

often back-translated by non-native speakers or by machine translators. This phenomenon has been documented in the academic literature (Suau Jiménez & Labarta Postigo 2017; Castellano Martínez 2018) and is evident, for example, in the information brochures translated into Spanish available at the Tourist Office of the city of Toulouse in France, a city with a significant influx of Spanish tourists.

Given that the quality of translation is essential to take full advantage of the economic and communicative impact of tourism, this problem is particularly relevant in contexts such as Toulouse. Consequently, the object of this study is the translational analysis of three tourist brochures from Toulouse. Specifically, we will examine the information brochures – free printed publications advertising tourist services – available at the Toulouse Tourist Office. This analysis will identify the main translation errors in the Spanish version and propose improvements aimed at correcting them, which will allow us to reflect critically on translation practices in the field of tourism and the prevailing challenges in this area.

2. Tourism in Occitania and Toulouse

In terms of tourism, Occitania stands out as the region that attracts the most local tourism among the French regions and ranks fourth in terms of foreign tourist arrivals. This territory is characterised by a remarkable diversity of landscapes, including the Pyrenees and the *Côte Vermeille* on the Mediterranean Sea, and is renowned for being France's main thermal region. Among its main tourist attractions are the cities of Nîmes, Montpellier, the *Pont du Gard*, Carcassonne and Albi, which register a steady growth in tourist inflow each year (Presse Tourisme Occitanie n.d.).

Toulouse, located in south-central France, is the capital of the Occitania region and the fourth most populous city in the country. Popularly known as the *Ville Rose* due to the characteristic colour of the brick used in its buildings, Toulouse is also an important centre for the aeronautical industry, housing the headquarters of Airbus (Toulouse Tourisme n.d.).

Toulouse is one of the most attractive destinations in the Occitania region, with a total of 5.5 million tourists in 2019 and 4.6 million in 2022, according to data provided by the Toulouse Attractiveness Agency (Grasso

2022). In terms of international tourists, of all tourists come from outside France, Spanish visitors account for more than of all foreigners. In other words, one out of two international tourists is Spanish, according to data from the Toulouse Attractiveness Agency (Grasso 2022). This influx of Spanish tourists is largely explained by the proximity of Toulouse to autonomous communities such as Catalonia and the Basque Country, which are the main regions of origin of these visitors. In addition, local authorities have highlighted the growing interest of tourists from other regions such as Madrid (Grasso 2022).

Toulouse's cultural offer is also a key factor in its tourist attraction. Among its main points of interest are the *Basilique de Saint Sernin*, which forms part of the Way of Saint James of Compostela, the *Musée des Jacobins*, where the philosopher Saint Thomas Aquinas is buried, the *Cité de l'espace*, the *Muséum de Toulouse*, the city's natural history museum, the *Halle de La Machine* and the *Musée Aeroscopia*. These places stand out as the most visited in the city, reflecting the rich cultural and educational offer that Toulouse has to offer its visitors.

Given that Toulouse and Occitania have a diversity of attractions – cultural, natural and industrial – effective promotion of these elements is essential to enhance their image and attract tourists. In this context, the correct elaboration of promotional materials, such as tourist brochures, is particularly relevant, as they combine information and visual elements to capture the attention of potential visitors and consolidate the identity of the destination.

3. The brochure in the language of tourism

From a tourism perspective, in the “Glosario español-italiano sobre la gestión del turismo” a brochure is defined as a “publicación impresa de distribución gratuita que publicita servicios turísticos” (Bonomi et al. 2014: 115). Brochures are tools used by national and local bodies to promote available tourism activities. Their main function is to attract and convince tourists to visit a place or participate in a tourist attraction by presenting useful and concise information accompanied by images. They are generally distributed free of charge and usually take the form of booklets or foldouts

(Déniz Suárez 2014). Likewise, as Déniz Suárez (2014) points out, tourism texts integrate verbal (information) and non-verbal (photographs) elements so that potential customers can be attracted to the tourist product or destination in question.

Getz & Sailor (1993) distinguish between three distinct types of brochures, although it is possible for characteristics of all three types to coexist in the same brochure:

- a. Information brochure or descriptive brochure: is a directory or travel guide. Its main objective is to provide clear, detailed and objective information about the destination or attraction. Its content focuses on practical, historical, cultural and operational information (such as opening hours, services, location, etc.) without excessive use of persuasive techniques. In essence, it “tells” the reader what to expect and how the visit will work. However, even this type of brochure uses persuasive elements by presenting the information in a way that builds the reader’s confidence about what to expect on the visit.
- b. Promotional brochure: it is specifically designed to persuade and motivate the potential visitor to choose that destination. It is characterised by emphasising the unique aspects, benefits and competitive attractions of the location, using persuasive language, suggestive images and calls to action that stimulate the desire to travel. This category clearly exemplifies the persuasive nature of brochures, since their intention is to “sell” the destination by highlighting its emotional and experiential advantages.
- c. Attractive brochure: makes prominent use of graphic elements (images, colours, typography, layout) to capture the attention of the recipient and generate an immediate positive impression. The intention is to provoke an emotional response and build a desirable image of the destination, complementing the promotional information or message.

Getz & Sailor’s (1993) classification underlines that tourism brochures are designed to persuade the tourist in a subtle and effective way, presenting

themselves as informative texts that generate trust and confidence in the receiver, thus facilitating the choice of the promoted destination (Pertón 2010).

From a lexical perspective, Durán Muñoz (2012) identifies three groups of relevant terms in tourism discourse: those that come from other disciplines, such as history or gastronomy; terms specific to tourism discourse; and terms specific to a culture, known as “culturemes”. The latter refer to specific cultural elements that may not have a direct equivalent in other languages.

Within the textual content of tourism brochures, it is common to find various linguistic resources, such as initialisms, acronyms, metaphors, comparisons, idioms, sayings and foreignisms (Calvi 2004). In particular, foreign words may be intentionally included in their original form to add a touch of exoticism to the text, which is a practice that may be related to the use of culturemes (Durán Muñoz 2012).

Extralinguistically, the implementation of new web visualisation techniques has enriched tourism brochures with a variety of multimodal elements. According to Policastro Ponce (2020), these elements can have both an informative and a persuasive function. Multimodality is strengthened by the incorporation of components that complement the linguistic, such as images, audios, animations, videos and options for direct and active interaction, thus varying the semiotic elements that communicate with the receiver. In this way, the desired promotional objective is achieved, facilitating more effective and attractive communication with the target audience (Policastro Ponce 2020).

3.1. *The brochure as a discursive genre*

In the framework of the “Linguaturismo” project, Calvi (2010) proposes a taxonomy for tourism textual genres. Within this taxonomy, she establishes a hierarchical distinction on three levels: genre families, macro-genres and genres.

At the highest level are the families of genres, which are defined by the professional community of origin. A prominent example within this category are institutional genres, which “se originan en organismos oficiales

como los gobiernos, comunidades autónomas y ayuntamientos, con el objetivo de afianzar o posicionar la imagen de un destino turístico” (Calvi 2010: 22-23). These genres include texts such as brochures.

In terms of the macro-genre, tangible tourism products such as the brochure and the guidebook are considered as traditional genres. Here, the brochure stands out for its promotional style, close to advertising language, as opposed to the guidebook, whose emphasis is on prescriptive and informative functions (Calvi 2019).

Finally, at the genre level, it is recognised that these media can integrate different functions. The corpus studied shows a combination of elements typical of both the tourist guide and the brochure, demonstrating their versatility to be oriented towards the promotion or dissemination of information, depending on the specific objective of each production.

3.2. *The translation of tourist brochures*

One of the recurring problems in the translation of tourism texts is the lack of attention paid by tourism institutions and companies to providing quality translations, which is due to the scarce economic investment earmarked for this purpose (Calvi 2012; Castellano Martínez 2020). This means that translations are often carried out by non-specialised professionals or even by people without sufficient command of the target language, which not only affects the quality of the final product, but also devalues the translator’s profession (Fuentes Luque 2005; Durán Muñoz 2012).

For this reason, in the case of a back translation, it should be carried out by a professional translator and reviewed by a native speaker to ensure that the translation is appropriate for the target audience. Although a possible change of mentality has been observed in relation to this issue (Durán Muñoz 2012), there are studies documenting frequent errors in these translations (Castellano Martínez 2020). These errors often include misspellings, confusing information, misconceptions, missing information or unnecessary repetitions (Déniz Suárez 2014).

It is important to recognise that these texts can present certain difficulties that are often underestimated, such as the subordination of the tourist translation and the lack of information; ambiguous phrases with double

meanings; culturemes; constant positive and poetic language; the confusing language of the original text; and proper names of people, museums, institutions, etc. The tourist brochure is, in fact, one of the textual genres that most frequently presents these difficulties (Durán Muñoz 2012). Another relevant aspect to consider is the format or spatial restrictions, as tourism brochures must take into account the number of pages and photographs, as well as ensuring proper layout (Pertón 2010).

In short, the translation of a tourist brochure that functions adequately in the Spanish cultural context, and that fulfils the characteristic functions of brochures (referential, appellative, emotive and poetic), must produce a similar impact on the target language audience. The aim is for the translation to maintain the same functions as the original text, thus achieving an adequate cultural adaptation in the new context, so that readers do not perceive notable differences with the texts produced in their own language (Durán Muñoz 2012).

4. Classification of translation errors

The following is the classification of errors that will be used to analyse the failures detected in the translation of the brochures. Following Delisle's (2013) perspective on errors as equivalence problems, translation errors are considered to arise from failures in comprehension that disrupt semantic equivalence. It is from this equivalence perspective that errors in this translation have been identified. According to this author, reformulation errors would be considered as linguistic failures, while only comprehension errors would be classified as translation errors.

For the classification of errors, the scheme proposed by the *American Translators Association* (ATA) in its most recent version of 2022 (ATA 2022) will be adopted. This classification, of an industrial nature, covers errors derived from authors related to companies, private institutions or, as in this case, associations. The choice of this typology, which is non-hierarchical, is due to its wide range of error categories. Moreover, this typology has been selected because the corpus analysed is not extensive and the sample is of limited quality, which allows for a more detailed analysis of the text (Vázquez Rodríguez 2018). This classification is considered more

up-to-date than others, such as those of Hurtado Albir (2001) and Hansen (2009). However, one of the limitations of this approach is that it does not include errors of a cultural nature, such as the translation of culturemes. For this reason, an additional section dedicated to the analysis of the translation of the culturemes present in the three brochures will be included, after the evaluation of the errors.

The categorisation of errors according to the ATA is divided into three main sections: proficiency in the target language, transfer of meaning and quality of writing (ATA 2022).

4.1. Proficiency in the target language

These errors clearly violate one or more rules prescribing the “correct” written forms of the target language.

- Grammar (G): refers to errors that appear in a piece of translation when the grammatical rules of the target language are not respected. In other words, errors occur in the structure, concordance or word order.
- Syntax (SYN): occurs when words or other sentence elements are incorrectly arranged in a way that does not respect the syntactic rules of the target language.
- Word Form / Part of Speech (WF-PS): a word form error occurs when the root of the word is correct, but the morphological form of the word is incorrect or non-existent in the target language. A part-of-speech occurs when, although the word has the correct root, it is used in the wrong grammatical function (e.g. as a noun instead of an adjective), causing the resulting syntactic construction not to conform to the rules of the target language.
- Capitalisation (C): non-compliance with the capitalisation conventions of the target language.
- Diacritical marks and accents (D): errors caused by not following the conventions of the target language regarding the use of these marks.

- Punctuation (P): occurs when the punctuation rules of the target language are not followed.
- Spelling (O): includes all errors that occur when spelling a word incorrectly.

4.2. *Transfer of meaning*

The following errors affect (distort) the reader's understanding of the facts/ideas of the source text and/or the original author's assessment of them. This category is divided into two categories depending on whether it affects the word or the sentence and those that apply at various levels.

4.2.1. *Transfer of errors at word/sentence level*

- Addition (A): superfluous information or stylistic effects are introduced.
- Omission (O): information in the source text is not restored in the target text.
- Terminology (T): a specific term belonging to a given specialised field is not correctly returned.
- *Faux Ami* (FA): occurs when words of similar form but different meaning in the language pair are confused. False friends, also known as *faux amis*, are words in two or more languages that probably derive from similar roots and have very similar or identical forms, but have different meanings, at least in some contexts.
- Verbal Form (VF): occurs when the translation includes a verb in a grammatically possible form (in terms of person, number, gender, tense, mood, aspect, etc.) which conveys a different meaning from the source text.

4.2.2. *Transfer errors that can be applied at multiple levels*

- Ambiguity (AMB): occurs when a segment of the source or target text allows for different semantic interpretations but this phenomenon does not occur in the respective segment of the other language.

- Cohesion (COH): a text is difficult to follow because terminology is inconsistent, pronouns are not used properly, conjunctions are not appropriate or other structural errors occur.
- Faithfulness (F): errors that occur when the target text does not respect the meaning of the source text as much as possible fall into this category.
- Literalness (L): the translation follows the source text word for word and a strange, non-idiomatic or incorrect result is obtained.
- Misunderstanding (MU): misinterpretation of the word or syntactic structure of a sentence.
- Indecision (IND): more than one option is offered for the same translation unit.
- Unfinished (U): segments that are not translated.

4.3. *Quality of writing*

These are errors in the target language which do not clearly violate spelling, grammar or punctuation rules, but which undermine the quality of the translation with unidiomatic, inadequate or unclear wording.

- Usage (U): we found errors related to incorrect or non-idiomatic use of the target language.
- Register (R): the level of formality is not equivalent between source and target text.
- Style (ST): an error of this type will occur when breaking the style specifications set by the translation assignment.

5. Translation analysis

As mentioned above, in this section we will analyse the translation from French into Spanish of the corpus of our study, consisting of three information brochures available at the Tourist Office of the city of Toulouse, a destination with a significant influx of Spanish tourists. Two of these brochures, Brochure 1 “El Capítol de Toulouse” and Brochure 2 “El exilio republicano en Toulouse”, are available exclusively in physical format at the

Tourist Office, while Brochure 3 “Toulouse, un recorrido por lo esencial” is available both online and in physical format.

The analysis will initially focus on the translation errors identified in the three brochures, using the error categorisation proposed by the *American Translators Association* (ATA 2022). For each error, a translation improvement will be proposed to correct the problems detected. Subsequently, the culturemes present in the texts will be identified, explanations will be provided as to their meaning and the adequacy of their translations will be assessed.

5.1. Brochure 1: *El Capitole de Toulouse*

The Capitol is an emblematic building in the city of Toulouse, housing the town hall, a theatre and ceremonial rooms where local personalities gather. Since its construction by the *Capitouls* in the 12th century, it has been the seat of municipal power. Inside, various works of art can be seen, including paintings and sculptures that narrate the history of Toulouse and highlight prominent figures such as Jean Jaurès, a 19th century socialist politician, and Pierre-Paul Riquet, engineer of the *Canal du Midi* in the 17th century (Toulouse Tourisme n.d.).

The 19-page brochure begins with a text written by the current mayor of Toulouse, Jean-Luc Moudenc, followed by a description of the most important elements of the Capitol, both inside and outside, including the Place du Capitole, the garden and the Capitol Tower. This document was published in September 2022 and was produced by the City of Toulouse. This brochure is characterised by the inclusion of images on each page, accompanied by short texts describing the artistic and cultural heritage of the monument. In terms of terminology, terms related to art and cultural heritage are included.

Source text (ST)	Target text (TT)	Translation error	Proposal for improvement
Comme <u>ce guide en atteste</u>	Según refleja <u>este guía</u>	WF	Como refleja esta guía
Mais qu'on ne s'y trompe pas, il s'agit d'un musée des plus vivants <u>et des plus vibrants !</u>	Pero no nos equivoquemos, es uno de los museos más vivos <u>et más vibrantes !</u>	P; L	¡Sin duda, se trata de uno de los museos más vivos y apasionantes!
On s'y marie, on y écoute <u>l'opéra, on y vient chercher son passeport, on y célèbre</u>	Allí, la gente se casa, escucha <u>opera, viene a buscar su pasaporte</u> , y se rinde homenaje	O; COH	Aquí, la gente se casa, escucha ópera, se hace el pasaporte y se realizan celebraciones
On l'y décide de l'action publique locale ! Pont entre passé et projets	... se decide la acción pública local! Puente entre el pasado y los proyectos	T; ST	Se decide la política local. Un puente entre el pasado y futuros proyectos
Cette grande place <u>rectangulaire était auparavant entièrement occupée par des constructions</u>	Antes, esta gran plaza rectangular <u>era totalmente ocupada por construcciones</u>	G	Antes, esta gran plaza rectangular estaba totalmente ocupada por construcciones
Les travaux <u>s'étirent</u> sur près d'un siècle	Las obras <u>se extienden</u> durante casi un siglo	VF	Las obras se extendieron durante casi un siglo
...une croix occitane dessinée par Raymond Moretti <u>dont chaque extrémité</u>	... una cruz occitana dibujada por Raymond Moretti <u>cuya cada extremidad</u>	G	... una cruz occitana dibujada por Raymond Moretti con cada extremo

<i>Cette œuvre monumentale associe, derrière un même mur, pouvoir politique et distraction populaire</i>	Esta obra monumental reúne, detrás de la misma pared, poder político y distracción popular	O	Esta obra monumental reúne detrás de la misma fachada poder político y entretenimiento popular
<i>Les attributs des arts et des sciences</i>	Los atributos de los artes y ciencias	WF	Los atributos de las artes y ciencias
<i>Sur le fronton central sont assises la Force et la Justice et deux anges, au sommet, portent les armes de la France</i>	En el frontón central se representan la Fuerza y la Justicia y, en la cumbre, dos ángeles llevan las armas de Francia	FA	En el frontón central están sentadas la Fuerza y la Justicia y, en la parte superior, dos ángeles llevan las armas de Francia
<i>Au XVIIIe siècle</i>	En el siglo 17	ST	En el siglo XVII
<i>Au dessus, un monument à la gloire d'Henri IV</i>	Por encima, un monumento a la gloria de Henri IV	ST	Arriba, un monumento a la gloria de Enrique IV de Francia
<i>Grand escalier</i>	Grande escalera	WF	Gran escalera
<i>Au travers de deux cycles, l'un à la campagne et l'autre à la ville</i>	A través de dos ciclos, uno en el campo y el otro en la ciudad	G	A través de dos ciclos, uno en el campo y otro en la ciudad
<i>Les bords de Garonne</i>	Las orillas de Garona	WF	Las orillas del Garona
<i>Venu appeler le comte de Toulouse à participer à la première croisade en Terre sainte</i>	Que vino exhortar al conde de Toulouse en participar a la primera cruzada en Tierra santa	C; G	Vino a exhortar el conde de Toulouse para que participara en la Primera Cruzada a Tierra Santa
<i>... tué à Toulouse en 1218 par un tir de catapulte</i>	Matado en 1218 en Toulouse, por una catapulta	O; U	Muerto en Toulouse en 1218 por un disparo de catapulta

<i>Selon la légende, les capitouls l'obligeaient à y paraître afin que les Toulousains <u>profitent de sa beauté</u></i>	Según la leyenda, los capitouls la obligaban a aparecer para que los habitantes de Toulouse <u>aprovechen de su belleza</u>	MU; F	Según la leyenda, los <i>capitouls</i> la obligaban a asomarse para que los habitantes de Toulouse disfrutaran de su belleza
<i>Les Toulousains célèbres sont mis à l'honneur</i>	A los famosos de Toulouse se les distingue con honores	ST	A los tolosanos ilustres se les homenajea
<i><u>Trente-quatre bustes d'hommes illustres</u> ayant contribué à la gloire de la ville</i>	<u>Treinta y cuatro bustos de ilustres hombres</u> que contribuyeron en la gloria de la ciudad	G	Treinta y cuatro bustos de personajes ilustres que han contribuido a la gloria de la ciudad
<i><u>Les plus anciens sont signés par</u> Marc Arcis (1652-1739)</i>	<u>Los más antiguos los hicieron</u> Marc Arcis (1652-1739)	G; VF	Los más antiguos están firmados por Marc Arcis (1652-1739)
<i>Pour conserver les actes liés aux droits et à la gestion de la ville</i>	Para conservar los actos vinculados con los derechos y la gestión de la ciudad	T	Para conservar los registros relativos a los derechos y la gestión de la ciudad
<i>Protégée au titre des Monuments historiques en 1840</i>	Protegida en virtud de los Monumentos históricos de 1840	L	Protegida como Monumento Histórico en 1840
<i>Dans le jardin, créé à la fin du XIXe siècle <u>des monuments rendent hommage à de grands hommes</u></i>	En el jardín, creado a finales del siglo XIX, <u>monumentos rinden tributo a grandes hombres</u>	ST; L	En el jardín, creado a finales del siglo XIX, los monumentos rinden homenaje a grandes personajes

Table 1. Errors and proposed translations of Brochure 1 (own elaboration)

The errors present in the text allow us to deduce that the translation was carried out by a translator whose mother tongue is French and not Spanish. This diagnosis is based on the fact that the errors detected are not related to the understanding of French, but to an insufficient command of the target language, in this case, Spanish. This problem is one of the difficulties pointed out by Durán Muñoz (2012) in the field of tourism translation, specifically with regard to reverse translation carried out by non-native translators, who sometimes lack the necessary experience, resulting in translations with frequent errors and a lack of naturalness for native readers. An illustrative example is the difficulty in correctly employing the verbs “ser” and “estar”, evidenced in the error ‘era totalmente ocupada’, instead of ‘estaba totalmente ocupada’, which would be the grammatically correct construction.

Table 1 lists the main errors identified, highlighting those related to lexical choice, such as ‘este guía’ instead of ‘esta guía’, spelling errors such as ‘opera’ instead of ‘ópera’ and punctuation errors such as ‘más vibrantes!’. Although these errors do not impede the overall comprehension of the target text, they negatively affect the translator’s perceived professionalism and invisibility. In addition, errors are identified that may hinder comprehension, such as in the sentence ‘para que los habitantes de Toulouse aprovechen de su belleza’, where ‘aprovechen’ is incorrectly translated from the French verb *profitent*. In this context, the appropriate term would be ‘disfruten de su belleza’.

The translation proposal has opted for an inclusive approach, avoiding unnecessary masculinisation, as in the case of ‘grandes hombres’, literally translated from the French *grands hommes*, and proposes ‘grandes personajes’ for a more inclusive use. Furthermore, it is stressed that one of the specific challenges of this text, due to its historical nature, is the correct translation of proper names. In this sense, it is essential to discern when to translate a name and when to keep it in its original form (Durán Muñoz 2012). For example, ‘Henri IV’ has been retained in the target text, but, given that it is a king’s name, it is suggested to translate it as ‘Enrique IV de Francia’ to avoid confusion with other historical figures, such as “Enrique IV de Castilla”. The name of the Roman goddess *Minerve* is also mentioned

and has been retained as ‘Minerve’ in the target text, although it would be more appropriate to use ‘Minerva’, the Spanish form of the name.

Another common error in the translation from French to Spanish, and vice versa, is the order of adjectives (Huertas-Abril & Castellano Martínez 2014). This is evident in the translation of ‘grande escalera’, which does not respect the Spanish rule that certain adjectives change form when placed before the noun, as is the case of “grande” in the singular.

As far as the translation of culturemes is concerned, it can be seen that the original term has generally been retained or its literal translation added. For example, there is the term *capitouls*, which refers to the municipal councillors of Toulouse and which, as in the original version, has been explained in the target text. Other terms, such as *les Poilus*, have been translated literally as ‘los peludos’. However, it is important to clarify that this term does not refer to men with hair, but to the French soldiers who participated in the Great War, popularly known as *poilus*. In addition, there is the cultureme *croix occitane*, translated as ‘cruz occitana’, to which it would be pertinent to add that it also represents the emblem of the region of Occitania.

5.2. Brochure 2: *El exilio republicano español en Toulouse*

Toulouse was one of the main places of settlement for Spanish Republicans during “La Retirada” at the end of the Spanish Civil War in 1939. This brochure, also produced by the City of Toulouse, describes the main points of interest related to the Spanish Republican exile community, especially during the post-war period. Similar to Brochure 1, this document opens with a message from Mayor Jean-Luc Moudenc, who highlights the Hispanic influence in Toulouse and its historical connection with Republican Spain in exile. This 10-page booklet presents 18 locations in the city with a significant link to Spanish Republican history, through short texts accompanied by illustrative images.

Source text (ST)	Target text (TT)	Translation error	Proposal for improvement
<i>Toulouse est <u>certainement</u> la plus hispanisante des grandes villes de France</i>	Es <u>por</u> cierto la ciudad más <u>hispanizante</u> de Francia	L; MU; U	Sin duda, Toulouse es la más hispana de las grandes ciudades francesas
<i>L'issue de la guerre civile espagnole <u>engendra</u> «la Retirada»</i>	El final de la guerra civil española <u>generó</u> la “Retirada”	ST	El desenlace de la guerra civil española dio lugar a “la Retirada”
<i><u>Au n°7</u> de la rue Gambetta</i>	<u>En el n°7</u> de la calle Gambetta	SYN; ST	En la calle Gambetta n°7
<i>La Bourse du Travail fut un des lieux de réunion du PCE, jusqu'à son interdiction en 1950</i>	La Bourse du Travail Fue uno de los lugares de reunión del PCE hasta su interdicción	FA; T	La <i>Bourse du Travail</i> fue uno de los lugares de reunión del PCE hasta su prohibición en 1950
<i>Les républicains aimaient s'y retrouver pour y discuter longuement. C'était leur «Parlamento».. <u>Autour d'eux, les vendeurs à la criée proposaient les journaux</u></i>	Aquí los republicanos solían juntarse para largas discusiones. Era su “Parlamento”. <u>Alrededor de ellos se vendían los periódicos</u>	FA; F; O	A los republicanos les gustaba reunirse aquí para hablar largo y tendido. Era su «Parlamento». A su alrededor, los vendedores ambulantes vendían periódicos y revistas
<i>En septembre 1944</i>	En septiembre 1944	PS	En septiembre de 1944
<i>À l'initiative des anarchosindicalistes</i>	A la iniciativa de los anarcosindicalistas	L	A instancia de los anarcosindicalistas
<i>Lieu de libre culture</i>	Lugar de libre cultura	L; SYN	Lugar para la cultura libre

<i>El Hospital Varsovia, où médecins et infirmiers espagnols soigneront leurs compatriotes jusqu'en 1950, <u>date de leur arrestation</u></i>	El Hospital Varsovia donde médicos y enfermeros españoles curaron a sus compatriotas hasta 1950, <u>fecha de su detención</u>	AMB	El Hospital Varsovia, donde médicos y enfermeros españoles atendieron a sus compatriotas hasta 1950, cuando fueron detenidos
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Table 2. Errors and proposed translations of Brochure 2 (own elaboration)

Unlike Brochure 1, there are not many minor errors here. However, it can be inferred that the translator is French-speaking, as there are errors such as ‘en septiembre 1944’, where the preposition *de* is omitted. Among the most important errors that could hinder comprehension, two stand out. Firstly, in the segment ‘es por cierto la ciudad más hispanizante de Francia’, the expression ‘por cierto’ is incorrectly translated from the French ‘*certainement*’, which denotes certainty. Therefore, the translation ‘sin duda’ has been chosen. In addition, the use of the adjective ‘hispanizante’, which was literally translated from the French *hispanisant*, is unusual in Spanish; therefore, ‘hispana’ has been preferred for a more natural translation.

Another significant error is found in the segment ‘el Hospital Varsovia donde médicos y enfermeros españoles curaron a sus compatriotas hasta 1950, fecha de su detención’. Here, the pronoun *su* can create ambiguity by not specifying whether it refers to the hospital or to the Spanish doctors and nurses. In the original French version, *leur arrestation* is used, making it clear that it refers to the hospital workers. To avoid this ambiguity, the translation ‘cuando fueron detenidos’ has been proposed in the improved version, to clearly specify that it refers to the doctors and nurses.

5.3. Brochure 3: Toulouse, un recorrido por lo esencial

This document is the only one produced and published by the Toulouse Tourist Office and, unlike others, it is not distributed free of charge, requiring the payment of 1 euro for its purchase. The brochure consists of two

pages. The first page provides a detailed description of the points of interest along a proposed itinerary for visiting the city centre. In total, ten highlights are listed, including Toulouse Cathedral, the Capitol, the Basilica of Saint Sernin and the Garonne river. The second page features an illustrated map to help you find your way around and get to know the centre of Toulouse.

Source text (ST)	Target text (TT)	Translation error	Proposal for improvement
<i>Il y a aussi 29 tableaux de Moretti sur le plafond des arcades</i>	En el techo de los arcos hay también 29 cuadros de Moretti	MU; T	En el techo del pórtico hay también 29 cuadros de Moretti
<i>...une vierge noire habillée de somptueuses tenues créées par des grands noms de la haute couture</i>	Una virgen negra que los modistos de la alta costura más conocidos suelen vestir	O	Una virgen negra vestida con suntuosos trajes diseñados por grandes nombres de la alta costura
<i>Et une tour domine la ville</i>	La torre <u>señorea</u> en la ciudad	ST	La torre domina la ciudad
<i>Point de vue</i>	Panorama	T	Panorámica
<i>Vos pieds fouleront l'asphalte mais aussi des ruelles pavées</i>	<u>Caminará</u> por el asfalto pero también por <u>callecitas</u> adoquinadas	COH; T	Caminarás tanto por el asfalto como por callejuelas adoquinadas
<i>C'est ici, c'est maintenant, c'est à vous !</i>	Y ahora: le toca a usted caminar	R	Y ahora te toca caminar

Table 3. Errors and proposed translations of Brochure 3 (own elaboration)

In the analysis of this brochure, one error can be identified that could make it difficult for the reader to understand. This error is found in the first segment of Table 3, where the term *arcades* has been translated as ‘arcos’.

This translation is incorrect, as *arcade* refers to a portico, an enclosed space with columns and arches, and not simply to open arches, as this is the main characteristic of this square.

Furthermore, the last segment of the table should be highlighted, as it is the only one of the three brochures in which the reader is referred to as *usted*. This choice of register is inappropriate, since, although in French there is a tendency to use *vous* in tourist texts, in Spanish it is more common to use the *tuteo* with the second person singular and plural (*tú* and *vosotros*), possibly with the aim of strengthening the relationship with the interlocutor. This usage is already documented in tourism genre formats such as websites (López Santiago 2014; Luque Janodet 2020).

One cultural element noted in this brochure is the translation of *vent d'Autan* as 'viento de Autan'. It would be advisable to explain that this term refers to the wind that blows in the south-west of France and therefore in the geographical region of Toulouse.

6. Conclusions

In this article, we have approached the tourist brochure as a text in the field of tourism from the perspective of the discursive genre, highlighting its essential linguistic and extra-linguistic characteristics, as well as the problems that its translation may present.

In this case, three tourist information brochures of the city of Toulouse (France) available at the Toulouse Tourist Office were analysed. The errors present in their translations into Spanish have been identified and evaluated, and improvements have been proposed. As has been observed, the translation has been carried out in a very literal manner, and the errors show that it is not a translation that guarantees the target audience a full understanding of the text. Furthermore, spelling and punctuation errors have been made, which affect the professionalism of the translation. This work is in line with the study carried out by Castellano Martínez (2018), in which errors in promotional tourism texts from three Occitanian cities: Nîmes, Carcassonne and Narbonne were analysed. In this case, errors of the same type as in this work were observed: calques and morphosyntactic errors of expression, absence of accents in Spanish or orthotypographic

errors. Despite the considerable influx of Spanish tourists in these destinations, the translations are not carried out professionally and have not been checked by a native speaker, as Durán Muñoz (2012) points out. This demonstrates, once again, the low value placed on translation work in the field of tourism (Fuentes Luque 2005).

Brochure 1 has the highest number of translation errors, such as the non-translation of proper names, spelling mistakes and errors in conveying meaning. In contrast, Brochures 2 and 3, while also showing poor translations, do not contain basic errors. However, the meaning of the structure is repeatedly altered with omissions or false meanings that make it difficult for the target audience to understand the text.

For this reason, a change of mentality is needed in institutional organisations, such as town councils, autonomous communities and governments, which are responsible for generating these documents and which, as has been observed, continue to present multiple errors. It is essential that translation acquires greater relevance in tourism and it also should be seen as a facilitator for the client and the tourist, improving their experience in a more immersive way and considering the text as if it were in their own language.

As future lines of research, we could delve deeper into the translational analysis of tourist texts from cities with a strong influx of Spanish tourists, such as the south of France, and assess whether this trend of faulty translations persists. Furthermore, it would be relevant to know the process followed by the authorities to carry out the translations, as well as the profile of the translator or the use of artificial intelligence. All this could contribute to promoting and improving translations in tourist cities, allowing them to welcome tourists not only physically, but also textually.

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