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ONE THOUSAND AND ONE FLOWERS: THE TRANSLATION OF THE COURTYARDS FESTIVAL OF CORDOBA WEBSITE (SP-FR)

LAS MIL Y UNA FLORES: LA TRADUCCIÓN DE LA WEB DE LA FIESTA DE LOS PATIOS DE CÓRDOBA (ES-FR)

MANUEL GÓMEZ CAMPOS

Manuel.gomez.campos@uco.es
Universidad de Córdoba

Abstract

The tourist discourse surrounding the Courtyards Festival of Cordoba goes beyond the mere transmission of factual information about the courtyards, such as their location and main characteristics of each one. This discourse involves the communication of the cultural and historical richness of the *patios*. This research arises from the need for a quality translation of tourist websites, as the tourist discourse plays a crucial role in attracting French-speaking visitors. The focus of our research lies in the study of the translation process, addressing the relevance, strategies and difficulties of translation in the field of translation tourism (Spanish-French). To this end, our corpus is based on detailed descriptions of 56 Cordoban courtyards. In addition, an analysis of the presence of multimodal and semiotic elements, given that these elements are recurrent in tourist websites.

Keywords: Localization; Multimodality; Tourism translation; Culturemes; Courtyards.



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Resumen

El discurso turístico sobre la Fiesta de los Patios de Córdoba no se limita a transmitir información básica, como la ubicación o las características de los patios, sino que también destaca por su riqueza cultural e histórica. Esta investigación nace de la necesidad de realizar una traducción de calidad de las páginas webs turísticas, ya que el discurso turístico juega un papel crucial para atraer a los visitantes francófonos. El enfoque de nuestra investigación reside en el estudio del proceso traductor y aborda la relevancia, las estrategias y las dificultades de la traducción en el ámbito turístico (español-francés). Para ello, nuestro corpus parte de las detalladas descripciones de 56 patios cordobeses. Asimismo, se incluye un análisis de la presencia de elementos multimodales y semióticos, dado que estos elementos son recurrentes en las páginas web turísticas.

Palabras clave: Localización; Multimodalidad; Traducción turística; Culturemas; Patios.

1. The Courtyards Festival of Cordoba: history and promotion

Tourism. Patios. Translation. Website. French. These five words perfectly define the essential pillars on which our research is based, which focuses on the intersection of culture, tourism, translation, and localization in the context of the courtyards of Cordoba. Courtyards have always been part of our lives, they have been a clear space for coexistence, memories, and experiences. Each culture has interpreted this space in a unique way, giving it different roles and meanings. In the city of Cordoba (Spain), we clearly observe how different civilizations have lived and coexisted around a courtyard over the centuries.

Today, these Cordoban spaces are one of the main tourist attractions thanks to the organization of the Courtyards Festival, which was born in 1921 by the then mayor of Cordoba Francisco Fernández de Mesa (Patios de Córdoba n.d.). This Festival was declared Intangible Cultural Heritage of Humanity in 2012 (Patios de Córdoba n.d.) and from this moment has taken on great relevance.

Such is the importance of this place and the variety of courtyards in Cordoba, that there are multiple definitions that seek to capture this historical reality. The Royal Spanish Academy defines “patio” as an enclosed

space with walls or galleries, which is usually left uncovered in houses and other buildings. However, the City of Cordoba (2024: 1), gives a more extensive definition and indicates that a courtyard is defined as:

Toda dependencia que, formando parte de una vivienda o conjunto de ella, está al descubierto, sirve de lugar de encuentro y comunicación entre las personas que lo habitan, presta los naturales servicios de iluminación y aireación de la casa y mantiene el exorno propio del patio cordobés permanentemente, no presentando instalaciones ajenas al carácter del patio típico tradicional.

This definition highlights both the functionality of the courtyard as an open and communal space, as well as its aesthetic and cultural role, maintaining the “own exterior” that is characteristic of the Cordoban courtyard.

If we focus on the studies of Solano Márquez, the oldest preserved courtyard in Cordoba dates from the first century. In his publication entitled *Córdoba es patio* (2021), he details the main characteristics that we find in each of the types of courtyards and cultures that have passed through the city of Cordoba. Undoubtedly, the Cordoban journalist highlights that, from an architectural and cultural point of view, the types of courtyards that have most influenced the city have been the Roman and Arab courtyards. The Roman courtyards had a large interior courtyard “rodeado de pórticos con columnas y adornado con jardines, fuentes y esculturas, signos externos de opulencia para los afortunados que podían costearlos” (Solano Márquez 2021: 13). Regarding the notion of the courtyard of the Arab houses, the author indicates that it was a courtyard that “estaba empedrado y disponía de pozo con brocal cerámico, pila de lavar y, a veces, una fuente central” (Solano Márquez 2021: 16). Solano Márquez’s publications help us contextualize the history of the notion of the courtyard in the city and the development of the contest.

Over time, this contest has become a tourist activity that attracts the attention of thousands of national and international tourists. This contest has been promoted in different ways, but one of the most effective has been thanks to the creation of a website (<https://patios.cordoba.es/>). Regarding the state of the art, we find that no research has addressed the Courtyards Festival of Cordoba from a translational perspective. Likewise, we are not

aware that there is any linguistic study on this tradition of the Courtyards Festival of Cordoba, nor that the translation or the tourist discourse used on the website that announces, explains and invites tourists to know this centuries-old tradition has been studied. Therefore, this research aims to shed light on this issue. On the other hand, some researchers have been interested in the Courtyards Festival of Cordoba, addressing studies from an anthropological point of view of cultural heritage (Manjavacas Ruiz 2018). Other studies, of a more general nature, have focused on examining the linguistic landscape present in the historic center of the city, where a large part of the courtyards participating in the contest are located (García Campos 2019).

2. Translation and localization of tourist websites

The translation and localization of tourist websites plays a crucial role in the promotion of a city, since it greatly improves the tourist experience and the attraction of international visitors. This process not only consists of transferring texts from one language to another but also implies a cultural and linguistic adaptation that must be rigorous and careful. When translating, therefore, a tourist website from Spanish to French, it is not enough to translate the words and phrases; it is necessary to consider the cultural differences and expectations of the target audience. In this sense, the term “internationalization” takes on great relevance and refers to “el proceso que prepara un producto para su posterior adaptación lingüística y cultural” (Tercedor Sánchez 2005: 152).

Localization requires an adaptation of the content that reflects the values and customs of the audience, covering aspects such as the selection of images and colors, as well as the way in which dates and prices are presented. For example, in some cultures, it is more effective to show images of people enjoying the tourist destination, while in others, it may be more relevant to highlight the historical or natural aspects of the destination.

Several studies underline the importance of implementing localization strategies in the translation of tourist texts (Suau-Jiménez 2015; Shams & Gholami 2019; Riyono *et al.* 2024) and to optimize communication with an

international audience. Therefore, it is important to note that the notion of localization is always accompanied by a deep cultural understanding, as demonstrated by the works of Tercedor Sánchez (2005) and Cowan's study (2019) focused on the British market. In this sense, "la localización de páginas web es un concepto que engloba tareas de marketing, controles de calidad, viabilidad de proyectos" (Álvarez Jurado 2014: 29), among other aspects.

In addition to these technical and cultural aspects, the quality and authenticity of the tourist discourse are decisive in attracting French-speaking visitors (Suau Jiménez 2015). In this context, translation becomes an act of communication that pursues a "estrategia para informar y persuadir a turistas y viajeros potenciales, así como para realizar acciones de promoción y estrategias de publicidad" (Policastro Ponce 2020a: 215-216). Policastro Ponce (2020a: 2016) also points out that:

La figura del traductor se erige como una pieza clave en el proceso de promoción turística al convertirse en una herramienta crucial para trasladar un mensaje de un idioma a otro, de una cultura a otra, de una realidad a otra, de un entorno turístico a otro.

In this way, the work of the translator not only facilitates communication, but also becomes a "crucial tool" for the message to reach its end in an appropriate way. In this context, the researchers agree that the two main functions found in tourist texts are the informative function and the appellative function (Ponce Márquez 2006), as they are essential in tourist communication. In addition, both functions are manifested in various ways on the website of the Courtyards Festival of Cordoba.

The following discussion analyses the presence of these functions and provides strategies for the translation and localization of the website into French:

Functions ¹	Analysis of the Courtyards of Cordoba website	Translation and localisation strategies
Informative function	The website includes descriptions of each participating patio, highlighting architectural, historical and cultural aspects. There is also information on the history of the patios, typical Andalusian architecture and flora. Finally, useful information such as dates and times of the competition, locations, accessibility and recommendations are provided.	Cultural adaptation must be taken into account. Information on local customs and cultural practices should be translated in such a way as to facilitate understanding and relevance for French-speaking visitors.
Appellative function	On the website we find inspirational and evocative phrases to highlight the uniqueness of the Fiesta de los Patios or sections emphasising its recognition as Intangible Heritage of Humanity by UNESCO. Likewise, there are testimonials praising the beauty and authenticity of the patios.	The translation must capture the persuasive, appellative and motivational tone of the source text. Translators must understand the stylistic preferences of the French language.

Table 1. Functions of the tourist texts applied to the Courtyards of Cordoba website²

1. From: Ponce Márquez (2006).
2. From: Ponce Márquez (2006). Personal compilation.

These two functions are fundamental to creating a positive and fluid user experience, which in turn can increase customer satisfaction and encourage the return or recommendation of the destination. The localization of a website, therefore, has a double-edged sword: it can help the satisfaction of the tourist, but it can also damage the image of the city, festival or monument depending on the quality of translation. With respect to the website of the Courtyards Festival of Cordoba, we note that this resource has multimodal elements for information purposes.

It should be noted that some scholars have been interested in addressing the importance of multimodal communication in recent years (Mapelli 2008; Llorens Simón 2017), highlighting its essential role in web pages. As an example, we find a virtual map on the courtyards that participate in the contest:

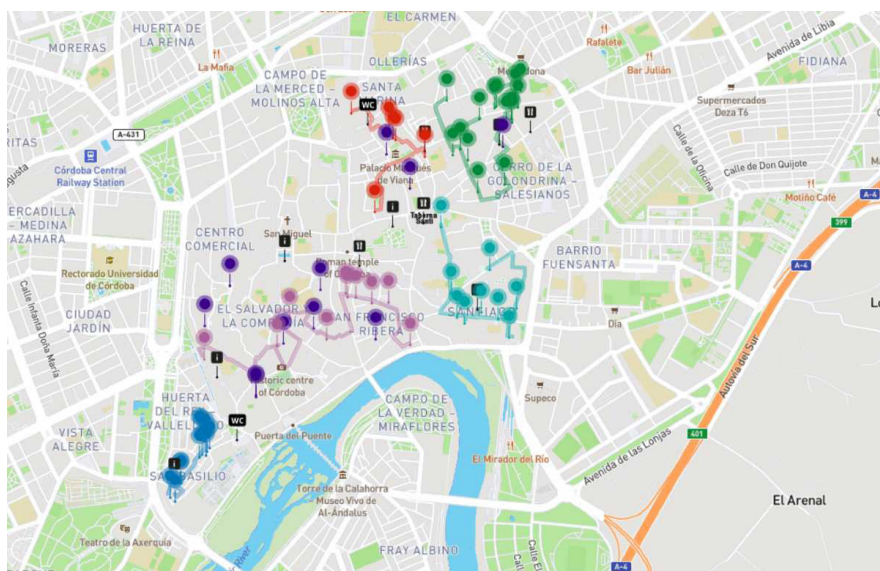


Image 1. Virtual map of the Courtyards Festival of Cordoba³

3. From: Patios de Córdoba (n.d.).

According to Policastro Ponce (2020a: 209), maps are an obvious example that take on special relevance, given that “sin su presencia el documento carecería de significado y sería totalmente ininteligible, a la par que imposible de interpretar”.

3. Analysis of the linguistic features of the tourist texts on the Cordoban courtyards from Spanish to French

This study aims to analyze the linguistic features present in the tourist discourse of the website of the Courtyards Festival of Cordoba and examine the translation process (Gómez Campos 2023) from Spanish to French, as well as the translation challenges associated with the translation of the descriptive texts of the 56 courtyards of Cordoba that participate in the contest. It should be noted that the French are the foreign tourists who visit the city of Cordoba the most (Alba Cuesta 2022) and represent 23.5% of the total number of foreigners who visit Cordoba (Peña 2023), therefore the quality of translation into the French language is even more necessary.

These descriptive texts have been written by the journalist Francisco Solano Márquez, of recognized prestige for his articles on the history of the city of Cordoba. In addition, they have been adapted and voiced by Matilde Cabello, who stands out as a poet and narrator, has won several consecutive poetry awards and has been translated into English, French, Arabic, Italian and Portuguese. Unfortunately, the phrase has not been adapted to French and it has been privileged to locate the content of the descriptive texts of the courtyards. On the website, these 56 courtyards are identified by the name of the street and its number, and they are also assigned a distinctive title, which often reflects elements that are in the courtyard or that have occurred in it. The following table shows the proper names of the courtyards together with their titles, and in the right column our proposal for translation into French for the contest website is offered:

Name and title of each courtyard	French translation
Aceite, 8. Tres patios para todos los gustos	Aceite, 8. Trois patios pour tous les goûts
Alvar Rodríguez 8. Con un cariño experto	Alvar Rodríguez 8. Avec une affection experte
Alvar Rodríguez 11. Recuerdos en flor	Alvar Rodríguez 11. Souvenir en fleur
Barrionuevo 43. El eterno espíritu del “Patio del arco”	Barrionuevo 43. L’esprit éternel du “patio de l’arche”
Céspedes 10. La casa familiar de los Torrealba	Céspedes 10. La maison de famille des Torrealba
Chaparro 3. Corazón de patio en el siglo XXI	Chaparro 3. Cœur de patio au xxième siècle
Diego Méndez 11. Casa de vecinos ‘de las de antes’	Diego Méndez 11. Maison de voisins “comme avant”
Duartas 2. Viaje de ida y vuelta a lo auténtico	Duartas 2. Voyage aller retour à l’authentique
Escañuela 3. Con las flores del desierto	Escañuela 3. Avec les fleurs du désert
Frailes 6. La explosión del “Patio Vesubio”,	Frailes 6. L’explosion du “patio vésuve”
Gutiérrez de los Ríos 33. Y Benito dijo: “Hágase el patio”	Gutiérrez de los Ríos 33. Et Benito dit : “devenez le patio”
Guzmanas 7. Entusiasmo sin límite	Guzmanas 7. L’enthousiasme sans limite
Isabel II 1. El sexto sentido y los otros cinco	Isabell II 1. Le sixième sens et les cinq autres
Judíos 6. El turismo es un gran invento	Judíos 6. Le tourisme est une grande invention
Julio Romero de Torres 15. El cordobés ‘Patio de La alemana’	Julio Romero de Torres 15. Le cordouan “patio de l’allemande”
La Palma 3. Agua, tierra, aire y fuego	La Palma 3. Eau, terre, air et feu
Maese Luis 4. El cielo está enladrillado	Maese Luis 4. Le ciel est embriqué
Maese Luis 9. Corazón de Kensia	Maese Luis 9. Cœur de Kentia
Maese Luis 22. El patio pensado, trabajado y amado	Maese Luis 22. Le patio pensé, travaillé et aimé

Mariano Amaya 4. El legendario “Patio de los cartelitos”	Mariano Amaya 4. Le légendaire “patio des petites affiches”
Marroquies 6. El palacio popular de los patios	Marroquies 6. Le palais populaire des patios
Martín de Roa 2. Al corazón del amigo, abre la muralla	Martín de Roa 2. Devant le coeur de l'ami, ouvre la muraille
Martín de Roa 7. ‘De generación en generación’	Martín de Roa 7. “De génération en génération”
Martín de Roa 9. Larga vida al “Patio del Langosta”	Martín de Roa 9. Longue vie au “Patio del Langosta”
Martínez Rücker 1. La casa de vecinos tranquila	Martínez Rücker 1. La maison de voisins tranquille
Ocaña 19. El patio con buena letra,	Ocaña 19. Le patio à la belle écriture
Parras 5. Campeones para siempre	Parras 5. Champions pour toujours
Parras 6. Con el arte de lo auténtico	Parras 6. Avec l'art de l'authentique
Parras 8. Vida e historia entre arcos y un laurel	Parras 8. Vie et histoire entre des arcs et un laurier
Pastora 2. El patio tallado y dorado	Pastora 2. Le patio sculpté et doré
Pedro Fernández 6. La exquisitez en flor	Pedro Fernández 6. La délicatesse en fleur
Pedro Verdugo 8. Pasado, presente y futuro	Pedro Verdugo 8. Passé, présent et futur
Postrera 28. La esencia, en frasco pequeño	Postrera 28. L'essence, dans un petit flacon
Pozanco 6. Con alas de mariposa	Pozanco 6. Avec des ailes de papillon
Samuel de los Santos Gener 5. El patio de los pequeños milagros	Samuel de los Santos Gener 5. Le patio des petits miracles
San Basilio 14. Con la juventud de cuatro siglos	San Basilio 14. Avec une jeunesse datant de quatre siècles
San Basilio 15. Reflejos brillantes del patio	San Basilio 15. Reflets lumineux du patio
San Basilio 17. Cuestión de personalidad	San Basilio 17. Question de personnalité
San Basilio 20 Vida y asombro tras el zaguán	San Basilio 20. Vie et émerveillement après le perron

San Basilio 22. Con la nobleza de lo popular	San Basilio 22. Avec la noblesse du populaire
San Basilio 40. Amor de iniciativa privada	San Basilio 40. Amour de l'initiative privée
San Basilio 44. Belleza de guardia todo el año	San Basilio 44. Beauté constante toute l'année
San Juan de Palomares 8. Exquisiteces de historia y vida	San Juan de Palomares 8. Délices de l'histoire et de la vie
Plaza de San Rafael 7. Bajo las alas del custodio	Plaza de San Rafael. Sous les ailes du gardien San Rafael
Santa Marta 10. El patio que clama al cielo	Santa Marta 10. Le patio qui crie au ciel
Siete Revueltas 1. ¿Por quién doblan en el patio?	Siete Revueltas 1. Pour qui sonnent les cloches dans le patio ?
Tafures 2. La guinda de los patios,	Tafures 2. La cerise sur le patio
Plaza de las Tazas 11, Patio grande de detalles pequeños	Plaza de las Tazas 11. Grand patio aux petits détails
Tinte 9. Embrujo y algo de brujería	Tinte 9. Enchantement et un peu de sorcellerie
Zarco 15. La sorpresa de un patio cañón	Zarco 15. La surprise d'un patio canon

Table 2. French translation of the names of the Courtyards Festival of Cordoba (Personal compilation)

As we can see, the translation of the proper nouns of the courtyards participating in the Courtyards Festival of Cordoba presents various translation challenges, especially when trying to maintain the cultural richness and local references of Cordoba into the target language, in this case, French. However, it should also be noted that sometimes the source text itself has a confused or erroneous language, as indicated by Durán Muñoz (2012a: 109):

On some occasions, translators of tourist texts encounter poorly written texts in Spanish that can be confusing and contain spelling, style, syntax errors, among others, which causes a double job for the translator: on the one hand, he must understand the confusing or incorrect source text and, on the other, translate it correctly without having an adequate original.⁴

4. Our translation.

Below, some of the possible problems and difficulties of translating the names and titles of the courtyards are analyzed, as well as their impact on understanding for French-speaking tourists. To begin with, if we focus on the phrase of the courtyard Alvar Rodríguez, 8 “con un cariño experto” reflects a dedication that can be difficult to convey accurately, therefore, the translation ‘affection experte’ may sound somewhat strange or forced in French, since the combination of *affection* and *experte* is not an expression that is frequently used. In the case of the translation of “Diego Méndez 11. Casa de vecinos ‘de las de antes’” by ‘Diego Méndez 11. Maison de voisins “comme avant”’, we observe how the general meaning is maintained, but “de las de antes” in Spanish carries a nostalgic and cultural nuance that ‘comme avant’ may not have the same strength. A similar example is that of the translation of Maese Luis 4 “El cielo está enladrillado” by ‘Le ciel est embriqué’. The translation ‘le ciel est embriqué’ may not convey the same visual image as “enladrillado”, which suggests a specific image culturally rich in Spanish. As could also happen in the translation of Martín de Roa 2: “Al corazón del amigo, abre la muralla” by ‘Devant le coeur de l’ami, ouvre la muraille’. The translation is functional, but it can lose the poetic sense and emotional depth it has in Spanish.

The tourist discourse related to the Courtyards Festival of Cordoba stands out for the presence of cultural and botanical elements. This type of text is not limited only to the transmission of factual information on the courtyards, such as their location and characteristics, but also implies the communication of cultural and historical wealth. In this line, the discourse present in the tourist texts of its website shows a series of distinctive linguistic characteristics that singularize its attractiveness and persuasive power. These linguistic traits can be divided into four main characteristics: 1) the presence of a poetic and descriptive style, 2) the presence of emotional connotations, 3) symbols and metaphors and 4) the historical narrative and anecdotes and, finally, the descriptive and floral details. These elements are detailed below.

3.1. Poetic and descriptive style

The tourist texts analyzed on the Cordoban courtyards tend to adopt a poetic and descriptive style, emphasizing the cultural importance and beauty of these spaces. These texts use evocative language that transports the reader into the magical atmosphere of these iconic spaces. Some examples taken from its website (Patios de Córdoba n.d.) and our translation proposal are:

- (1a) ST: “El rincón íntimo, el gineceo, el origen de la consciencia de ser”
- (1b) TT: ‘Le patio cordouan c’est le coin intime, le gynécée, l’origine de la conscience de soi’
- (2a) ST: “El museo vivo que será siempre la herencia de esa nueva generación”
- (2b) TT: ‘C’est le musée vivant qui sera pour toujours l’héritage de cette nouvelle génération’

Finally, another example of this style can be seen in the phrase “Se es de donde se sueña” and our proposal for translation into French ‘On est d’où l’on rêve’, a phrase by the Cordoban artist Antonio Gala that illustrates the richness of this speech.

3.2. Emotional and cultural connotations

These texts are impregnated with emotional and cultural connotations that highlight the historical and cultural importance of the courtyards, generating a sense of emotional connection with the reader. The translation of emotions has become a necessary aspect and “la respuesta ante estímulos por parte de los consumidores es una realidad que se ha materializado en la aplicación de las técnicas de la neurociencia en el marketing” (Policastro Ponce 2020b: 227). Some examples that convey this emotional charge and its translation into French:

- (3a) ST: “Los Patios de Córdoba dan fe de la genética que destila el recuerdo”
- (3b) TT: ‘Les Patios de Cordoue donnent foi en la génétique qui distille le souvenir’

- (4a) ST: “El patio renovado, repetido, añorado, se alza por entre el urbanismo del nuevo milenio”
- (4b) TT: ‘Le patio rénové, répété, regretté, se dresse entre l’urbanisme du Nouveau millénaire’
- (5a) ST: “Y si no, se perderá la memoria, el principal baluarte en donde asir unas señas de identidad únicas”
- (5b) TT: ‘Et sinon, la mémoire se perdra, le principal bastion d’où l’on saisi des signes uniques de l’identité’

Another example in Spanish, perhaps more complex, is the presence of a tongue twister and its translation into French:

- (6a) ST: “Permitan que se empiece recordando aquel trabalenguas: “El cielo está enladrillado, quién lo desenladrillará, el desenladrillador que lo desenladrille...”. Y es que Maese Luis 4, el ‘Patio de los ladrillos’, tiene su cielo y mote propios desde la edición del 2014 cuando compitió por primera vez, obviamente, por el uso de ladrillo visto en arcos e interior de galerías, peculiaridad que no le resta belleza.”
- (6b) TT: ‘Permettez que l’on commence en se rappelant ce virelanguage : “El cielo está enladrillado, quién lo desenladrillará, el desenladrillador que lo desenladrille...” (“Le ciel est embriqué, qui le desembriquera, le desembriqueur qui le desembriquera...”). Et c’est parce que Maese Luis 4, le “Patio des briques” a son propre ciel et son propre surnom depuis l’édition de 2014 quand il est entré en compétition pour la première fois, évidemment, pour l’usage de briques apparentes en arcs et pour l’intérieur des arcades, particularité qui ne lui enlève pas sa beauté.’

3.3. *Symbols and metaphors*

As for the use of symbols and metaphors, the descriptive texts have a symbolic and metaphorical language to describe the courtyards and the elements that compose them, associating physical elements with deeper and symbolic meanings that reflect the identity and spirit of Cordoba.

Respect for the style of the original text in tourist texts can provoke a certain *dépaysement* to the francophone reader as defended by Luque Janodet (2022: 64). Some examples that illustrate it and its translation:

- (7a) ST: “El patio es el rincón íntimo”
- (7b) TT: ‘Le patio cordouan c’est le coin intime’
- (8a) ST: “La casa ha buscado siempre recobrar elementos de patios antiguos”
- (8b) TT: ‘La maison a toujours cherché à retrouver des éléments de patios anciens’
- (9a) ST: “En un lado del patio, está el pozo medieval en el que, dice la leyenda, reside el alma de un monje benefactor que, por la noche, sale para proteger a los habitantes de la casa”.
- (9b) TT: ‘Et en parlant d’esprit, dans un coin du patio se trouve le puits médiéval dans lequel, selon la légende, habite l’âme d’un moine bienfaiteur qui, la nuit, sort pour protéger les habitants de la maison’.

Other examples are found in the description or personification of flowers such as:

- (10a) ST: “La kensia de Maese Luis 9”
- (10b) TT: ‘La kentia de Maese Luis’
- (11a) ST: “El palacio popular de las flores”
- (11b) TT: ‘Le palais populaire des fleurs’.

3.4. *Historical narrative and anecdotes*

The tourist texts of the Cordoban courtyards usually incorporate historical narratives and anecdotes that aim to contextualize the cultural importance of the courtyards. This literary resource not only provides greater depth and richness, but also details the meaning and value of these spaces. As an example, we find anecdotes told by the caretakers of the courtyards, which

connect the courtyards/plants with deeply rooted memories, traditions and family values.

3.5. *Descriptive and floral details*

As for the descriptive and floral details, these texts tend to stand out for an abundance of detailed descriptions and botanical references that underline the beauty and exuberance of the courtyards. In this sense, the plants are described, including their scientific names and the care they require, which provides an educational and informative component. Some examples and their translation are:

- (12a) ST: “En el centro de este entorno el patio, con pavimento de chino cordobés dibuja formas geométricas con cantos negros, configurándose alrededor de una fuente circular”
- (12b) TT: ‘Dans le centre de ce cadre, le patio, couvert d’un revêtement de galets qui dessinent des formes géométriques avec des cailloux noirs qui s’articulent autour d’une fontaine circulaire’
- (13a) ST: “Columnas de hierro forjado modernistas”
- (13b) TT: ‘Des colonnes en fer forgé modernistes’
- (14a) ST: “El recuperado zaguán con cancela jerezana y zócalo de antiquísimos azulejos”
- (14b) TT: ‘Le perron arrangé avec des plinthes de vieux azulejos’
- (15a) ST: “Dos espectaculares buganvillas, que ya forman sendos toldos de color”
- (15b) TT: ‘Deux spectaculaires bugainvilliers, qui forment déjà deux auvents de couleur’

Through these examples, we observe how the historical and anecdotal narrative in the tourist texts contributes significantly to a deeper understanding of the courtyards, both from a cultural and aesthetic perspective.

4. The translation proposal for the Courtyards of Cordoba website: intangible heritage (Spanish-French)

As we have observed, the translation of websites in the tourism sector from Spanish to French is a constantly growing field, driven by the growing digitization and the need of tourism companies to achieve effective communication at a global level. Research in this area has highlighted the importance of linguistic adaptation for effective promotion in various markets. Studies such as Moreno Paz's (2023) have shown that the visibility, positioning and accessibility of translated content play a crucial role in attracting tourists. In addition, the analysis of common errors in tourist translations, as stated by Durán Muñoz (2012b), reveals that the lack of precision and cultural adequacy can lead to misunderstandings or a negative perception of the destination. On the other hand, Llorens Simón (2022) has emphasized in his studies the importance of a careful evaluation of the terms used and their frequency of use in both English and Spanish texts. These latter aspects are essential to ensure that translations are of high quality and respect the expectations of French-speaking users.

At first glance, the Courtyards Festival of Cordoba website is interactive, interesting, fast and aesthetically well organized. However, as mentioned, several difficulties that can be found in this fragment are identified:

- (16a) ST: “Es el palacio popular de las flores, el más premiado recinto de arquitectura antigua de la última época del Concurso y, si se permite la frase, ‘mucho más que un patio’: un pequeño barrio con sus siete callejuelas laberínticas que llegaron a acoger a 23 familias y talleres. Aún cuenta con nueve viviendas y otros tantos talleres adaptados, con lavabo y cocina interiores, sin dejar de ser una lección de antropología e historia popular cordobesas”.
- (16b) TT: ‘C’est le palais populaire des fleurs, le plus primé, ensemble d’architecture ancienne et la dernière époque du Concours et, si vous permettez la phrase, “bien plus qu’un patio”: un petit quartier avec ses septes petites ruelles labyrinthiques qui sont arrivés à accueillir 23 familles et ateliers. Il y a toujours neuf logements et autant d’ateliers adaptés, avec lavabo et cuisine intérieurs, sans

oublier que c’est aussi une leçon d’anthropologie et d’histoire populaire cordouannes.’

In short, it is essential that the translation is not only faithful to the original content, but also adequately transmits the cultural and stylistic nuances of the source text. In this case, a thorough revision is recommended to improve terminological accuracy and cultural appropriateness, thus ensuring that the target text is completely understandable and appealing to the French-speaking audience. This includes consideration of local idioms, specific cultural references and the correct use of technical or specialised terms that may be relevant to potential visitors.

4.1. Terminology extraction: Spanish-French botanical glossary

The translation process of the website dedicated to the Courtyards Festival of Cordoba has allowed both to identify and extract a series of specialized terms, as well as to deepen the study of the terminology linked to the characteristic flora of this event. This work of terminological extraction is essential to guarantee accuracy and consistency in the translation, thus ensuring an adequate transmission of the original meaning.

Likewise, this analysis highlights the translation challenges that arise when trying to transmit specific and local concepts to another language and culture. In this sense, terminological equivalence is not always univocal, which requires a careful selection of terms based on the context of use and connotations. The following is a Spanish-French glossary with the most significant botanical terms, which, in some cases, present various possible equivalents:

Terms in Spanish	Terms in French
Buganvillas	Bougainvilliers
Acantos	Acanthes
Crasas	Plantes grasses
Suculentas	Succulentes
Pacíficos	Hibiscus

Ficus	Ficus
Palmera	Palmier
Geranios	Géraniums
Camelias	Camélias
Helechos	Fougères
Hortensias	Hortensias
Flor de justicia	Fleur de justice
Hoja de sangre	Hipoetes
Dragos	Dragonniers
Begonias	Begonias
Filodendro	Philodendron
Clivia	Clivia
Planta del rosario	Plante rosario
Sedum burrito	Orpin
Cactus sierra	Euphorbia sierra
Boinas vascas	Farfugium Japonicum
Nepentes	Nepentes
Cintas/malamadre	Plante araignée
Kensia	Kentia
Claveles de aire	Tillandsia
Caballeras de venus	Dionées Attrape-mouche
Kumquat	Kunquat
Plantas tapizantes	Plantes grimpantes
Campánulas	Campanules
Farolillos chinos	Coqueret Alkékenge

Table 3. Terminological extraction of terms related to the flora of the Courtyards Festival of Cordoba (personal compilation)

Terminological extraction in this context is not simply a term-gathering activity, but an essential step in ensuring the coherence and cohesion of the translated text. Each botanical term can carry with it not only a literal translation, but also a host of cultural and practical connotations associated with plants in source and destination cultures. For example, terms such as “Buganvillas” or “Hibiscus” not only refer to specific plants, but can evoke images, smells and emotions that are an integral part of the experience of the Courtyards of Cordoba.

Likewise, the correct translation of these terms is essential to maintain cultural authenticity and botanical accuracy, which is particularly relevant in the context of the Courtyards Festival. This event is a recognized intangible cultural heritage, where precision in the description of flora contributes to the promotion and conservation of local traditions. For example, terms such as “Farolillos chinos” (coqueret or alkékenge, in French) or “Caballeras de venus” (*Dionées* or *attrape-mouche*, in French) must be translated with special attention to capture the interest and imagination of French-speaking tourists.

In short, in the field of cultural tourism, the translation and localization of specialized terms not only facilitate understanding, but also enrich the visitor’s experience, by allowing a deeper immersion in the local culture. Therefore, terminological extraction becomes a strategic tool for the success of intercultural communication, tourism promotion and the enhancement of cultural heritage, contributing to a more complete and enriching experience for visitors.

5. Conclusions

The analysis of the tourist discourse related to the Courtyards Festival of Cordoba has allowed to identify various facets of this discourse, ranging from a poetic and descriptive style to the inclusion of emotional connotations, symbols and metaphors, historical and anecdotal narratives, as well as the use of descriptive and floral details.

The tourist texts extracted from the Courtyards Festival of Cordoba website, written by the Cordoban journalist Solano Márquez, transcend the mere transmission of factual data on the courtyards, as we have indicated

above, immersing the reader in the essence of these emblematic spaces. Through an evocative language, both the cultural and historical importance of the courtyards and their beauty are highlighted, inviting the reader to immerse themselves in the atmosphere that characterizes these familiar places.

The inclusion of emotional and cultural connotations generates an emotional connection with the reader and gives historical relevance to the courtyards. In addition, the use of symbols and metaphors not only embellishes the description of the courtyards, but also reflects the identity of the city of Cordoba, thus enriching the visitor's experience. However, the presence of these elements poses certain translation challenges and forces translation professionals to take into account several aspects: 1) cultures and connotations, since many titles of courtyards in Spanish carry with them specific cultural connotations that may not be translated directly into French. This can lead to a loss of meaning or emotional and cultural nuances, essential for the full experience of the visit. 2) Poetic language and idiomatic expressions, since the translation may not have a direct equivalent in French, which may result in translations that do not capture the same level of emotional evocation. 3) Local references or traditions, since historical references or specific elements of the Cordoban culture may not be easily understood by an international audience without additional context. This last challenge may make some translations sound more neutral or formal in French compared to the more personalized and affectionate tone of the original in Spanish, which may affect the visitor's perception of the warmth and authenticity of the place or tradition.

In short, the historical and anecdotal narrative, as well as the descriptive and floral details, contribute to contextualizing the cultural importance of the Cordoban courtyards and to stimulating the reader's senses. From the ancient Roman roots of the courtyards to the traditions and family values that surround them, each tourist text is a window into the history and culture of Cordoba. In short, the analysis of the linguistic features present in the tourist discourse and the translation of the descriptive texts of the courtyards of Cordoba (Spanish-French) not only sheds light on the way in which this centuries-old tradition is promoted, but also highlights the

importance of quality translation of the tourist discourse, the skills that the translators must have, as well as a detailed vision of the challenges and opportunities that the translation process faces in this context.

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BIONOTE / NOTA BIOGRÁFICA

MANUEL GÓMEZ CAMPOS holds a PhD in Languages and Cultures and is Professor of Translation and Interpreting at the University of Cordoba. He has university teaching experience in Spain, France and Italy. His main lines of work are the translation of French-speaking African literature, intercultural translation, interpreting and specialised translation. Regarding the latter, Manuel has mainly worked on research in the tourism and jewellery sectors and is a translator and localiser for several websites in these fields. He is also a member of the research group HUM-1108 ‘Traducción y Discurso Especializado’ (TRADIES), and collaborates with Africa Mundi and the Instituto Superior de Estudios Lingüísticos y Traducción (ISTRAD).

MANUEL GÓMEZ CAMPOS es doctor en Lenguas y Culturas y profesor de Traducción e Interpretación de la Universidad de Córdoba. Cuenta con experiencia docente universitaria en España, Francia e Italia. Sus principales líneas de trabajo son la traducción de la literatura africana francófona, la traducción intercultural, la interpretación y la traducción especializada. En referencia a esta última, Manuel ha trabajado principalmente en investigaciones sobre los sectores turístico y joyero y es traductor y localizador de varias páginas webs de dichos ámbitos. Además, pertenece al grupo de investigación HUM-1108 “Traducción y Discurso Especializado” (TRADIES), y es colaborador de África Mundi y del Instituto Superior de Estudios Lingüísticos y Traducción (ISTRAD).