

# Challenges and Strategies of Translating Tourism Discourse Texts from Croatian into English

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Master's thesis / Diplomski rad

2020

*Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj:* **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

*Permanent link / Trajna poveznica:* <https://urn.nsk.hr/urn:nbn:hr:142:822808>

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*Download date / Datum preuzimanja:* **2025-03-06**



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J. J. Strossmayer University of Osijek  
Faculty of Humanities and Social Sciences  
Study Programme: Double Major MA Study Programme in English Language and Literature –  
English Translation and Interpreting Studies and German Language and Literature - German  
Translation Studies

Ana Juzbašić

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English**

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Supervisor: doc. dr. sc. Dubravka Vidaković Erdeljić  
Osijek, 2020

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Znanstveno polje: filologija

Znanstvena grana: anglistika

Mentor: doc. dr. sc. Dubravka Vidaković Erdeljić

Osijek, 2020.

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U Osijeku,



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## **Abstract**

The focus of this thesis are translations from Croatian into English in the field of tourism, the industry of great importance for the Croatian economy. The aim is to examine what type of linguistic features prevail in tourism discourse texts, whether the processes of internationalisation or transcreation are used in the translation work and what level of English is used in the texts. The research consists of the analysis of various types of tourism discourse texts on several websites. The corpus includes websites of museums, sightseeing spots and two texts issued by the National Tourism Board of Croatia. Based on the results of the research, some solutions to the problems and challenges have been proposed.

**Keywords:** transcreation, internationalization, Croatia, tourism

## **Sažetak**

Težište ovog rada čine prijevodi s hrvatskog na engleski jezik u turizmu, industriji koja ima veliko značenje za hrvatsko gospodarstvo. Cilj ovog rada je istražiti koja su to jezična obilježja koja prevladavaju u turističkim tekstovima, jesu li u procesu prevođenja primijenjene internacionalizacija i transkreacija te koja je razina engleskog jezika upotrijebljena. Istraživanje se sastoji od analize različitih vrsta turističkih tekstova na nekoliko internetskih stranica. Korpus se sastoji od tekstova na internetskim stranicama muzeja, turističkih znamenitosti te tekstova koje je objavila Hrvatska turistička zajednica. Na temelju rezultata istraživanja, predložena su rješenja za probleme i izazove u prevođenju ovakvih vrsta tekstova.

**Ključne riječi:** transkreacija, internacionalizacija, Hrvatska, turizam

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## 1. Introduction

As readers of the tourist texts we are used to blunders that are often to be encountered in brochures, menus and websites of service providers in the tourism industry. Sometimes these can be quite entertaining, but on the other hand, looking at the big picture, this just means that the service provider did not invest the time or money to find a professional linguist to tackle this task. Since the main function of tourism texts is to allure and attract the reader, promote a certain destination and outperform the competition in today's digital arena, I have chosen websites as a relevant medium for marketing and promotional activities in the tourism industry. The American Marketing Association offers a definition of digital marketing, as follows:

Digital Marketing is the use of digital or social channels to promote a brand or reach consumers. This kind of marketing can be executed within social media, search engine, internet, mobile devices and other channels. It requires new ways of marketing to consumers and understanding the impact of their behaviour. (American Marketing Association)

Digital Marketing affects translation as well, because the translator has to think about more factors when he or she is translating. It can be stated that medium governs the register, style and linguistic features being used. In the case of websites, the translator has to take into the account that these are multimodal, meaning that they often include audio and video as well as written text. Moreover, translators have to be aware that readers, i.e. potential tourists do not read the whole text, but they actually skim through the text. Translators have to keep in mind this characteristic of internet consumers and turn it into their advantage, namely use hyperlink and keywords for most important information, usually the one that will appear as keywords in search engines. Therefore, they need to understand the behaviour and the culture behind the target audience.

Two approaches to promotional texts in the tourism industry that do not go hand in hand at first glance are internationalization and transcreation. Internationalization is seen as a stage that happens before the phases of (g)localization and transcreation. In a way internationalization represents a form of delocalization, which means that everything that is connected to a specific culture should be deleted and be shaped into a standardized version, without any local flavour.

Transcreation is a neologism and a new buzzword of the translation industry especially in the area of marketing and promotion. Transcreators are copywriters who speak another language

and translators who have a talent for writing. Localization and transcreation experts present linchpins of the translation industry, because it is not likely that their jobs will be taken away by machines. Marketing and promotion texts rely heavily on creativity, something that is innate to humans. Much like marketers, localizers and transcreators are sellers, they have to sell the idea of a certain destination or a tourist attraction. And they have to sell the idea to a multilingual and multicultural audience.

This Master's Thesis is divided into two parts, the theoretical and analytical part.

The theoretical part encompasses description of linguistic terms used in the tourism discourse as well as the description of the processes used in the translation process, namely internationalization, glocalization and transcreation. In the analytical part the emphasis is placed on the analysis of translations from Croatian into English on Croatian websites. A lot of international city tourist boards and tourist information centres, museums and sightseeing spots have transcreated or localised their websites for the target audience. This means that a different set of information is used for locals and a different set for tourists, because of their obvious difference in knowledge about the topic and their cultural background. The aim is to examine whether Croatian websites follow these contemporary trends in the field of tourism by adapting the content in accordance with the target audience.

## **2. Current State of the Translation Industry**

The current trend is best described in Gaballo's paper about transcreation where she mentions John Yunker's<sup>1</sup> explanation on why transcreation is having such a momentum: "I suspect we'll be seeing a lot more of transcreation in the months ahead. Why? Because translation sounds like a commodity; transcreation sounds like a service." (Yunker cited in Gaballo 2012: 102) The job market is changing and it is becoming more and more multi-hyphenated. The same applies to the translation industry which can function as an auxiliary branch and provide an added value in the age of digital marketing. If translators want to stay relevant in the job market, they have to adapt and offer a set of skills, not just linguistic knowledge. Translators have to keep up with the newest trends and show flexibility. They will have to become copywriters and multilingual problem solvers, i.e. they have to become indispensable links in the translation industry's supply chain.

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<sup>1</sup> <https://www.translationdirectory.com/article498.htm>

Creative translation does no longer represent a choice, but a necessity. RWS, world leader in translation and localization, intellectual property support solutions and life sciences language services sees that the future will go in direction of specialization and suggests four new specialist roles, namely transcreators, content creators or copywriters, cultural consultants and post editors. According to RWS (2017) transcreators are prototypically senior translators with proficiency in marketing content. Copywriters do not usually translate; they create content for the target market from scratch. Cultural consultants reside in the target country and “provide guidance to a client on the motivations and behaviours of target buyers.” Post-editors are “one-part translator, one-part linguistic reviewer, and one-part Machine Translation specialist.” (RWS)

In January 2020 Common Sense Advisory (2020), a company which provides research for language service markets, published a “large-scale survey of translators and interpreters in all corners of the world in cooperation with ProZ.com, Translators without Borders, and several industry associations.” The purpose was to research the state of the linguistic supply chain. In the survey (see Figure 1 below) 75% of the participants stated to be freelancers, 7% worked for LSPs as in-house linguists and 6% worked in-house directly for the client, while the rest were unemployed at that time. The answers from as many as 178 countries and 155 language pairs were included in this research (Common Sense Advisory, 2020).

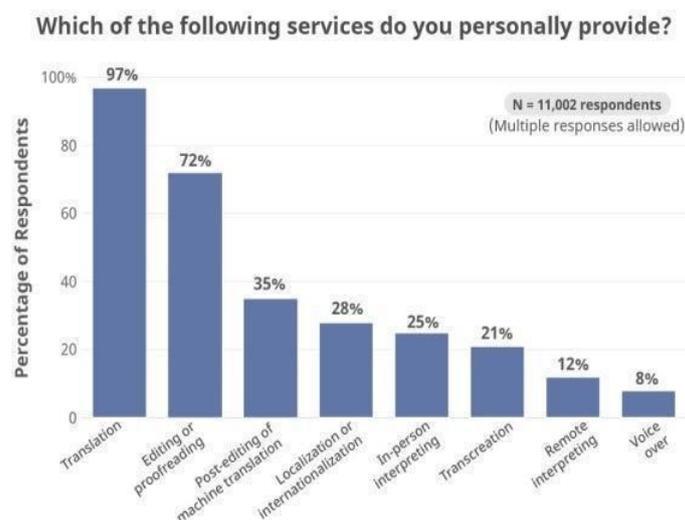


Figure 1. CSA Research

The diagram (see Figure 1 above) shows that only one third of linguists offered localization and internationalization within the range of their services, and only one fifth of the linguists stated that they offered transcreation. Considering the fact that localization and transcreation are claimed to

be trends in the translation industry, these numbers are not so high. If both scholars and language service providers realized that there is a need for transcreation and creative translation, and accepted the promotional discourse as a specialized one, perhaps the market would not be swamped with bad, word-for-word translations done by non-professionals. Marketing and promotion texts rely heavily on creativity, something that is innate to humans. It can perhaps be hypothesized that translation in creative industries such as promotion in the tourism field, will not be replaced by machine translation in the near future. It is clear from the above that the translation industry is ready for, what Katan (2016) calls, a transcreational turn.

### **3. Tourism discourse**

World Tourism Organisation defines tourism as:

“a social, cultural and economic phenomenon which entails the movement of people to countries or places outside their usual environment for personal or business/professional purposes. These people are called visitors (which may be either tourists or excursionists; residents or non-residents) and tourism has to do with their activities, some of which involve tourism expenditure.” (World Tourism Organisation)

Tourism is one of the most important industries in the Croatian economy. A closer look at the statistics presented by Eurostat (2020) (Figure 2) illustrates exactly how important it is for the overall Croatian economy by confirming that “in 2018, the ratio of travel receipts to GDP was highest, among the EU Member States, in Croatia (18.4 %), Cyprus (13.9 %) and Malta (12.7 %).” This is all the more reason why Croatian tourism industry should try to produce accessible and appealing websites in English, considered to be the *lingua franca* of today (see Section 3.3. below). In the Sections that follow I will give a brief introduction to tourism English as a language for specific purposes and discuss its characteristic linguistic features.

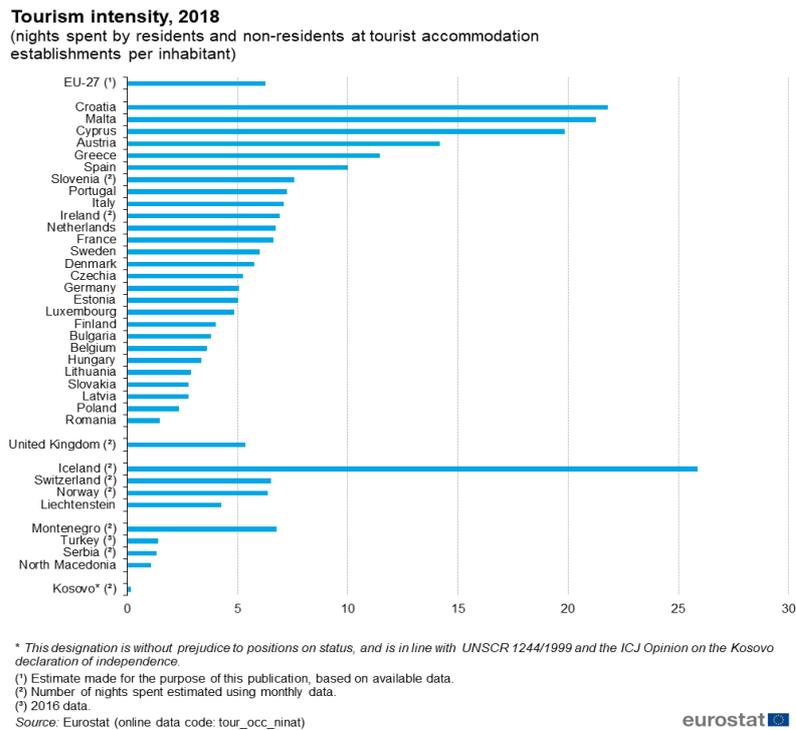


Figure 2. Eurostat research

Kelly (1997: 35) defines tourism text as “any text published by a public or private organisation of any kind intended to give information to any kind of visitor or to advertise a destination (city, hotel, restaurant, etc.) and encourage visitors to go there”.

When discussing texts in general Nord (1988: 20) argues that German linguists and translation scholars differ between text type (*Texttyp*), “which is a functional classification (e.g. informative vs. expressive vs. persuasive texts or descriptive vs. narrative vs. argumentative texts) and text class (*Textsorte*), a category that refers to the occurrence of texts in standard situations.” She also indicates that English scholars use the term text type for both text type and text class. In her Master’s Thesis Laura Tolvanen (2016: 12) enumerates three different types of texts: expressive, informative and operative texts. She indicates that poetry is a good example of expressive text type, which means “the aesthetic and stylistic aspect of texts plays a more important role.” Informative texts provide information about different objects and phenomena “which entails that linguistic and stylistic functions are less important in this text type in question.” On the contrary, operative texts have a persuasive function.

In the context of the tourism industry, this means that different kinds of guides, brochures, leaflets, websites and texts on smartphone apps have the function of both informing potential tourists about a certain destination as well as selling this destination and persuading the potential

visitor to become a real one. It can be concluded that tourism discourse texts are a hybrid between operative and informative texts.

### **3.1. Tourism English as LSP**

Statista (2019), an online German portal for statistics claims that even though English does not have the largest number of first-language speakers, its world wide web hegemony is undeniable. Also, with regard to the use of English The Spanish Ramon Llull Institute (2007) reports that “one frequently-cited figure for the number who speak it as a first language is 400 million.” It also provides information that “the number of those who speak it as a second language is also around 400 million.” Additionally, “more than 85% of the world’s international organizations use English as an official language.”

It can be concluded that English is the *lingua franca* of the World Wide Web. Moreover, English is extremely important for the tourism industry, because for most potential visitors and tourists English is the language they use if their native language is not offered.

The language of tourism is seen as too close to the general language which is not used primarily in the communication between specialists but rather in the communication between the general public and marketing companies that are publishing guidebooks, leaflets, advertisements, etc. On the other hand, the topics, which contribute to the formation of the thematic component, belong to different professional sectors and range from disciplines like geography, economics, sociology and psychology, to professional activities and structures like hotels, transports, tour operators, advertising (Calvi, 2000 cited in Vestito 2006: 24).

Pierini (2007: 99) concludes that “The complexity of promotional tourist discourse is underestimated by clients and translators: it may appear to be deceptively easy to translate with its extensive use of general language; yet, it is a specialized discourse with specific linguistic/cultural features”. Additionally, Duff (1981) does not see the similarity with the general language to be the only problem, he also emphasises that “deficiencies in the translations are mostly due to the fact that many texts are translated into the translator’s foreign language as opposed to his/ her native language” (Duff, 1981 cited in Sulaiman and Wilson 2018: 630).

### **3.2. Features of Tourism English**

Muñoz (2012) has enlisted the most prominent features of Tourism English as a specialized discourse at various levels.

### 3.2.1. Adjectives, nouns and verbs

At lexical level she mentions the usage of positive adjectives, namely the usage of superlatives. Cappelli (2007) names this verbal technique language euphoria. These adjectives are viewed as epithets and are divided into two categories: epithet constants and epithet ornans. The former refers to commonly used stereotype collocations such as a “tropical island” or a “holiday paradise”. The latter constitute decorative adjectives such as “pure”, “beautiful” and “crisp” (Lapsanska, 2012 cited in Persson 2012: 18). In addition to adjectives, the use of nouns also presents an important factor. Lexical items such as *adventure*, *escape* and *imagination* are often employed to create a feeling of something that is different, unconventional and not typical for everyday life in the home country.

When it comes to verbs Muñoz emphasises that the present simple tense is used in order to “make the time of the holiday still and everlasting” (Muñoz 2012: 337). Additionally, the mood that prevails in the tourism discourse texts is imperative and it serves to directly address the reader i.e. potential tourist. The direct communication with the audience is connected to the notion of deixis: “the most obvious and direct linguistic reflection of the relationship between language and context” (Marmaridou, 2000 cited in Persson 2012: 10). It is applied in order to create contrast in advertisements by using deictic words such as demonstratives “here” versus “there” and adverbs “now” versus “then”, “today” versus “tomorrow”.

Cappelli offers an insight into characteristics of tourism industry texts at the syntactic level. In case of nouns Tourism English prefers to use premodification e.g. “a three-night getaway”, instead of postmodification e.g. “a getaway that lasts three nights” or “self-catering accommodation vs. accommodation where you can cook your own meals” (Cappelli 2007:10). Muñoz states that relative clauses are also being transformed into present participles used as a premodification to the noun phrase e.g. “the three tiers of frescoes which represent the life of Mary > the three tiers of frescoes representing the life of Mary” (Muñoz 2012: 337). She also states that there is a preference for nominalization “e.g. when you arrive at the hotel > upon arrival at the hotel” (ibid).

### 3.2.2. Linguaging

Furthermore, *linguaging* is a technique “which refers to the use of foreign and invented words in tourist texts to induce a sense of exotic feeling in the tourist” (Muñoz 2012: 337). Vestito (2006) illustrates this with the example of *calcio*, Italian word for *football* that could easily be translated into English but was left in Italian so that “it becomes a marker, a symbol of what is perceived as ‘typically’ or ‘stereotypically’ Italian.” Vestito (2006) offers another example: “If you’re bringing your own *bambini*, they’ll receive a warm welcome everywhere.” Obviously, this can also easily be translated with *kids* or *children*, but is again used as something stereotypically Italian, emphasising the family values often associated with the Italian way of life.

One of the main incentives for travelling is getting to know different cultures. This also assumes that a lot of words are strongly embedded into one culture, that there is no translation for them in the target language. Zain Sulaiman & Rita Wilson (2018) note that scholars have used different names for these linguistic units, such as ‘cultural words’ (Newmark, 1988: 82), ‘culture-specific items’ (Franco Aixelá, 1996: 56), ‘culturemes’ (Katan, 2009: 79; Nord, 1997:34), ‘realia’ (Leppihalme, 2011: 126), ‘culture bumps’ (Leppihalme, 1997: 3), and ‘extralinguistic cultural references’ (Pedersen, 2011: 41). Translators usually resort to the technique of explicitation, when it comes to ‘cultural words’, i.e. providing a short explanation for them. Nord (1988) proposes that the name should be left untranslated if these words are going to be needed for a future action (e.g. ordering a meal or a drink in a restaurant), they should be put in bold or italic print, because these markers would help the reader to immediately spot these references.

All of these linguistic features are important, because the translator has to keep in mind that linguistic elements play an important role in search engine optimization (SEO). According to HubSpot SEO “refers to techniques that help your website rank higher in organic (or “natural”) search results, thus making your website more visible to people who are looking for your product or service via search engines.” Search engine optimization is the reason, a lot of synonyms and words of similar meaning are used. Additionally, the nature of the English language, namely the lack of grammatical cases enables English to score high in the SEO. It is easy to incorporate the nominative case in the actual text as well as to use it as a keyword in the search engine optimization. On the other hand, Croatian’s seven cases pose a problem, because people usually google e.g. “*najbolji restoran Zagreb*”, and this appears perhaps once within the website.

### 3.3. Targeting the Multilingual Audience

The tourism industry involves a significant number of people and a rather diverse audience. The importance of foreign languages in the tourism industry is undeniable. Croatian tourism depends heavily on English and German in its communication with potential tourists. Translators have the crucial role in ensuring there is as little as possible friction between the target text and target audience. The problem lies in the unfamiliar identity of the global audience. The English language is used as a communication tool and most of the tourism web pages offer the native language of the destination country and English as two language options. Within my research, I have chosen 60 websites to examine which language(s) alongside Croatian is/are the most used in Croatian Tourism Industry. The research included websites of museums, theatres, galleries, fortresses, hotels, festivals, manifestations, breweries, saltworks, national parks, public transportation providers, airports, etc.; in short, all of the places a tourist might need or want to visit. The research showed that the majority of the websites have English and Croatian versions, namely 63,3% (Figure 3).

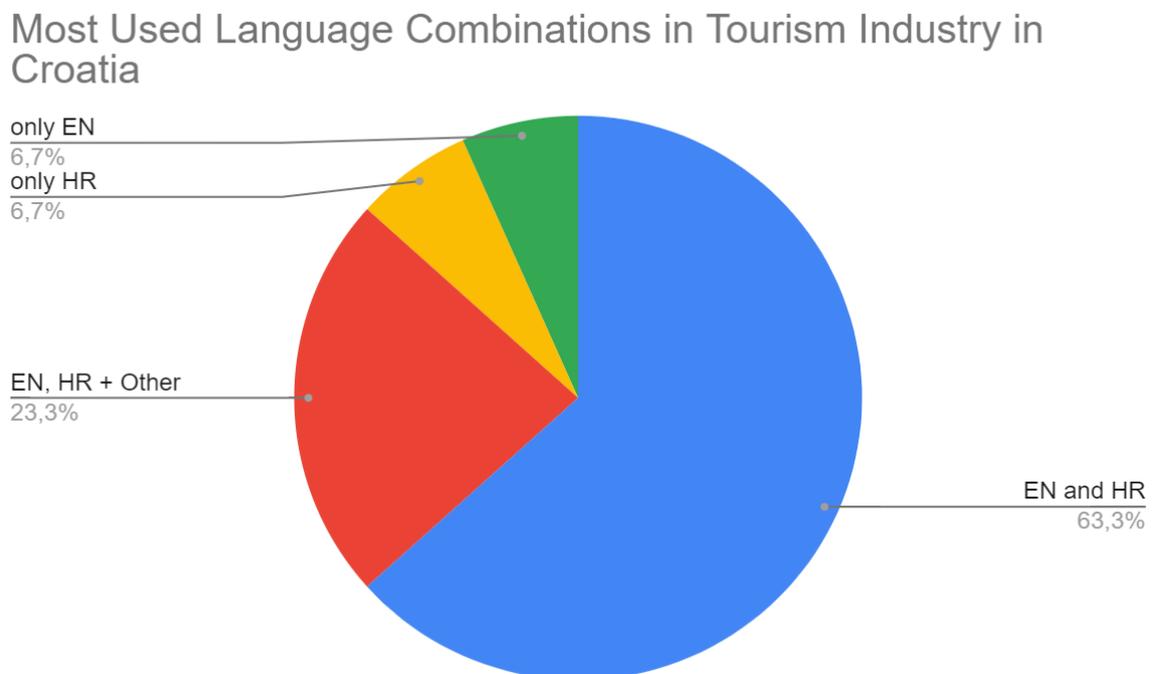


Figure 3. The dominance of English on Croatian tourism websites

Alongside Croatian and English, 23,3% of the websites use other languages as well, German, Italian, French and Russian prevail (Figure 4). It can be concluded that English is present in combinations with other languages, showing that it is the *lingua franca* of Croatian websites.

#### Other languages present alongside English and Croatian

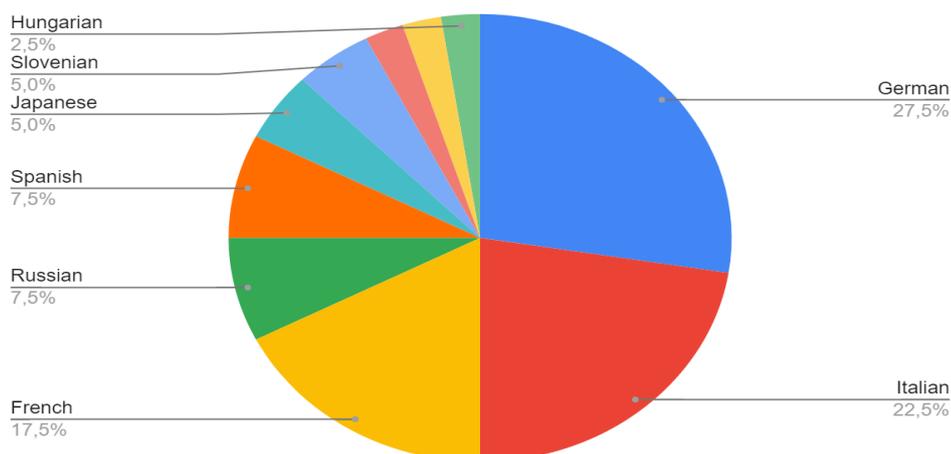


Figure 4. Other languages present on the Croatian tourism websites

The English version of the web page is not intended just for native speakers of the language, but for a much wider audience. The English version of the web page serves as a “de-nationalised international version as well as the localised English version at one and the same time” (Kristensen 2010: 196). Tolvanen (2016) argues that this presents an obstacle for the translator:

[L]anguage which is too simplistic or straightforward might only irritate its readers, no doubt feeling underestimated. The use of native-level language in turn might leave many readers confused if they are not able to understand it perfectly. Usually, this amounts to choosing the lesser evil, playing it safe with less demanding, and more explicit, uncomplicated language. (Tolvanen 2016: 11)

Sulaiman and Wilson (2018: 637) emphasize that it is the translator’s task to know “how tourism is conceptualised in the culture of the target audiences and how these new audiences can be converted to tourists by using effective destination images created through the blending of language and culture. They highlight that different societies perceive tourism differently. Anglophone Western societies prefer experiential tourism filled with action and adventure, and on the other hand in Malay culture “tourism is associated with comfort and relaxation.” (Sulaiman and Wilson 2018: 638). Filippetto (2016) argues along the same lines and stresses that translators have to be aware of the audience they are addressing. She highlights the fact that if there are different types

of societies, i.e. some of them are individualistic, some of them are collectivistic, there should also be different approaches to tourism and the promotion style. De Mooji (2004) states that:

verbal personal style is linked with low power distance (equal status) and individualism (low-context), whereas verbal contextual style is linked with high power distance (hierarchy human relationship) and collectivism (high context)<sup>2</sup>.

The difference isn't visible just on the linguistic level, but in the layout and design preferences as well: "collective cultures (such as Japan or China) tend to design websites whose contents focus mainly on family values and community values." In contrast to collective cultures, individualistic cultures prefer design websites based "on self-direction options, individual customization, and themes reflecting independence and materialism" (Singh 2002 cited in Filippetto 2016:52).

Nord (1988: 59) stresses the importance of the shared background knowledge:

According to the assessment of the audience's communicative background, a text producer not only selects the particular elements of the code that will be used in the text but also cuts or omits altogether any details which can be "presupposed" to be known to the receiver, whilst stressing others (or even presenting them with extra information) in order not to expect too much (nor too little) of the addressed readership. (Nord, 1988: 59)

Katan (2016) refers to tourists and visitors as both cultural and linguistic outsiders, in comparison to locals. Locals can sometimes be cultural outsiders, if they live in a different region of the country, but they are linguistic insiders. Katan mentions that E.T. Hall (1983:61) refers to mediation of the translator as "contexting", because in shifting information from the perspective of an insider to the perspective of the outsider "context is lost, information must be added if meaning is to remain constant" (Hall 1983 cited in Katan 2016: 69).

It can be concluded that it is the translator's responsibility to bridge both of these gaps and make sure that there is not a lot of friction between tourists' and locals' knowledge.

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<sup>2</sup> High context and low context refer to the level of information included implicitly or explicitly in brand messages. A low-context culture will prefer a message that is specific, to the point, and uses enough adequate language to "ensure that the listener receives the message exactly as it was sent." A high-context culture will appreciate a shorter message that conveys information implicitly, through metaphor or symbols. (Smartling)

## **4. Translating for Tourism Industry**

The type of translation approach should be determined in accordance with the content. If the content is promotional, as in the case of tourism discourse text then it should be noted that “just translation” is not enough. The equation includes more factors, namely extratextual ones such as target audience, function and medium. Tourism discourse texts, especially translations into the English language, are written for the heterogeneous audience, with different levels of education, language proficiency, different cultural and demographic background. It is also important to adapt the content to the medium, in this case the Web and to adjust the register and style according to the function, in this case the promotional one.

In this part of my paper I will define three processes that I believe to be important/relevant for the translation of texts in the field of tourism: internationalization, glocalization and transcreation.

Internationalization could be defined as a process in which all the cultural references are omitted and the language is made as simplistic as it can be. This refers to both grammar and vocabulary as well, because “content that is written in a short, simple, concise, and informative way is easier to manage, edit, localize, and update.” (Davis, 2015: 16). This means that jargon, slang, clichés, colloquialisms, puns and wordplay need to be deleted, acronyms and abbreviations written out with all their elements.

Glocalisation has the elements that are internationalized or rather globalized, but on the other hand it also has elements that change in accordance with the locale.

On the other hand, transcreation is the process more similar to the process of copywriting than to translation. It is worth mentioning in the context of tourism, because the tourism industry has a strong emphasis on promotional activities. The message cannot resonate with the target audience if it is not well adapted.

In the following sections I will define these terms in more detail.

### **4.1. Internationalization**

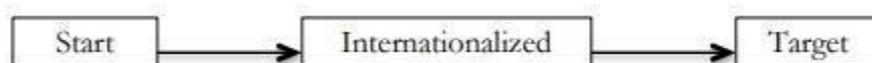
Lionbridge (2020) defines internationalization as “a corporate strategy that involves making products and services as adaptable as possible, so they can easily enter different national markets.” In language service industry internationalization is often mentioned in the form of alphanumeric acronym i18n, where the number 18 represents the number of missing letters. It can be stated that internationalization is the process that prepares the content for future steps of localization and

transcreation. Furthermore, Lionbridge (2015) emphasises that in the process of launching a product or a service to a global audience, “the process of internationalization separates site constants from variables with constants staying as they are and variables changing per locale.” In a way, internationalization is the process that makes localization and transcreation easier, more effective and faster, because:

...internationalization helps you to consider localization issues before localization begins. Issues such as writing style, page formatting, encoding for HTML, content database interfaces, and the like can all affect how localization proceeds. By understanding the implications of your choices during the development stage, you can avoid unnecessary complications and increased costs during localization. (LanguageLine Translation Solutions, 2018)

Lionbridge (2015) illustrates this with a noteworthy equation, they state that: “Making your product global-ready is the sum total of internationalization, localization and multilingual search engine optimization”.

From the linguist’s point of view, Cappelli (2007: 10) notes that “web content is often written to be translated, and in the most specialized cases, the language used is simplified in order to make the job easier for the translator”. This is especially true in the case of translating into English, when the locale the translator is targeting is the millions and millions of people worldwide. Pym (2014) also highlights that “that internationalization produces a new kind of equivalence, since “when we no longer have a source [...] equivalents are artificially determined in the place of internationalization.”



Pym (2014: 121)

Figure 5. Pym 2014.

Pym (2014) sees internationalization as an intermediary phase in the process of translating text from the source to target language (Figure 5).

## 4.2. Glocalisation

Glocalisation is a combination of words globalisation and localisation. Investopedia (2020) defines globalisation as “the tendency of investment funds and businesses to move beyond domestic and national markets to other markets around the globe, allowing them to become interconnected with foreign markets.”

On the other hand, localisation “takes into account the inherent diversity that exists in international markets, and treats individuals as ‘cultural beings’ whose values and behaviors are shaped by the unique culture in which they live.” (Singh 2012: 86).

Sociologist Rolan Robertson used the terms globalisation and localisation to coin a new term – *glocalisation*. He claims that the word *glocalisation* has been modelled on Japanese *dochakuka*, originally the agricultural principle of adapting one’s farming techniques to local conditions (Robertson 1995: 28). Glocalisation has later become a frequent term in the business jargon. According to Investopedia (2020) glocalisation is “used to describe a product or service that is developed and distributed globally but is also adjusted to accommodate the user or consumer in a local market.” Ploner (2009: 5) explains that

...for Robertson, tourism represents arguably the biggest ‘industry’ of the contemporary world and thus plays a significant role for ‘selling diversity’ by constantly formatting new, global/glocal spaces of consumption. In so doing, tourism is capable of constructing increasingly differentiated cultures and landscapes of consumption, a process he refers to as the ‘invention of consumer tradition’. (Ploner 2009: 5)

As mentioned above, translation for the web should have both the internationalized parts of the texts, that stay the same no matter the audience, as well as the parts that change in accordance with the target audience. Glocalisation would enable the global presence of the top holiday destination, as well as ensure that diversity factor is included.

## 4.3. Transcreation

Transcreation is a neologism for which Cambridge, Oxford and Merriam Webster Dictionary do not have a definition.

Benetello highlights the fact there is no unanimous agreement around the term transcreation and what it actually encompasses. Some language service providers claim that “transcreation is a synonym for a good, natural-sounding translation” (Benetello 2017: 237). She also mentions that

some call it creative translation which causes confusion: “(the idea that “every good translation is an act of transcreation”), starts from the correct assumption that translation is a creative act, but it jumps to the wrong conclusion that translation and transcreation are one and the same thing.” (Benetello 2017: 238).

Katan (1999: 120) suggests a transcreation turn to the translation industry.

A map-maker has to make choices about how much information is to be processed and what aspects need to be highlighted to make the map meaningful and useful. The result is, clearly, deletion of some of the material that is deemed irrelevant for the map. There will also be distortion of the relevant material. For example, roads and landmarks will be made disproportionately large. Their features will also be generalized to fit a standard recognizable pattern in terms of colour, shape and size. Rivers are a standard blue on many maps. On British maps, motorways are a darker blue. On Italian maps, they are green. We buy different maps according to need. Walking maps distort the size of the mountain huts. A motorist’s map has no huts but identically sized service stations. Tourist maps represent ruins all of the same shape, larger than the towns or villages that they are in, and, for that matter, often more visible on the map than in reality. The rest of the town, countryside or even country, will be omitted to highlight what is of interest. (Katan, 1999: 120)

This lengthy comparison of different types of maps is what best describes the transcreation process. The linguistic and cultural content should be modified depending on the aim of the text and its audience. Not everyone needs the same type of information. Some pieces of information need to be omitted and some added. Lionbridge (2015) underlines that “Transcreation is the localization method that most extensively adapts ‘high-touch’ creative and marketing content to convey the intent and brand emotion of the source language text.” It is mostly associated with slogans and taglines, the first things we think of when someone mentions advertising.

The link between transcreation, advertising and tourism is their promotional component, their final goal is to attract the end consumer to purchase the service or product being promoted. Testa (2014) argues that advertising is actually “contemporary application of rhetorical techniques aimed at persuasion; through a combination of textual and visual elements, advertising is able to condense a large amount of information and emotions in a limited space and time.” (Testa 2014 cited in Benetello 2017: 238)

Transcreation and localisation stem from software, namely the industry of video games. In May 2019, the language data network TAUS issued Transcreation Best Practices and Guidelines,

according to which transcreation dates back to 1980s: “To make [these] games more enjoyable and relevant to users in different cultures, the makers began to tailor images and modify storylines to match the culture and expectations of those users.”

Furthermore, Globalization and Localization Association enlisted all the aspects of the transcreational process: “It involves creative thinking. It is associated with the terms creative translation, international copy adaptation, cross-market copywriting, marketing translation, free-style translation, and cultural adaptation.”

Common Sense Advisory (2020) has created a list of top 100 language service providers. Some of the LSPs included in the list are Transperfect, SDL, Lionbridge and RWS. They all have transcreation in their respective service portfolios.

Lionbridge (2020) proposes the following definition: “Transcreation is the process of adapting a message from one language to make it culturally appropriate for another audience.” Along similar lines, Transperfect argues that “the priority shifts to maintaining the concepts, meaning, and significance of the source message, regardless of what text changes are required.” RWS (2014) underlines that there is a difference between transcreation and marketing translation. The main difference between the two processes is that in marketing translation the original is used as source, and not just reference, which is the case with transcreation. RWS suggests that Marketing translation is closer to straightforward translation, and transcreation is closer to copywriting. SDL (2019) refers to transcreation as the Rolls-Royce of Translation, naming three levels of transcreation: blind transcreation, transcreation in which the transcreator sees the source copy and suggests alternatives for potential issues, including excessive formality or informality and inappropriate imagery”. The final level, transformative transcreation, involves a target text fully adapted to the target audience and then “tested on local focus audiences”.

Gaballo summarizes the definitions provided by all the above mentioned LSPs:

Transcreation is an intra-/interlingual re-interpretation of the original work suited to the readers/audience of the target language which requires the translator to come up with new conceptual, linguistic and cultural constructs to make up for the lack (or inadequacy) of existing ones. It can be looked at as a strategy to overcome the limits of ‘untranslatability’, but in fact it is a holistic approach in which all possible strategies, methods and techniques can be used. It requires fluency (the ability to generate ideas and meaningful responses), flexibility (the ability to repurpose ideas), originality (the capacity to produce rare and novel ideas) and elaboration (the capacity to develop ideas). It requires the translator not only to conceive new words, but also to imagine new worlds. (Gaballo, 2012: 111).

## 5. Methodology

### 5.1. Research objective and hypotheses

The research objective is to analyse the quality of Croatian tourist texts translated into English and propose some good practices by providing answers to some more specific questions, namely whether there are elements of internationalisation, glocalisation and transcreation in the analysed text samples, what are the linguistic elements of tourist English that we can find in these translations and what is the required English proficiency level when reading these texts. My hypothesis is that English translations are Croatian texts rendered in English with no adaptation to the target audience.

### 5.2. Research Design

In this research I have analysed six texts which are divided into several thematic categories. The first reason for choosing these sample texts is the number of ratings and recommendations, i.e. the level of popularity amongst the international community. On the other hand, I was also looking for texts containing a lot of culturally specific items as I was particularly interested in how things that are deeply integrated into one culture can be transferred in a text to another culture.

In this section I will briefly provide the background of the texts analysed.

The capital of Croatia became a synonym for the city tourism over the past couple of years. Often the top choice for city break vacation, Zagreb abounds in museums, two of which are in the focus of this research. According to TripAdvisor, the world travel largest platform, Zagreb 80s and Image of War are the best museums Zagreb can offer to its visitors. The texts from their two websites, due to being similar in content and function, are placed into the same category. In addition to that, these museums are themed and strongly culturally embedded, as their theme is deeply connected to the part of the history of the Croatian people.

The second category also consists of two texts whose common thread is culture specific reference. Since habits, behaviour and food make up a large portion in the culture of the nation, this group's texts are about *fjaka* and gastronomy. The last two texts in this research are the ones about sightseeing spots and destinations. Appendix of this paper provides a list of web pages, containing the texts from the analysis.

## **6. Analysis**

The analysis part of this Master's Thesis consists of reviewing linguistic features as well as the overall success achieved in the processes of internationalization, glocalisation and later transcreation of tourism texts originally written in Croatian and then translated into English.

### **6.1. Group 1 - Historical content**

Translating the content related to a historical period can be problematic. The author is usually very well informed about the topic of the tourism discourse text. Tourism discourse texts are hybrid texts and although they include the informative component, the translator should not provide a great amount of details while producing the target text, because a lot of historical data may sound too abstract to the traveller and have the reverse effect; instead of attracting the tourist it can repulse him. When translating into English, a more casual and light style should be used.

#### **6.1.1. Zagreb 80s Museum**

Zagreb 80s Museum depicts a Yugoslavian family apartment, with authentic furniture, devices and decor. This means that the theme of the museum is embedded in the culture and cultural outsiders will have to be provided with more explicit information in certain aspects, because some objects have a deeper meaning behind them and for many locals, they carry an emotional value as well. The main challenge is to transmit these emotional aspects and nostalgia for the given objects.

##### 1) Croatian version

Njegov prostor je rekonstrukcija svakodnevnog života zagrebačke obitelji, na jedinstven i interaktivan način koji presijeca prošlost i budućnost, prikazuje način života, baštinu, sjećanja i emocije. "De ja vu" na novi način.

##### 1a) English version

Its space is a reconstruction of everyday life in former Yugoslavia in a unique and interactive way that intersects past & future, way of life & heritage, memories & emotions.

The omission of *deja vu* in the English version is a good decision made by the translator because a foreigner could not have experienced the Yugoslavian way of life.

2) Croatian version

Osjećajte se kao kod kuće. Svaki gost je dobrodošao u komunikaciju sa cjelokupnim postavom.

2a) English version

Be our guest. Guests are welcome to interact with all the installations.

A similar strategy is applied in the examples 2) and 2a) since a foreign visitor could not have lived in a prototypical Yugoslavian apartment.

Some prototypically Yugoslavian items are replaced with a more generalized translation as exemplified in 3) and 3a) below.

3) Croatian version

Sada je e-car, a tada moderni Fićo.

3a) English version

Now e-car is the present, then micro car was the future.

On the other hand, some items are not replaced with a generalized translation, but introduced to a potential visitor by providing additional context. While the source text (see 4) below) evokes nostalgia by asking the locals if they remember the legendary mopeds, the target text (4a) is well adapted because it presupposes that the target audience does not know about *Tomos*. The translator also decided to insert the information about *Tomos* being sold in the United States, therefore localizing it for the foreign tourist. A foreign tourist probably has this connotation to the United States as a world superpower, so it can infer that Yugoslavian export to the United States must have been a great success.

4) Croatian version

Sjećate li se legendarnih mopeda Tomos?

Tomos je jeftin, robustan i retro, a kada vas vide na njemu, svi vam žele postati prijatelji. Čak i danas Tomose najviše kupuju hrvatski seljaci i poštari.

4a) English version

Meet Tomos named after TOvarna MOtornih koles Sežana which was the single largest Yugoslavian exporter of mopeds to the US

In the examples 5) and 5a) below when helping tourists in navigating around the city and explaining them how to reach a certain destination by a bus, the author inserts a premodification *blue*, so a tourist can spot them easily when going around the city.

5) Croatian version

AUTOBUSOM: Koristite liniju ZET autobus broj 150 (Tuškanac – Gorni grad – Trg bana Josipa Jelačića) i izađite na stanici Kamenita vrata.

5a) English version

By BUS: you can use ZET blue bus N150 (Tuskanac – Gornji Grad- Trg bana Josipa Jelačića) and hop off at the stop Kamenita vrata (the Stone gates).

### 6.1.2. Image of War Museum

Image of War Museum also has a theme, namely Homeland war photography. Homeland war was fought in the period between 1991 and 1995 and even though international media covered it and maybe foreign visitors do have some knowledge about the topic, it is still something that is deeply rooted in Croatian culture.

6) Croatian version

Posjetite nas u ulici Andrije Hebranga 4 (kod Zrinjevca) svakog dana od 10 – 20h (osim ponedjeljkom)

6a) English version

Zagreb, Croatia – Ulica Andrije Hebranga 4 (near Zrinjevac park) Open daily from 10 am - 8 pm

It is unknown why the source text in 6) above is directly addressing the reader and the target text does not, this also applies to the information on opening hours (*osim ponedjeljkom*), which is present in the source but not in target text. Perhaps the translator assumes that foreign visitors are aware of the fact that most of the museums are not open on Mondays. Additionally, translator provides a common noun next to the name of Zrinjevac, helping the reader to understand that this is the name of a park.

7) Croatian version:

ŠTO NAKON RATA?

Četvrt stoljeća nakon rata, vrijeme je da svjedočanstva o ratu stavimo u muzej. Izložba o ratu u Hrvatskoj služiti će kao spomenik najljepšim i najgorim ljudskim osobinama kojima smo svjedočili za vrijeme rata. Znamo da je naivno nadati se da rata više neće biti. Ali, vjerujemo da će ovaj muzej i izložbe u njemu potaknuti ljude na ponovno razmišljanje o destruktivnosti rata i našoj ulozi u njemu.

7a) English version

“NEVER AGAIN” BEGINS WITH YOU

Wars belong in museums. This is the main idea behind the "Image of War", a war photography museum that opened its doors recently in Zagreb, Croatia. We want to encourage everyone to join us and contribute to the establishment of the museum. This can be done by contributing to museum materials, as well as by purchasing tickets.

The example 7a) above is an example of complete transcreation. The source text has a rather expressive function, where the question is directed at the Croatian people: What happens after war? The title of the target text reads “*Never again*” *begins with you*, presumably alludes that this phrase appears in several languages at Holocaust memorials in Treblinka and Dachau for example.

The translator relies on target readers’ general knowledge about the world, hoping they will make the correct inference. In comparison to the source text, the target text provides more general information about the idea around the museum. It can also be spotted that the target text does not have *Gdje ste bili '91?* (*Where were you in 1991?*) part with all the testimonials and stories of everyday people and their experience of war. Maybe this part should have been more adapted to the target audience and would be seen as an element of storytelling, extremely important for marketing purposes.

## 6.2. Group 2 - Culture Specific References

Translating culture-specific references must be one of the biggest challenges a translator encounters while translating a tourism discourse text. The reason for it is that culture-specific references are usually untranslatable and every such reference has to be treated as an individual case, because it cannot be stated that there is one single strategy to tackle this challenge. Agorni (2012) notes Venuti's (1995) two strategies for approaching this problem, namely "domestication" (by means of which translators often end up with reducing or even deleting specific tokens of cultural difference) and "foreignization" (the opposite pole of the continuum, as difference in this case is highlighted)" It can be concluded that there is a fine line between on the one hand sounding exotic and on the other hand miscommunication when dealing with texts abounding in culturally specific items.

### 6.2.1. Habits and behaviours – *Fjaka*

This text was taken from the website Croatia Feeds. Croatian Tourist Board claims that the campaign is "based on the interests of end users by markets", "significantly distanced from usual online campaign" and is "a precise combination of intriguing headlines, interesting texts, and attractive photos of famous Croatian destinations and tourism products". The idea behind this website is to explain some concepts specific to the Croatian culture and a way of life to tourists. The text that I have decided to analyse deals with the concept of *fjaka*.

*Fjaka* is an emotional state, a phenomenon, usually associated with people living in Dalmatia used to denote a special kind of emotional and physical state in which a person feels like doing nothing and just enjoying the sweetness of the moment. It is common to hear *hvata me neka fjaka* as a part of everyday discourse in Croatia. The translator opted for a comparison to other, perhaps more known forms of *mañana* culture, like *siesta* and *pisolino*, but mentioned *fjaka* as well, as something that is stereotypically Croatian. This could be seen as a way of using the languaging technique. The translator could easily use a phrase *Croatian siesta* throughout the text but decided to use *fjaka* instead to keep the local flavor and denote something that is different from everyday life of a traveller that comes to visit Croatia (examples 8 and 8a).

8) Croatian version

*Fjaka* i slični fenomeni česta su pojava na cijelom Mediteranu gdje ljetne temperature ponekad dosežu i do 40°C. Siesta u Španjolskoj, pisolino u Italiji...

8a) English version

*Fjaka* and similar phenomena are common occurrences throughout the Mediterranean where summer temperatures sometimes reach up to 40°C. *Siesta* in Spain, *pisolino* in Italy....

In the examples 9) and 9a) below the English version has the phrase *nije posa magare pa da pobigne* put into quotation marks. In my opinion, the target reader cannot possibly infer that this is some kind of an idiomatic Croatian phrase. It should have been regarded as a variable and not a constant in translation and it should have been adapted to the global readership.

9) Croatian version

Radiš i držiš se one nije posa magare pa da pobigne.

9a) English version

You work and stick to the idea that “work is not a donkey who will get away”

In regards to the visual identity of the post as well as the information provided, the post about *fjaka* is the same in both English and Croatian. The target text is faithful to the source text, maybe even too much. However, *fjaka* is a generally known concept in Croatia. It is something you can hear almost every day. It seems that the source text is written to be translated. Somehow it seems unreasonable to explain the concept of *fjaka*, to Croatians, by ways of comparing it to the internationally known forms of *mañana* culture. Perhaps this part should be more adapted to the source culture as well. Storytelling and the usage of rhetorical devices may function in the target text, but actually posting this in Croatian language as well seems a bit trivial to the source culture.

### 6.2.2. Gastronomy – Specialties of Slavonia region

Translation of food and drink related content is always a slippery slope in the translation industry. Translating such content with general vocabulary means there is most certainly a loss of exotic flair

and leaving it in its original form might be a source of confusion. Both texts that I have analysed are a part of the online brochures *Full of Stories/Puna priča* issued by the Croatian National Tourist Board. The texts provide the information about the gastronomic offer of the Slavonia region.

#### 10) Croatian version

Kuhano jelo od mesa „čobanac”, fiš-paprikaš, pileći paprikaš, suhomesnati proizvodi kulen i kulenova seka, pogačica od čvaraka, salenjaci, vino iločki traminac, rakija šljivovica, šaran na rašljama, gastroprojekt Okusi Srijema i Slavonije, knedle sa šljivama, vinogradarski ćevap – vještina njegova spravljanja zaštićena je kao nematerijalno dobro RH uz običaj Grgureva, konjska salama (Lipik), gastronomski projekt Okusi graničarskog Posavlja, jela od divljači, dimljeni buncek, fileki, podolac u umaku, trganci, krepke, unikatne juhe – legirana juha od graševine, domaće tačke, neodoljiva štrudla od jabuka, domaće pivo (Bošnjak, Popster...).

#### 10a) English version

‘Čobanac’ - thick rich meat stew, fish paprikash, chicken paprikash, dry-cured meats: ‘kulen’ and ‘kulenova seka’, savoury cakes made with crackling, “salenjaci” (sweet puff pastry), Traminac wine of Ilok, plum brandy, carp on forks, the tastes of Srijem and Slavonija, dumplings with plums, vinogradarski ćevap meat dish – its preparation, along with the Grgurevo custom, is protected as Croatian intangible heritage, horse salami (Lipik), gastronomy project The Tastes of Posavina’s Frontier, wild game dishes, smoked ham hock, fileki tripe dish, podolac beef with sauce, trganci pasta, krepke soups, unique soups – thick Graševina wine soup, homemade tačke dumplings, irresistible apple strudel, local beer (Bošnjak, Popster...).

The text presented in 10a) above is addressed to readers who do not know about the regional food specialities included and hence the information provided by the text has to be as detailed as possible, for example naming the ingredients of dishes or giving short explanations. Croatian names are marked with quotation marks, although not consistently for example *trganci* is the name of the pasta, and there is no marker (e.g. quotation marks, different kind of print) to point out that it is a Croatian word, and therefore a culture-specific reference. This is also the case with *tačke*, where *tačke* is the name of dumplings. The same can be noted in the case of *vinogradarski ćevap*, which can potentially be a source of confusion, because most of the foreign tourists will associate the word *ćevap* with the famous specialty of Bosnia and Herzegovina. The translator should have explained or listed the ingredients to overcome the possible confusion. The translator also forgot to put the word *podolac* into the quotation marks, because it is highly unlikely that the tourist knows what *podolac beef in sauce* is without the additional explanation and they cannot presuppose that

*podolac* is actually a beef breed and not the name of the dish, for example. Additionally, the translator should have assumed that the tourists most certainly did not hear about *Lipik* and *Posavina*, which means that for tourists they do not fulfil the informative function – for them they are just meaningless strings of letters. It can be concluded that perhaps the lack of consistency in marking the culture specific reference can be a source of confusion, and that the lack of explanation can be justified based on the layout and space constraints. The possible solution to this problem could be to omit several dishes and leave just a few of them or to insert some pictures with the short list of ingredients and the name of dishes. The imperfections and mistakes discovered could have been avoided by a target text orientation.

### **6.3. Group 3 - Famous Sightseeing Spots**

The third group of texts comprises the content taken from two web sources each dealing with the most famous sightseeing spot in Croatia, namely the City Walls of Dubrovnik.

#### **6.3.1. Tourist Board of Dubrovnik - City Walls**

According to Tripadvisor the City Walls of Dubrovnik are ranked as number one out of 153 things to do in Dubrovnik. They are the most famous feature of the entire city, perhaps even the most internationally known sightseeing spot of Croatia.

11) Croatian version

Gradske zidine

Gradske zidine su jedan od najmonumentalnijih fortifikacijskih spomenika u Europi...

11a) English version

Dubrovnik ramparts

The city ramparts are considered to be one of the most grandiose fortification monuments in Europe,...

In the pair 11) and 11a) above the original name *Gradske zidine* has been translated first with the phrase *city ramparts*, while down below in the text the phrase *city walls* was used. It can be argued that the two synonyms are being used for the purpose of Search Engine Optimization, but on the

other hand, it is about the actual name of tourist attraction not a general noun, so the terminology should be consistent.

#### 12) Croatian version

Jake tvrđave poput Lovrijenca na Pilama i Revelina na Pločama, mada su odvojene od zidina, spadaju u obrambeni sustav.

#### 12a) English version

Strong fortress like Lawrence at Pile and Fort Revelin at Ploče, although separated from the walls, fall within the defense system. (...) Children and young people 5-18 years: 50,00 kuna (ticket is valid for the fortress Lovrjenac).

Additionally, the name of the fortress in the examples 12 and 12a) above does not seem to have consistent terminology either, both terms *fortress Lovrjenac* and *fortress Lawrence*, are used and this could potentially cause confusion for the reader of the target text. These examples show that the translator should have made a decision and use one or the other term throughout the whole text. Also, in the first example the translator should have opted for explanation and mark the names of tourist attractions into either italics or bold print, because Fort Revelin at Ploče, needs specification to be understood - Ploče is the name of one of the City Gates in Dubrovnik. Terminological inconsistencies are also present when referring to the national currency (examples 13 and 13a below). It can be noted that the decimal numbers are not adapted to the English language.

#### 13) Croatian version

Cijene pojedinačnih ulaznica:

- odrasli: 200,00 kuna
- djeca i mladi od 5 - 18 godina, studenti: 50,00 kuna
- novinari, vojnici HV, policajci, invalidi: 50,00 kuna

#### 13a) English version

Prices individual tickets:

- Adults: 200.00 HRK
- Children and young people 5-18 years: 50,00 kuna (ticket is valid for the fortress Lovrjenac)
- Students, journalists, HV soldiers, policemen, disabled: 50.00 HRK

Additionally, there is information missing from both the source and the target text, the English version does not mention that students have the same price as the young people at all, and the source text omits the information that the same individual ticket can be used to enter the fortress Lovrjenac as well. Furthermore, some information should either be explicated or completely omitted from the target text. For example, *HV vojnici* was literally translated without any explication of the abbreviation. This information has no significant meaning for the target audience and should therefore be omitted from the target text altogether. Considering the numerous grammatical mistakes, it is to be assumed that this text was translated either by machine translation or an unskilful translator, which most certainly is not recommended since we are talking about the most famous attraction of the city.

### **6.3.2. Walls of Dubrovnik**

Considering the international fame of Dubrovnik, a lot of information on this tourist sight is provided just in English without the Croatian source text (if such exists) being published. This is true of audio guides and travel guide apps as well as web-pages. It can be assumed that the webpage Walls of Dubrovnik Tours is an example of transformative transcreation. It is extremely user friendly and interactive. The webpage is a prototypical example of a tourism discourse text. It abounds with imperatives such as *Buy, Discover, Book now, Explore, See, Listen, Unveil* as well as the direct addressing to the reader:

*Why you should buy tickets online?*

*Want to see Dubrovnik Walls from above?*

*Did you know that Lovrijenac was one of the main Game of Thrones filming locations?*

*Want to learn more about the Walls & Dubrovnik?*

*Don't miss a chance to visit!*

In case of tour itinerary there is a prominent usage of inclusive “we”:

*We meet at Amerling's fountain...*

*We enter at the place with...*

*We'll go with a boat to the Island of Lokrum...*

Certainly, some kind of a source text has been used as reference, but information on this page is modified in accordance with the target audience. This becomes evident in the *Special Tours* section

where the service provider recognized the international popularity of the *Game of Thrones* series and decided to take advantage of it and meet the demand. Therefore, the service provider offers two tours directly connected to the *Game of Thrones*, namely *Game of Thrones Tour* and *King's Landing* and the *Iron Throne Tour*. The web page abounds in *Did you know*, *Fun fact* and *Read more* elements and make the web page livelier and more coherent. Additionally, the layout and graphic design of the page nicely follow the light style of the text and are very user friendly. It can be stated that the transcreator is aware of the habits of internet consumers that usually just skim through the text and of the fact the reading of the text on the internet is almost never linear. S/he made the right decision by putting the keywords in bold making them stand out, as visible in Figure 6. below



Figure 6. Text formatting in accordance with internet consumer reading habits

## 7. Discussion

The results of the research showed that although some of the transcreation is present in the above analysed texts, this is still not a generally accepted practice. Since the translators had a difficult task addressing the multilingual and multicultural audience, some examples show they successfully performed that task. In some texts they used constants and variables and managed to bridge the gap between the source and the target culture. Nevertheless, there is still room for improvement. In the world of Lonely Planet and Rough Guides, the webpages whose source text is Croatian and are translated by non-professionals or machine translation do not stand a chance in the competitive market. All of the texts translated from Croatian into English have all non-linguistic elements unaltered. Layout and visual elements are identical for both the source and target texts (Figures 7 and 8).



Figure 7. Title and layout of the source text in Croatian (Croatia Feeds)



Figure 8. Title and layout of the target text in English (Croatia Feeds)

When it comes to linguistic elements, the adopted strategy is almost always full translation, which means that all the information from the source text is content-wise present in the target text. Only in some cases has the content modification been applied. This approach resulted in the lack of fluency of the target text. In order to create a native-like target text, one should also apply the conventions and follow the stylistic guidelines of the target language, not the source. Benetello emphasises that “writing advertising or marketing copy for a specific market, starting from copy written in a source language, as if the target had been originated in the target language and culture.” (Benetello 2017: 245). Along the same lines Anholt claims: “The reality is that advertising copy can never and should never be translated. This is surely one of the most important facts to learn when planning an international campaign: advertising copy can only be written.” (Anholt 2000 cited in Benetello 2017: 246). Benetello (2017) concludes that the target text should read as if it

was written in the target language to begin with, and it should produce the same kind of effect as the source text produces to readers in the source language. The purpose of tourism discourse texts is to replicate the effect not the form.

Taking into account that the objects of analysis are limited, this is only a partial representation of what the market offers. The lack of source text modification that consequently results in the lack of fluency of the target text, definitely influences the reputation of the tourism industry service provider as well as the overall function of the text, which is to persuade current readers to become real tourists and visitors.

## **8. Conclusion**

Tourism discourse texts are based on the usage of promotional language. Their main objective is to attract as many guests as possible, i.e. they have a prominent persuasive function. Since most of the potential tourists first go on the Internet to do a research on a specific country, it is of great importance that these texts are of high quality.

Promotional texts in the tourism industry abound with metaphors and wordplay as well as various culture-specific items, all of which need to be transferred into the target culture and target language. They have to have the same effect on target readers. However, sometimes this is not possible with just translation. Sometimes the source culture is so different or simply does not have the same objects, habits or phenomenon as the target culture, so words have to be re-anchored and adapted, so that the message would be successfully transmitted to the target culture.

The hypothesis was in the majority of the cases proven to be correct. English translations of Croatian source text are not that well adapted for the target audience. They do not take into account that the potential tourists do not share the same knowledge as locals.

Transcreation is a merger between translation and copywriting. It is rather useful for the marketing content, especially in tourism. The contents that are completely transcreated, those that undergo the process of complete transcreation proved to have better operative function and the fluency in foreign language.

The Translation Studies should definitely consider the Language of Tourism as a specialized discourse, which would also possibly result in incorporating them into the training courses for future translators. This is of great importance for the countries whose economies significantly rely on tourism. Also, project managers and translators themselves should

communicate better with the company/tourist board whom they are translating for, explaining to them that “just translation” does not have the same effect for the target audience as do transcreation and adaption. Moreover, the Translation study programmes should also be included into the whole process, by offering tourism translation courses where students could get acquainted with textual genres, translation of culture-specific references, etc, metaphors, idioms, wordplay and new trends in the market such as internationalization, glocalisation and transcreation.

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