Relevance and creativity and the translation of multimedia tourist material

La relevancia y la creatividad en la traducción de material turístico multimedia

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ABSTRACT: Relevance and creativity are two key textual aspects to consider when promotional material is translated and particularly in the context of tourism. In the first case, relevance as a pragmatic principle helps ensure texts travel through different lands and audiences, posing challenges to translators, or language-and-culture experts, who use their expertise to opt for some content material or for format changes. Likewise, creativity is a highly demanded skill, given the nature of the process of (trans)creating advertising texts, especially audiovisual and multimedia ones, and considering the persuasive dimension of the process that takes place for these texts to cross cultural frontiers.

In the paper I will look at these two elements, which will be theoretically presented under the light of Relevance Theory and its contribution to Translation Studies. Special reference to promotional translation and international marketing will be made illustrated through the analysis of various real cases from international tourism campaigns.

Key words: Tourist translation, tourism, promotional discourse, relevance, creativity.

RESUMEN: Los conceptos de relevancia y creatividad son dos de los elementos fundamentales cuando se traduce material promocional y, en particular, en el contexto del turismo. En el primer caso, el principio pragmático de relevancia contribuye a asegurarse de que los textos viajan a través de distintas culturas y llegan a múltiples públicos, al tiempo que plantean retos a quienes traducen, o expertos lingüísticos, que ponen a prueba su conocimiento y experiencia para

elegir uno u otro contenido o realizar modificaciones que afectan a la forma. De igual modo, la creatividad es una de las destrezas más demandadas, teniendo en cuenta la naturaleza misma del proceso de (trans)creación de los textos publicitarios, especialmente los audiovisuales y multimedia, y la dimensión persuasiva como proceso necesario para que este tipo de textos cruce las fronteras multiculturales.

En este artículo se analizará una selección de casos reales de material promocional turístico a la luz de la Teoría de la Relevancia y su contribución a la traducción.

Palabras clave: traducción turística, turismo, discurso persuasivo promocional, relevancia, creatividad.

1. TRANSLATING PROMOTIONAL TOURIST MATERIALS

Previous publications on advertising translation (Adab, 1999; Adab and Valdés, 2004; Sumberg, 2004; Valdés, 2004; Smith, 2006, Torresi, 2010, among others) mostly attempted to explore the translation strategies of advertising material and to prove that these go beyond language transfer, given that other elements such as the target audience, the product type or the medium must be taken into consideration in order to better succeed in the international marketing context. Indeed, the *skopos,* or the particular purpose of the translation, has been another key issue which should not be underestimated in promotional settings. The translator's task depends on the commissioner's instructions and plan: the advertising campaign has its own set-up theme, clearly-defined strategies and textual materials, and language transfer is part of the plan. Therefore, the ultimate goal is to produce the same effect on all target audiences, that is, they should feel attracted towards the advertised item or become interested in it for the next time they would have to choose to consume it. Tourist promotional material shares with advertising many of the elements above mentioned and this same pragmatic effect, which ultimately aspires to produce an economic and social impact in the short and long term.
In this paper a descriptive approach (Toury, 1995), based on the role translated texts play in the target culture, will be adopted for the examination of the different discourse components (Cook, 2001 [1992]) of promotional material in the field of tourism, paying particular attention to relevance and creativity. The methodology, therefore, will consist in the description of various selected cases which serve to illustrate how target products are translated while some principles of Relevance Theory will contribute to present and discuss the examples. What about the concept of creativity? I think it should be briefly mentioned.

Considering this, the research objectives of this study aim at approaching the area of translating promotional tourist material, that is, what Sulaiman (2016) calls Tourism Promotional Materials or TPMs, within the framework of Relevance Theory (Sperber and Wilson, 1997; Wilson and Sperber, 2002, 2004), and focusing on the complexity the multimodal nature of promotional tourist materials entails. According to this author, "TPMs fall under the category of advertising discourse and come in a range of formats such as brochures, leaflets, posters, flyers, postcards and websites". He adds that "[t]hese materials are produced using the 'language of tourism promotion' (Dann, 1996) to create

appealing word images and emotional excitement in an attempt to persuade readers to become tourists" (Sulaiman, 2016: 53–54).

Even though I agree with the statements made by Sulaiman (2016), my view is that tourism promotional materials belong to a textual umbrella (Valdés, 2004, 2008a), based on the idea that a promotional text can be considered a distinguishable text type, or discourse (Calvi, 2010), whose main function is to communicate a message that advertises a product or service to a receptor, emphasising the qualities of such a product, which define the dominant contextual focus of promotional texts. All the textual components, verbal and non-verbal, thus depend on that predominant textual function and, in Relevance Theory's terms, are part of ostensive-inferential communication that characterises human interaction. Moreover, there is evidence that certain features determine a form of discourse that is not limited to advertising but contains other text types, such as brochures, political propaganda, technical manuals or information for use of medical drugs or cosmetics. This kind of discourse, whose main purpose is to promote a product, a service or an institution by exploiting the verbal and non-verbal resources of the medium and establishing a relationship between sender, main object and receiver of the message, is referred to as promotional discourse (Valdés, 2008a; Torresi, 2010).

Regarding tourism promotional texts (Sulaiman and Wilson, 2019), there is a variety of formats and content according to the product and the channel or medium, which range from more traditional types such as the brochure or leaflet to the more sophisticated and contemporary interfaces for tourist software applications. Whatever their type, texts usually take a hybrid form, combining materials that share textual and linguistic characteristics with other textual types such as encyclopaedia or specialised articles, where persuasive language is mixed with semi-specialised or technical information about the advertised product. Besides, verbal elements interplay with images, which are also subject to change if any of the elements in the situation of occurrence varies. For instance, a webpage promoting the architecture of a tourist site such as Chambord Castle in the Loire Valley, France,[1] offers an attractive description of the castle, focussing on detailing the different elements of the famous staircase and the building plan and ornamentation of the castle. Semi-specialised vocabulary ("double helix staircase", "sealed double pit latrine system") is employed while at the same time it remarks the fascination the staircase visitors have always manifested.

Thus, hybridity and complexity are two features of the promotional tourist materials we will examine. In the field of tourism, destinations are promoted by companies or public organisations and institutions using a variety of media such as printed magazines or newspapers, television, the World Wide Web, or the social media. Thus, Sulaiman (2016) classifies tourism promotional materials in a range of formats which are mostly printed ones. He adds multimedia texts such as websites, given their impact as a medium for promotion. However, although more infrequent, for this study I have also paid attention to audiovisual tourist texts such as television spots, which are part of communication campaigns about destinations or tourist products, and which are sometimes embedded in websites, uploaded in an online video channel (e.g. YouTube), or broadcast on television. Therefore, for the particular purpose of this paper I have selected several promotional campaigns of national, regional, and local destinations in media such as television and websites. These include a selection of representative examples or cases of audiovisual texts for the analysis. We should not underestimate the crucial role of destination websites, which are defined by Fernández-Cavia and Castro

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[1] https://www.france.fr/en/loire-valley/list/9-fascinating-facts-about-the-chateau-de-chambord (consulted on 4th April 2023)

(2015: 168) as "complex communication tools, which impact on several levels – from destination management to destination promotion and commercialisation".

Moreover, TPMs are created under multilingual and multicultural conditions in order "to turn a potential tourist into an actual tourist", according to Sulaiman (2016: 55). Hence, the main research objective of this study concerns how the translation of promotional tourist material is a case of linguistic and cultural mediation that involves different forms of cognitive and cultural understanding: firstly, a target language/target text receiver is invited to understand the message of the text. I would even say that potential tourists are not only persuaded to understand the promotional text, but they are eager and excited to understand it in order to gain an optimal experience as a tourist, so that Relevance Theory provides an adequate framework to explore the cognitive environments and the communicative processes that take place in promotional discourse. Besides, the receiver's personal enjoyable experience will be determined by a full appreciation of the content of the TPM. Secondly, the target receiver contrasts his/her own background knowledge and previous experience regarding the promotional product that is presented, which might be influenced by the degree of previous knowledge about it. Relevance Theory reminds us that "[m]emorised information allows readers to draw inferences through effort-demanding mental activities" (Merino Ferradá, 2009: 58). Dynel (2008, 56) adds that the communication should preconceive whether the hearer possesses all the indispensable knowledge to process the communicative act.

Therefore, tourism promotion involves understanding, appealing and compelling the audience to become tourists, and translators bear the responsibility of translating the texts in such a way they trigger the effect which was initially defined by the commissioner. The translator goes beyond language transfer or cultural adaptation to focus upon receptors, or end-users, of texts, and towards the effect the text has on them. Consequently, a significant degree of pragmatic analysis is required to understand how this kind of communication works (Cui, 2008; Dávila-Montes, 2008; Valdés, 2019) and in that process relevance and creativity are two principles which guarantee a more efficient communicative process. Besides, translators should understand what the campaign is about, the overt and covert intention of the communication process and the materials and media that are provided if they want to fully achieve the goal of the promotional campaign.

2. RELEVANCE AND TRANSLATION

Starting from the premises of Relevance Theory, this study explores how translated texts within the category of tourist promotional discourse reflect the reading and interpreting processes of translators, bearing in mind that they are readers of the source text. For that purpose, I will focus on the descriptive analysis of some representative target texts, paying special attention to the expected effects the translator's decisions may trigger. Relevance Theory facilitates the study of the relationship between mind reading abilities of, on the one hand, translators as readers and, on the other, of target audiences and inferential comprehension. Moreover, creativity will be conceived from the Relevance Theory perspective and is a common strategy in advertising which guarantees interpretive successful reception of the promotional text.

Relevance is an appropriate theoretical framework in the area of cognitive pragmatics to study human communication and, thus, translation as well. In his paper on Relevance Theory and the translation of puns in Spanish film titles, Díaz Pérez (2014: 109) claims that "Relevance Theory is based on the assumption that the addressee will make the effort to process a statement if s/he assumes it to be relevant, that is to say, if

s/he considers it will be able to modify or improve his/her cognitive environment or, in other words, his/her assumptions about the world", and quotes Sperber and Wilson's Cognitive principle of relevance and Communicative principle of relevance (Wilson and Sperber, 2004):

> Cognitive principle of relevance
> Human cognition tends to be geared to the maximization of relevance. (Wilson and Sperber, 2004: 610)
> In the interpretation process, the addressee will try to identify the addresser-intended messages and, in doing so, he/ she will be guided by the communicative principle of relevance, which reads as follows:
> Communicative Principle of Relevance
> Every ostensive stimulus conveys a presumption of its own optimal relevance. (Wilson and Sperber, 2004: 612) An ostensive stimulus, for example an utterance, will not be relevant unless it modifies a person's knowledge or cognitive environment. These modifications of any individual's cognitive environment are technically called positive cognitive effects.
>
> (Díaz Pérez, 2014: 109–110)

These principles of Relevance affect and help explain acts of communication and translation processes as well. The application of Relevance Theory to translation has brought about various contributions (Díaz-Pérez, 2014, 2021a, 2021b, Gutt 1998, 2000, 2004, 2005, Martínez Sierra, 2010, Stroinska and Drzazga, 2018, Yang, 2016, Yus, 2012), from which Gutt's model is the most prominent one. According to Gutt (1998: 46):

> From the relevance-theory point of view, translation falls naturally under the interpretive use of language: the translation is intended to restate in one language what someone else said or wrote in another language. In principle it is, therefore, comparable to quoting or speech-reporting in intra-linguistic use. One of its primary distinctions setting it off from intra-lingual quoting or reporting is that original text and translation belong to different languages.

Therefore, the translator's task is related to make an interpretive use across different languages and contexts, making choices to ensure optimal relevance and to assess relevance to intended receivers. For that purpose, translators use metarepresentation (Gutt, 2000, 2004), since "the translator needs to metarepresent not only the shared cognitive environment between the original communicator and his/her audience, but also the target receptor's cognitive environment" (Díaz-Pérez, 2014: 111).

With respect to inferencing in advertising and regarding verbal comprehension, Merino Ferradá (2009: 54) points out that "[r]egularities unique to the domain of verbal comprehension relative to the human tendency to look for relevant information have led to the development of a mechanism which applied to the processing of ostensive stimuli". This mechanism is the so-called relevance-guided inferential comprehension procedure and it refers to the process by which the speaker recovers meaning and it is about the inferential processes involved in comprehension. In translation, it is the translator who recovers the source text's meaning through inferential processes, which likewise determines how final audiences receive it. "Knowledge of the relevance-oriented nature of human cognition and the mechanisms involved in verbal comprehension make it possible to predict and plan the way in which people will interact with the information they receive" (Merino Ferradá, 2009: 54). In the case of promotional tourist materials (PTMs) it is not only verbal comprehension which is at stake but the multimodal nature of this kind of texts involves more complex comprehension processes of verbal and non-

verbal components which, in combination, contribute to generate an overall meaning, based not only on verbal elements.

According to Relevance Theory, "the idea activated in the receiver's mind and the message finally inferred are normally very different" (Merino Ferradá, 2009: 60). Translation involves at least two communicative acts, if not as many as receivers of the target text, and the translator, as the receiver of the source text, is the main agent of mentally reading the source text, looking for the relevant content and expecting effects s/he should recreate in the target text. Given that the human cognitive system "is relevance-oriented, in any communication process human beings look for relevant information that is likely to interact positively with our mental representation of the world" (Ferradá Merino, 2009: 65), and "the final interpretation of an utterance will be then a combination of the explicit content expressed by it and the set of contextual effects it gives rise to when processed in a specific, intended context" (Merino Ferradá, 2009: 67).

Therefore, translators make decisions so that they produce a target text in another language and expect the hearer/receiver to make some inferences. Thus, the relevance-guided inferential comprehension procedure for ostensive stimuli applies doubly in the case of translation: there are two speakers who engage in ostensive communication and produce an utterance, the promotional message in the source and target languages, with the intention that each receiver finds the stimulus relevant to be worth his/her attention. These two addressers are, on the one hand, the producer of the source text, which is read by the translator, and, on the other, the translator, as the main producer of the target text. Sperber and Wilson (1995: 270) refer to this process as the presumption of optimal relevance. In the case of promotional communication, translators need to identify the content (informational) and the intentions (persuasive) which underlie the promotional text, constructing presumed interpretation from the made assumptions and inferred meaning.

Yus (2012), concerning the translation of humour from Relevance Theory, claims that translation can be explained as "an inferential gap-filling activity" where the translator has to infer: 1) the intended interpretation; 2) the context accessibility, and 3) predictions of mutuality between source language addresser and addressee. All that will then be transferred to a target audience with a different target language and different coding information. Additionally, Yus (2012) points out that the target audience may also have different social values, norms and stereotypes, which influence the comprehension and interpretation of humour.

Moreover, Merino Ferradá (2009: 69) explains in detail how reflective inferences work out in advertising and contribute to verbal comprehension. The activation of the representations that are important in the current processing could be due to the presence of a given stimulus in the physical environment at the time of the processing, for instance, these stimuli could be the pictures or sounds that accompany the slogan and verbal component of the promotional text, as will be seen in the examples described below. Therefore, "the first step in the interpretative process will be the decoding the different semantic interpretations of the utterance" (Merino Ferradá, 2009: 69), so then the relevance-based inferential procedure will help select one of the semantic representations.

Another factor is the addressee's previous knowledge of the world, which in advertising may modify the perception and degree of persuasive effect caused on the receiver. Translators build up utterances and propositions which may contain different semantic representations by deleting or transforming the content depending on the previous information they assume receivers may have.

For Wilson and Sperber (2002) the relevance-theoretic comprehension procedure entails the least effort when processing an utterance and it will stop when its expectations of relevance are satisfied. They also explain that, to be optimally relevant, an utterance must produce a number of positive cognitive effects, due to the interaction of the newly presented information with the set of existing assumptions. These are the three kinds of interaction they point out, quoted in Merino Ferradá's (2009: 74):

> a) it could serve to strengthen an existing assumption, b) it could contradict and eliminate an existing assumption, or c) the new assumption could combine with an existing assumption to derive a contextual implication, that is, "a conclusion deducible from input and context together, but from neither input nor context alone" (Wilson & Sperber, 2004: 608).

Thus, relevance is a pragmatic principle which is related to the choice of content and mode and can be defined as the tendency to achieve maximum benefit at minimum processing cost. It is a notion measured by processing efforts and cognitive effects. In Ruiz Moneva's terms (2010: 21), there should be "a balance between the processing efforts expended and the effects to be achieved".

> Gallai (2019: 53) resumes that:
> The more cognitive effects the hearer is able to derive, the more relevant the information. In other words information is relevant for the hearer to the extent that it yields cognitive effects at low processing effort by interacting with and modifying their existing assumptions about the world. Thus, as the cognitive principle of relevance suggests, in processing information people try to maximise cognitive effects; in other words, human attention and processing resources are designed to look for as many cognitive effects as possible for as little effort as possible.

3. RELEVANCE IN TOURIST TRANSLATION

For the purpose of translation, Bastin (2009: 6) points out that "[r]elevance, rather than accuracy, becomes the key word, and this entails a careful analysis of three major concepts in translation theory: meaning, purpose (or function, or skopos) and intention". Moreover, Hatim (2009: 208) specifies that "the relevance theory of translation deals with situations in which the translator needs to provide not only the same information content as the original, but also the same form in which this information is presented: to reproduce exactly not only what is said, but also how it is said, not only the content but also the style". This translation scholar focuses on the fundamental challenge that is brought forth by promotional tourist translation and which Snell-Hornby (1999: 110) described in the following terms:

> It is the task of the translator not to find an individual equivalent for each of the devices, but to create a text, based on the given information, which would rouse the burning desire in the target reader's mind to go to London and stay at the Regent Palace.

The burning desire to visit a place or to live through a satisfactory experience highly depends on the translation strategies employed by translators, who make decisions to render the meaning, and to preserve the purpose and the intention of the source text of the internationally-oriented campaign, as the examples will show. The capacity to reach wider audiences that range from global and international ones to more local visitors will allow to measure the success of a promotional campaign. In the particular case of tourism,

where destinations and tourist products and services are the main focus of attraction, a careful selection of the themes, or content, and the way these are organised and communicated are the key to achieve the set goals of the tourist campaign. Moreover, the multimodal content, that is, verbal, non-verbal and paralinguistic elements in combination, requires a certain adaptation when addressing a different target and translation is an essential part of such adaptation process.

Within this context, relevance is strongly empowered when making texts travel through different lands and audiences, posing questions to translators, or language-and-culture experts, who face the decision to choose the content and the material which is best known and familiar to the potential target visitors. The user "aims to convey her informative and communicative intentions, so that the addressee may reach or derive them inferentially in a certain context" (Ruiz Moneva, 2010: 23). Even though they may act as language and cultural consultants, translators do not have the possibility of making the final choices about the target text, since they are not part of the marketing team. According to Agorni (2018), translators of tourist texts are put in the position of transporting foreignness into discourse, so as to construct a sense of "otherness" that can be perceived as diverse from the familiar, and at the same time regulating the amount of information that they provide their readers and viewers with. Likewise, Agorni (2018) mentions Kelly's statements in her study of the translation of tourist texts in 1997:

> [I]t is not simply a case of the foreign visitor requiring more, or more explicit, information, but also of the foreign visitor requiring that information to be dosified in some way to prevent an overload which could lead to a breakdown in communication.
>
> (Kelly, 1997: 35)

Therefore, it is not only a question of ensuring the quality of information, but of the amount of information which potential tourists could process, which is transmitted both through verbal and non-verbal language, according to Sulaiman (2016: 53), "the most powerful driving force". Efficiency is the principle that "takes into account the processing efforts demanded on communication participants to cope with the meaning of a text" (Ruiz Moneva, 2010: 23).

Regarding the mutual understanding that is required in translation and in order to produce a target text which is acceptable as a tourist promotional material, Grice's Cooperative Principle (1975) is of high interest. Some of the Maxims he identified could contribute to translators making better decisions during the translation process. Particularly, the Quantity maxim serves to make the translator's contribution as informative as is required and in the optimal amount of information, the Quality maxim guarantees that what is said is based on adequate evidence, the Manner maxim obliges to be communicatively orderly and the Maxim of Relation or Relevance urges translators to be relevant and say things that are pertinent to users in the context of use, that is speaker, or translator, and addressee, or target audience, must reach the same context or mutual cognitive environment for successful communication.

3.1. ANDALUSIA'S "INTENSAMENTE" ONLINE CAMPAIGN

In the case of tourism promotional materials, there are many culture-bound elements alluding to the historical, geographical, or emotional background of the destination or product which is promoted and when they are translated, they often require the compliance with the relevance principle and Grice's maxims. In order to illustrate this, I will provide an example of a campaign launched in 2017 by the regional
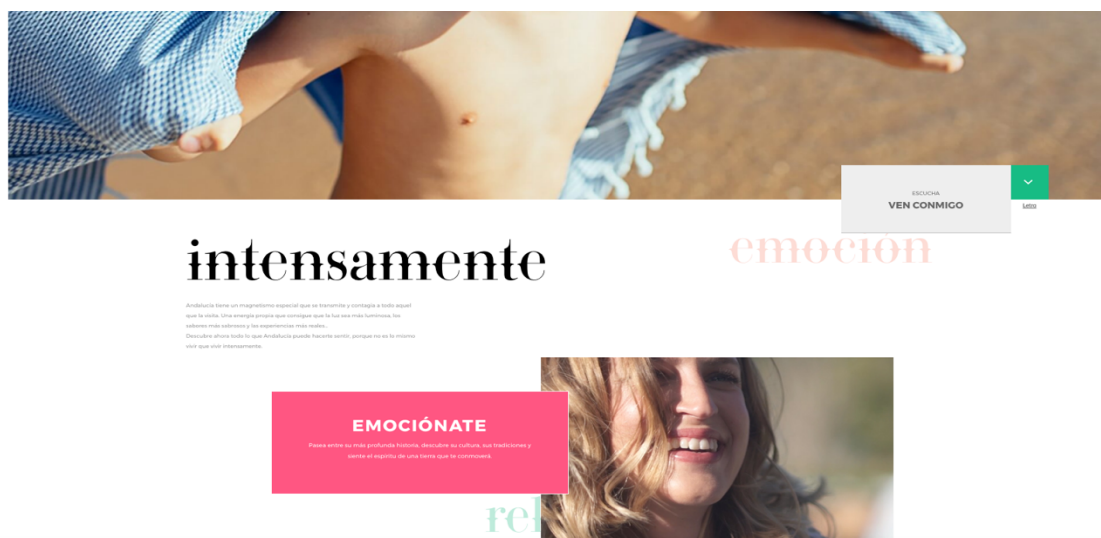
government of Andalusia which invites to live the Andalusian experience intensely.[2] According to official information, 6,000 marketing actions were scheduled in about fifty countries and that campaign was ready in Spanish, English, French and German. Moreover, it was awarded with the Travel Marketing Awards to the Best TV Advertising in 2018.[3]

The slogan of the global campaign, "Intensamente", was likely to be selected for its formal and semantic similarity in these languages and because it embodies the attributes of the Andalusian way of life.[4] Therefore, when the potential client becomes an actual tourist, s/he can appreciate that the concept of being intense may be generalized as a quality for the weather, the people, the landscape or the light in Andalusia. The expected becomes real, so that the inferential mechanisms contribute to the final positive experience of tourists. There is an additional heritage marker which is visually perceived and creates an illusion of medievality: the typography used for the slogan and the key words displayed on the website. The fonts are highly meaningful in the context, as they reproduce the medieval typography with some signals of the Al-Andalus type font and letters seem to be linked by horizontal thread, which reinforces the cultural richness of Andalusian heritage. Visuals are a significant part of the ostensive stimuli of the multimedia text and help realise meaning, in isolation or in patterned forms, as Kress and van Leeuwen stressed in their various publications (2006 [1996]).

The official website of Andalusian tourism provided a link towards the Intensely section, which is made up of colourful photographs and a few embedded videos.[5] Four languages could be chosen and by clicking on each of the conceptual terms which characterized the theme of the campaign: emotion, relaxation, love, freedom, amazement, and fun, web users were redirected to a new page about each of these moods or states of mind. In the first webpage, the four terms identifying each mood scrolled bottom up along the screen showing off bright colours as if they were inviting the user to click on them and find positive cognitive effects:

Figure 1.

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[2] https://www.turismoandaluz.com/campaigns/intensamente (consulted in June 2022)
[3] https://www.ttgmedia.com/news/news/travel-marketing-awards-2018-winners-revealed-13503 (consulted in June 2022)
[4] https://www.malagahoy.es/malaga/Junta-presenta-nuevo-turistica-Intensamente01141386626.html (consulted in June 2022)
[5] https://www.youtube.com/watch?v=3LPuxNtH5rY (consulted in June 2022)

Additionally, if we look carefully at the transcription of the verbal component in the English and Spanish site versions, we can appreciate the cohesion and coherence devices that build up the persuasive communication message and the pragmatic effect on any reader/viewer, namely synonyms or related words, terms belonging to the same semantic field or referring to intangible emotions. Besides, invitations to the target reader or calls to action to fully enjoy the Andalusia experience intensely are also used. The copywriter and the translators have focused on appealing to the senses (sight, taste, movement) and on the emotions potential visitors would experience if they travel through Andalusia: relaxation, freedom, fun, love, or happiness. Semantic fields related to energy and emotion are realized by the use of words like *magnetism, contagious, energy, light, tastes*, or *experience*. Likewise, Andalusia invites tourists to surrender to emotions and to look for them actively: *wander, discover, feel, leave stress, disconnect, get away, fall in love, see, contemplate* and *have fun*. In sum, there is hardly any contention, just a persuasive call or an invitation to feel and experience. The key answer lies in the manner, in the reply to the question "how": and this answer is "intensely", that is, to enjoy the ultimate tourist experience with intensity, profoundly and vividly, so that the result of the promotional campaign and of the translation is a successful advertisement, whose primary quality, according to Dynel (2008: 53) is its salience "given the infinite number of advertisements", so that the audience chooses the ostensive stimuli which they find most relevant, among all. Regarding promotional tourist websites, there might be an additional consideration, in the sense that the potential traveller or user of a tourist service actively looks for content on the Web. In mi view, the principal quality of a successful promotional text should be its capacity to be relevant and appealing, so that the web user stays on the webpage, reads the content, spending some time on it, and ultimately finds what s/he is searching or expecting. The translator, then, after mind reading the source texts, designs an ostensive-stimulus to attract the target audience's attention and trigger the expected effect which is part of the outcome of the promotion plan.

Table 1. Script of the "Intensamente" webpage

intensamente	intensely
Andalucía tiene un magnetismo especial que se transmite y contagia a todo aquel que la visita. Una energía propia que consigue que la luz sea más luminosa, los sabores más sabrosos y las experiencias más reales… Descubre ahora todo lo que Andalucía puede hacerte sentir, porque no es lo mismo vivir que vivir intensamente.	Andalusia transmits a special magnetism that is contagious for everyone who visits it. An energy of its own that makes the light brighter, the tastes more flavoursome and the experiences more real… Discover everything Andalusia can make you feel because living is not the same as living intensely
emoción	emotion
Emociónate Pasea entre su más profunda historia, descubre su cultura, sus tradiciones y siente el espíritu de una tierra que te conmoverá.	Be moved Wander through the deepest history, discover the culture, the traditions and feel the spirit of a land that will move you.

relax	relaxation
Relájate	Relax
Deja atrás el estrés diario y las prisas, desconecta de tus rutinas y olvídate de todo viviendo experiencias inolvidables.	Leave stress and hurry behind, disconnect from your daily routine and get away from it all through unforgettable experiences
amor	love
Enamórate	Fall in love
Mil y un rincones para enamorarse y enamorar que harán que sientas un cosquilleo en el estómago y tu corazón latir más rápido.	A thousand places to fall in love that will give you that tingling sensation in your stomach and make your heart beat faster
libertad	freedom
Libérate	Be free
Contempla paisajes que te dejarán sin aliento, desde la orilla del mar hasta tocar el cielo de la montaña más alta.	Contemplate scenery that will take your breath away – from the seashore to the highest mountain reaching up into the heavens.
sorpresa	amazement
Sorpréndete	Be amazed
Vas a ver con ojos nuevos una fuente inagotable de nuevas experiencias, Andalucía nunca dejará de sorprenderte.	You are going to see a never-ending source of new experiences as if you were seeing it for the first time: Andalusia will never stop amazing you.
diversión	fun
Diviértete	Have fun
Déjate contagiar por la alegría, la vitalidad y la hospitalidad de su gente cada día del año.	It's contagious: catch the happiness, vitality and hospitality of its people every day of the year.

In the "Intensamente" Andalucia's online campaign, the translator has cognitively appreciated that content lexical items are secondary to maintaining the perlocutionary effect on potential travellers to the destination and has made efforts to evaluate what was relevant and pertinent and what was irrelevant or not that pertinent, according to his/her own reading experience. In the specific webpage about feeling free, "libérate", tourists are welcome to "contemplate scenery" that takes their breath away and four places have been selected, so in the webpage there is a short description of each natural monument: a cliff, a waterfall, the Cabo de Gata and the trail known as Caminito del Rey. Since they

are locations, some precise data about how to get there are provided and the translators and copy writers have chosen what is best to indicate the destination, though employing different ways of addressing the visitor, after the translator has inferred the intended meaning. For example, even though the proximity of the Acantilado del Asperillo to Almonte is not mentioned in the English version, the Cuesta Maneli trail is included as part of the route:[6]

> If you follow the ***Cuesta Maneli*** Trail between Matalascañas and Mazagón you will find the ***Acantilado del Asperillo*** Natural Monument, a system of fossil dunes that covers an area of twelve hectares along the coastline.

On the contrary, the Spanish text locates the Acantilado in <u>Almonte</u> and provides extra detail which is not rendered in the English text:

> En Almonte, entre las poblaciones de Matalascañas y Mazagón, siguiendo el sendero de Cuesta Maneli y en la Playa de Castilla, se halla el Monumento Natural ***Acantilado del Asperillo***, un sistema de dunas fósiles que se extienden a lo largo de doce hectáreas de costa. Se trata del acantilado de este tipo más alto de Europa.

Different forms to guide the reader and potential visitor to the cliff involve additional and more precise data for Spanish-speaking tourists, assuming they will be mostly Spanish visitors who may be familiar with places such as Almonte and Playa de Castilla, and who may be proud, or curious, about a cliff made up of dunes which stands out as the highest one of the sort in Europe. There are evident differences as to how the English translator has addressed the potential visitor who is looking for information, or simply scanning it, as to how to get to this natural wonder, the dune system of Asperillo, and the Spanish text, in terms of relevance. The translated English text provides plain indications about following a trail that would lead into the natural monument followed by a brief description of what can be found there ("…twelve hectares along the coastline"). In contrast, the Spanish text elaborates more on the description and mentions places that are considered irrelevant for the international English-speaking target of the translated text. In terms of relevance, the Spanish users of this particular website have to make additional processing effort, as this "relies on the complexity of the stimulus and hence the accessibility of the context" (Dynel, 2008: 56). The translator, or communicator, has probably preconceived that the hearer possesses all the indispensable knowledge to process the communicative act and to find all the details about the destination relevant.

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[6] https://www.andalucia.org/en/matalascanas-natural-spaces-acantilado-del-asperillo (consulted in June 2022)
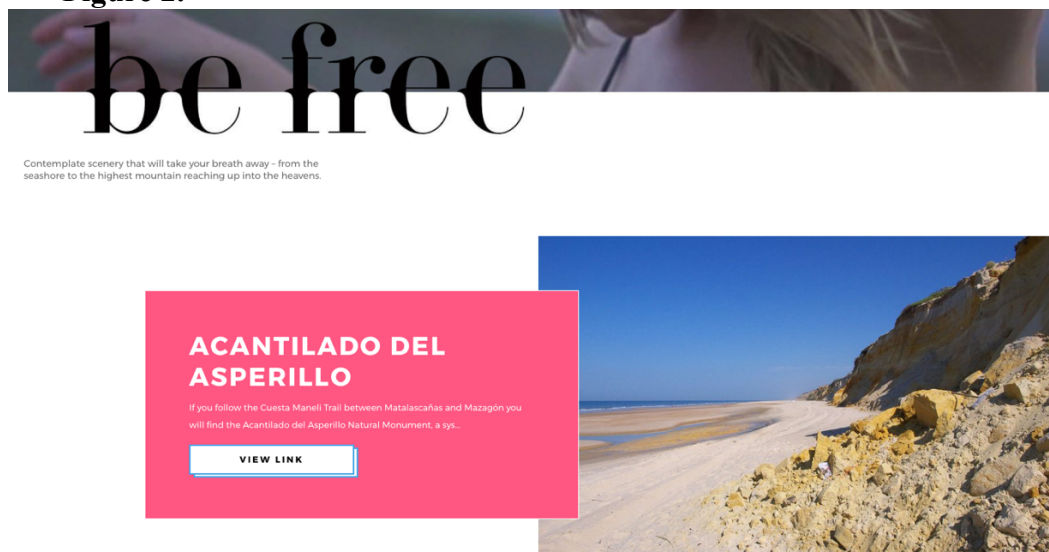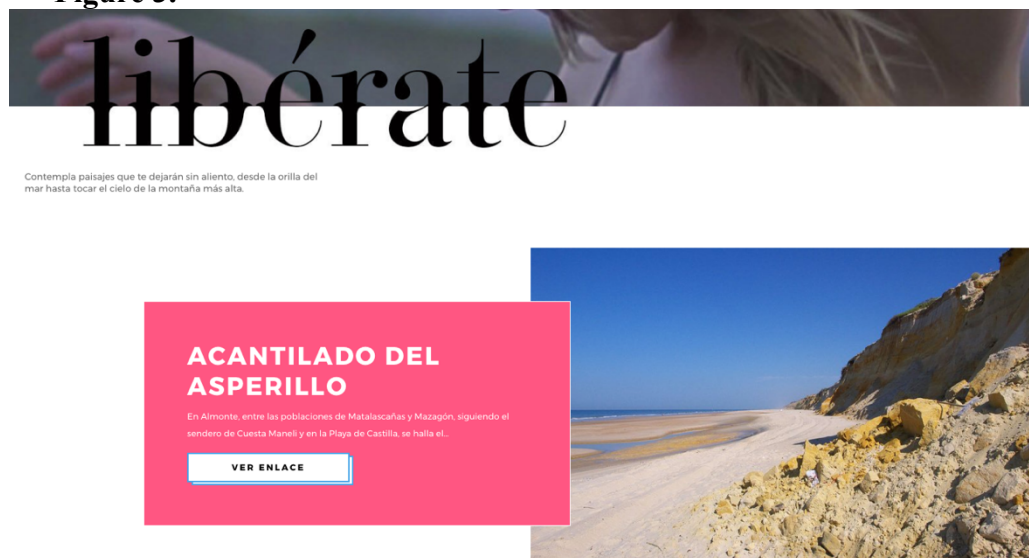
Figure 2.

Figure 3.

Given that we are dealing with websites, which contain audiovisual and multimedia texts, the Andalusia tourism promotional campaign in its official website, also includes the generic television spot which was broadcast in different media. The main spot, a minute-length,[7] surprises the viewer because the text clearly states that "Aquí", that is, in Andalusia, one can do all the things in a different way, that is, intensely. Likewise, the English version of the spot offers the following oral and subtitled text:

> You are not going to the beach here, you are not going to see museums or monuments, you are not going to go for tapas or to award-winning restaurants, you are not going to experience traditions, you are not going to relax or rest. You are going to do everything here… intensely.[8]

In the video there is a male voice reciting this text above, which concludes that Andalusia is a different destination, a place to do everything tourists do in other places

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[7] https://www.youtube.com/watch?v=5dK4P6PTqq4
[8] https://www.youtube.com/watch?v=QHD60E0b5zQ

but in an intense way. When this final adverb of manner can be heard, the background music, which has been acting as an element to create an atmosphere for pictures and words, gains intensity and the off-voice is gradually turned down and replaced with the band e-Gipsy's song *Conmigo ven* (Come with me). The lyrics of the theme song contribute to reinforce the overall meaning and the persuasive effect of the promotional campaign and there is a perfect synchrony between what is sung and what is shown on screen, acting as semiotic markers in a multimodal text.

3.2. ASTURIAS TOURIST PROMOTIONAL CAMPAIGNS

Another similar example is the Asturias campaign "Come home to Paradise, come to Asturias" (*Vuelve al Paraíso, Ven a Asturias*), which contains several 50-second spots dubbed or subtitled in English, French, Spanish, Italian, Portuguese and German.[9] Both the language of the oral narrator and the language of the subtitles have been carefully chosen, depending on the target audience of the campaign. The spots addressing Spanish, English and French-speaking tourists contain an oral narration in these three corresponding languages. Probably the similarities between languages have been decisive to select the language strategy for the Italian and Portuguese audiences, given that the spots maintain the original Spanish oral narration and add the Italian or the Portuguese subtitles. On the contrary, for the German-speaking visitors, the oral text is in English and the German version comes in the form of subtitles. These decisions are likely to stem from the presumption of translators and marketing experts that those approaching the campaign in German will also understand the English version, while the Spanish version will not cost Portuguese and Italian speakers much effort to understand the content.

The tourist official website of Asturias also offers some examples to explore the significance of relevance in the translation of promotional tourist materials. Asturias is one of the main tourist attractions of the so-called Green Spain and a very different destination from Andalusia. Similar to the latest campaign for Andalusia, verbal and non-verbal tourism promotional materials are also cohesively combined under the principle of relevance, by which translators elaborate texts and arrange them in an orderly manner to finally build up and convey the defining theme of the tourist campaign.

Relevance acts as a guiding thread when translating or creating multilingual versions of a promotional text (Valdés, 2016) and particularly in the field of tourism, where cultural details are often provided. Historical facts or food detailed information may be part of the ostensive stimuli of promotional texts and often pose a challenge to translators when internationalizing the tourist text (Fuentes-Luque, 2016). When translating promotional tourist texts, culture-bound content deserves some thought about whether this content is relevant for target audiences or not, so that some references may be deleted, added or compensated with extra information, a full explanation may be required to achieve a more comprehensive text. An example can be found in the official promotional tourist website of Asturias, in the specific section about gastronomy, where too often abundant information about the different kinds of dishes made of fish, seafood or meat makes the text quite irrelevant and unattractive for readers:[10]

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[9] https://www.youtube.com/watch?v=U4XMEjEp44 (EN)
https://www.youtube.com/watch?v=YpPS8NLw5Fk (FR)
https://www.youtube.com/watch?v=fxmynj7CebE (PO-ES)
https://www.youtube.com/watch?v=r2Yf3r2TQR8 (IT-ES)
https://www.youtube.com/watch?v=J40hbvvKJDM (GE-EN)
[10] https://www.turismoasturias.es/en/gastronomia

Figure 4.

Asturian cuisine makes its own mark, it's not just any cuisine. It is seemingly (and to some extent truly) based on filling dishes which have made sense for years because the main labour of many Asturians was mining and steelworks and they had to get their strength. However, Asturias is also gastronomically light, its fish and seafood have hardly any calories, and Asturian chefs really have a lot to choose from.

A trip would never be complete without sitting down at a table to taste a fabada, an Asturian bean stew, a cachopo, Avilés sausage, hake skewers or stuffed onions.

👁 **Don't miss...**

- Cider Museum and visit to a cider press and tasting session.
- Wine Museum and visit to the winery of the PDO Cangas wine and tasting session.
- Cave-exhibition of the Cabrales chees and a visit to a cheese factory and tasting session.
- Live auction in a fish market.
- Don't forget to try: fabada, Asturian bean stew, onions stuffed with long finned tuna, rice pudding, casadiellas pastries, cachopo, hake or rape cooked in cider, Asturian stew with chorizo, pitu caleya chicken stew, spit-roasted beef or cabritu (goat).
- Taste our delicacies in the restaurants of: Mesas de Asturias -Gastronomic Excellence - and "Sidrerías de Asturias"- Natural Quality-.

In this website one can read appealing descriptions of the rich Asturian cuisine, but it also stands out for an excessive long list of names for dishes and ingredients which are offered to the web users. They are invited to visit a different section of the website, so that potential tourists do not need to invest extra efforts for minimal relevance, that is, dealing with numerous specific terms which not be of interest. This is an example of how a target text, since we assume there is a Spanish pre-text, fails in providing relevant and interesting content.

Even though the institutional economic investment has been surely high, there is an evident lack of postediting, as we can read misspelt basic words such as "chees", instead of "cheese". These flaws create a negative perceived image of the destination at stake and condition a shared positive cognitive environment.

The references to different types of heritage such as trekking routes or gastronomy fall within the category of heritage which "collectively identifies the destination as unique and distinct to others" (Calvi, 2010) and are used to remark the otherness and uniqueness of the promoted destination. Whether all the given information is relevant or not is, on the one hand, a decision to be made during the design of the promotion and consequently during the translation process, since translators preserve the content if it is relevant or delete it or modify it with a view to being loyal to the source text, but not necessarily maintaining every single detail. An instance of this is also present in the official Asturias site, in the section on the Jacobean Way. The Spanish site describes the two main routes that cross Asturias on their way to Santiago de Compostela, the visitor can see a map, with a slogan in the local language (*Asturies, camín al andar*) which, by clicking on it, takes the web user to different routes and walks in Asturias:

Figure 5.
(https://www.turismoasturias.es/camino-de-santiago, consulted in June 2022)

Besides, also in the Spanish website, there is an additional section about a Gastronomy Passport one can get to try the different food along the several Jacobean routes across the country.

Figure 6.

However, these two sections about the routes and gastronomy of the Jacobean Way are deleted in the site versions, which are localised into English, French, Italian, German, and Portuguese, probably due to their more local nature or "national" scope.

Translation is about language, communication and cross-cultural mediation and as such there are some participants in the communication process. Relevance, as Sperber and Wilson (1997) pointed out, is "[a] property of inputs to cognitive processes" and "[t]he processing of the input (and the derivation of these effects) involves some cognitive effort. Everything else being equal, the greater the effort, the lower the relevance" (1997: 115). The way to achieve this processing successfully is by inference, the capacity of inferring both of translators and of readers. In the previous examples translators had inferred the pragmatic effect of preserving in the target text certain information of the source text and, consequently, manipulate the target text and customise it to the target visitor of the promotional tourist website.

The decisions made by translators, as communicators, in both the Andalusia and the Asturias promotional campaigns determine the degree of interpretive resemblance of the target text with respect to the source text.

In advertising, and I would say, in tourism as well, translators produce indirect translations that are designed to function on their own, such as tourist brochures, and may be modified to achieve maximal relevance for the users. Likewise, translators evaluate the cognitive environment of target text receivers, for instance, whether and how it is possible to communicate the informative intention, whether to translate descriptively or interpretively, what degree of resemblance to the source text there should be (Gallai, 2019: 59).

Therefore, the examples above provide evidence that the main criterion for translation is then the interpretive resemblance in accordance with the communicative principle of relevance, rather than an idealised preconceived notion of equivalence; thus:

> A translation, then, would be a TL text which interpretively resembled the original. Thus, the translator would have to adopt the most suitable strategy to reproduce the cognitive effects intended by the ST communicator with the lowest possible effort on the part of the target receptor, as required by the communicative principle of relevance. Previously, the translator —or higher-order communicator —would have to metarepresent not only the ST communicator's cognitive environment but also the TL addressee's. The strategies or solutions finally adopted will be determined by context-specific considerations of relevance.
>
> (Díaz-Pérez, 2014: 123)

4. CREATIVITY: A CRUCIAL DEVICE TO APPEAL VISITORS

The second issue I would like to briefly deal with in this paper is creativity, a cognitive strategy highly based upon inferencing, which entails identifying the implied or implicit meaning of the source text by the translator, so that a covert translation aiming to trigger the same effect is produced. Covert translation has been defined by Gutt (1991: 45) within the Relevance Theory's framework as a translation "where the translated text is intended to function like a target language original", as House (1997) exposed earlier. Creativity often occurs in tourism promotional materials, and in translation, particularly in the translation of audiovisual and multimedia tourist texts, which naturally involve investing efforts to make these texts cross cultural frontiers and preserving the creative nature and effects in the target communication environment. This has been studied by earlier scholars such as Qianyuan, 1995, Kussmaul, 1995, 2005, Langlotz, 2015 and Rojo, 2017.

To be creative always entails introducing some degree of novelty and in the case of multimodal texts such as audiovisual ones, their translation demands some adaptation of the promotional material in order to trigger the same pragmatic effect on the viewer and potential visitor. At this point, it is worth turning our attention to how in the last few decades, the notion of transcreation has been defined in association with translation and creativity. This is probably related to the nature of the term, since the prefix *trans-*, meaning "across, through, over" joins the lexical root "create", deriving from Latin with the meaning of "to bring into being, to bring forth, to produce or to construct". Therefore, and far from falling into academic debate on the concept, to transcreate involves producing a new text transforming or adapting a previous one; thus, the translator becomes an active and creative actor in the communication process. According to Rike (2013), transcreation "indicates that a 'translation', or 'transfer', is involved, while at the same time alluding to creativity" (Rike, 2013: 73). Sulaiman (2016) also underlines the importance of copywriting skills or creative skills as one of the quality criteria when tailor-making tourist promotional materials. Pedersen (2014) thoroughly described the different definitions of the concept of transcreation after interviewing some transcreation

service providers and they all naturally relate transcreation to creative translation in the following terms: "the creative adaptation of marketing, sales and advertising copy in the target language" (Pedersen, 2014: 59), "text featuring creative wordplay and techniques such as assonance or alliteration (…) need to be transcreated to ensure this impact is retained" or "transcreation goes far beyond transferring words from one language to another" (Pedersen, 2014: 59–60).

In Valdés (2004), one of the strategies that was identified as part of the taxonomy of advertising translation strategies which were presented in the book corresponded to what the author called the creation of a new text. This strategy stemmed from observing that, in certain cases, mainly associated with cars, food products or drinks, translators found it difficult to convey the cultural values or customs which prevailed in the source text and, thus, a new target text arouse as a transformation of a previous one, without substantially changing the brand name or the referential world. This operation involved the transformation of a previous text rewriting it or re-editing it in a creative way, finding the resemblance between the source text and the effect of the target text and presenting a range of divergent strategies, depending on the similitude or difference between both source and target promotional texts (Valdés, 2008b). This marketing strategy is also common in tourist promotional material where culture-bound elements are frequent as a way to invite potential visitors to experience a particular destination, product or service. Labelling it as transcreation, it is part of cross-cultural mediation processes within the area of Tourism, where translation is always about mediating content, and translators act as mediators (Fuentes-Luque and Kelly, 2000; Cruz García, 2005) to generate understanding and communication, between producers, consumers, and prosumers, as well as understanding for consumers' needs and desires. Hence, creativity is crucial to reinforce the appealing dimension of tourism promotion and translation, since it contributes to rendering the essence of the promotional message into the translated target texts, customised to suit the different locales with the maximal relevance in mind. Olarotimi (2018), in a paper on divergence and relevance in advertising creativity, presents a theory where creativity is "the solution". In Olarotimi's words (2018: 30), "creativity is the solution that comes from a thinking source that is divergent from the usual. Divergence is a solution that is different, unique, unusual and novel. Relevance means that the same unusual thinking should be meaningful, useful and acceptable: of course it must be offering solution to the problem".

In order to illustrate how creativity should be highlighted as a necessary skill for translators to adapt the marketing component and the text of diverse type or nature in promotional tourist materials, I have selected a television spot in Spanish and its dubbed counterpart in English, both aimed at promoting the Cider Shire, a particular cider-producing area in Asturias, in northern Spain, the former to Spanish speakers and the latter to English speakers. It represents, in my opinion, what Langlotz (2015: 40–41) calls "intelligent cognitive capacities", which is applied to translators who are able to infer the resemblance and produce a relevant target text in a different language of a kind of discourse characterised by the combination of divergent thinking and relevance (Olarotimi, 2018).

The spot has a duration of twenty seconds, and its purpose is to attract visitors to the destination known as "la Comarca de la Sidra" or the Cider Shire, an apple-growing and cider-producing area by the Asturian coast. When we watch the Spanish film, at first sight it seems to be a plain and aesthetically naïve film, a compilation of the elements that typically define the identity of Asturias: the nature, the sea, or the mountains, recognisable features for viewers who are familiar with this northern region. As a self-contained audiovisual text, this spot tells a complete story, a full narrative, placing emphasis on key

elements that are doubly-marked by verbal and non-verbal devices and whose discursive combinations contribute to constructing the meaning of the audiovisual promotional discourse in a positive cognitive environment, where maximal relevance is possible: the Cider Shire is a place for families such as the one that can be seen on screen, it offers pure air and a bright sky as well as apple-coloured trees; hence, a projected image of a real paradise is built up through the interplayed words, pictures and sounds.

Figure 7.

In the table below we can see in further detail the cohesive relationships established between oral words, and written text and pictures, whose interaction helps build the overall meaning of the tourist advertisement:

Table 2. Script of the *Vive un sueño* (Live a dream) spot

Spanish script	English oral script	On screen (seen and heard)
Soñaba con un mundo color verde manzana.	They dreamed of an apple-coloured world,	Eyes closing down as in a dream.
Soñaba con un cielo limpio,	of a clear sky,	A deep blue sky with some bright white clouds. Written green label 'Asturies'.
con prados y montañas	of meadows and mountains	Green meadows and mountains at the background.
con el mar y la playa	of the sea and the beach	The sea splashes the sand on the rocks
y el aire puro	And pure air	
Y al despertarse el sueño seguía estando allí.	And when they awoke The dream was still there	A family is looking up and sees the 'dream': a dinosaur
Comarca de la sidra. Vive un sueño	The Cider Shire Live the dream	The family, the dinosaur, the green meadows and the blue sea and sky.

The semantic selection attempts to depict a portrait of Asturias and the Cider Shire, so core key content words are "soñar/dream", "color verde manzana/apple coloured", "cielo limpio/a clear sky", "prados y montañas/meadows and mountains", "el mar y la playa/the sea and the beach", "el aire puro/pure air", "despertarse/awoke", and "vivir un sueño/live the dream". Moreover, these expressions reinforce the explicit assumption that visiting the Cider Shire takes tourists into a dreamlike state in a paradise-like location, painted in pure neat colours. Words, colours, sound, and pictures contribute to create a fantasy, and translation involves the creative process to preserve this portrait, so meaning is construed "modelling the hearers' 'metapsychological abilities' that allow them to infer the informative intentions underlying acts of communication, including creative forms of communication" (Langlotz, 2015: 48).

Relevance Theory presents two cognitive modules that contribute to utterance comprehension: the purely linguistic decoding, and, since this is not sufficient to derive the communicative meaning of the utterance, the cognitive principle of relevance is applied: "An input is optimally relevant if a maximum of cognitive effects can be generated by means of the least cognitive processing effort possible (Sperber & Wilson, 1995: 132–41)" (Langlotz, 2015: 48). In the television spot, the input becomes optimally relevant by the creative combination of all multimodal elements of the television spot: colours, music, oral text, light and shades, or written text. Therefore, the translator has chosen relevant and effective communication stimuli to implement the communicative intentions of the initial speaker, the initiator of the promotional communication (Sperber and Wilson, 1995).

As an audiovisual text, synchrony also plays a key role in conveying the global meaning of the text, as words need to be heard at the time the corresponding picture is shown and this aids the verbal and non-verbal comprehension. For that reason, when the meadows and mountains are mentioned, on-screen meadows and mountains are displayed, as is described in the third column of the table above. Likewise, colours are highly meaningful in the spot, so purity, cleanliness or greenness are associated to the various colours shown on screen and add natural values to the offered destination. Thus, translators face the challenge of being creative enough to produce a target text which matches and is adjusted to time and visual constraints. Their creativity is not limited to the lexical choice, it also relates to the efforts made to achieve a perfect reordering of the verbal material to fit and adjust to the nonverbal material, sound, and pictures, obtaining a maximum effect with the least cognitive processing effort.

The final shots of the television spot bring about a new turn in the narrative, something unexpected which surprises the viewer. When in the Spanish version one can hear "al despertarse, el sueño seguía estando allí" or in the English film, "when they awoke, the dream was still there", it is hardly expected to see on screen a green-as-an-apple dinosaur roaring and smiling at a happy family. The first impression the potential visitor may receive is that this might seem out of place or even shocking if one is not given any further explanation. Something which is divergent and unexpected becomes then the core element of the ostensive communication. Tanaka (1994, 2005: 34) claims that "the task of the audience in ostensive communication is to process the communicator's utterance against background information and derive any interpretation". In this spot the dinosaur is not a mere linguistic allusion, but is presented as a real element of the promoted culture; therefore, it is ultimately perceived as relevant by the viewers.

Moreover, the viewer feels motivated to look for extra information and invited to become an actual tourist to the Cider Shire. Thus, the promotional commercial manages to generate curiosity out of the combination of all the different elements and projects a positive and strongly emotional image of the tourist destination. In fact, the presence of a

dinosaur relates to two of the main attractions in this area, which are the Museum of Prehistory and the walks that visitors can take along dinosaurs' tracks. Therefore, the audiovisual text portrays an idyllic atmosphere to live the dream the script talks about and, where, even if tourists woke up, they would still be living such a dream, including coming across a living dinosaur. Divergent situations are made real through creativity so that they are understood as relevant in a positive cognitive environment.

This promotional television spot has gone beyond language transfer and has taken advantage of the multimodal nature of the text to recreate the narrative story of the whole spot, in just 21 seconds. The translator had to comply with the time constraints and the synchrony that dubbing and audiovisual texts demand creatively, so that some textual rearrangements had to take place to ensure the dramatic visual synchrony between what is heard and what is seen both in the Spanish and in the English dubbed text and to pursue the persuasive effect. Besides, for Spanish advanced literature lovers, they could even appreciate the intertextual reference to a microstory of seven words, written by Guatemalan well-known author Augusto Monterroso: "Cuando despertó, el dinosaurio todavía estaba allí".

Thus, assuming creativity as an indispensable and initial skill for every translator (Rojo, 2017), it can be claimed that the capacity to be creative enables translators to firstly understand the complexity of a text and the underlying promotional meaning, and to appreciate the emotional burden of the tourist text. Moreover, creativity is paramount to translate a tourist promotional text focusing on receptors, end-users of texts, and towards the effects on them. Translators become transcreators when they possess the creative license to rewrite or recreate the source text to achieve the same impact and provide not only informational content but also motivational content (Sulaiman, 2016). In the case of the Cider Shire English version, awareness of the ultimate goal of the tourist promotional text has led the translator to take decisions about forms of addressing the target of the campaign. For instance, the use of a personal pronoun, "they", to make reference to the family members that are shown on screen, in my opinion, empowers the notion that the destination is ideal for families looking for a natural environment and entertainment, while the Spanish source text uses an impersonal "al despertarse". The English translation transcreates the source text producing a rhyming effect of the diphthong /ɛəʳ/, which does not exist in the Spanish commercial: '[…] and pure *air* […] the dream was still *there*'. The intertextual reference to Monterroso's poem is replaced by rhyme in the target text, so the translation solution entails a compensation of the positive cognitive effect on the audience, determined by the decision of the translator, and thus increasing the interpretive resemblance of the target text with respect to the source text.

Similar analyses can be made of other tourist promotional websites which incorporate various multimedia materials for a more successful result of the destination campaign. By successful promotional material, we may understand what is quoted in Dynel (2008: 49), presented as three characteristics of successful advertisements, which can be used as a checklist for the previous texts object of analysis: "Firstly, it ought to communicate relevant information about the brand advertised. What is more important from our perspective, it ought to be likeable, amusing and entertaining, and, in consequence, offer the recipient a reward". In advertising, according to Dynel (2008) claims tend to be associated with a rational presentation, while rewards may come in the form of music or pictures. Dynel (2008) also adds that rewards "may also stem from logical inferencing" and that there is some "cognitive benefit of having arrived at understanding with the effort invested" (2008: 49). I believe the Cider Shire television spot exemplifies both kinds of rewards: the viewer enjoys the lively music and colourful

film, while cognitive efforts concentrate on thirty seconds only and the whole interplay of elements trigger positive cognitive effects.

5. SOME CONCLUSIONS

Within the scope of this paper, evidence has been provided that the concept of promotional discourse provides an umbrella for both advertising and tourist texts, which have gradually diversified into other recent forms of communication such as websites or social media, preserving, however, its prominent social and economic function, grounded on its characteristic persuasive nature.

Relevance Theory and other related contributions have demonstrated that relevance and creativity are two aspects that are fundamental when translating promotional material to guarantee a more efficient mediation and communication process. In the field of tourism, to make decisions about the relevance of content or formal aspects gains extra significance, considering the detailed information and compilations of fact and data that prevail in many of these texts, mainly on websites. Websites and other multimedia texts such as streamed videos or television spots confirm that relevance is a pragmatic principle that guides the decisions made by translators of tourist texts, going beyond linguistic choice, since they need to appreciate the emotional value of the text, then cognitively understand the potential perception and reception of visitors, and finally select what and how to translate the promotional material. These facts and data are undoubtedly conceived and presented with a persuasive goal in mind so that the planned and expected effect on the target audience is ultimately achieved, as the various examples have illustrated.

Additionally, transcreating the text, originated in a source language and devised for multiple audiences with localised languages and content, entails the recreation of the overall macrotextual meaning based on the interplay of words, visuals, and sounds, while preserving the concept that underlies the promotional campaign. Consequently, creativity is some kind of competence translator trainers should pay attention to when designing translation training programmes. This would certainly improve translation trainees, as it contributes to better reading and understanding processes and at the same time to more effective production and rewriting procedures, considering the richness of this kind of multimodal and highly emotive texts.

In tourism, be it translation or transcreation, multilingual tourist promotional materials have been increasingly demanded and thus more competent translators are required. In this sense, translators should also acquire a high standard of pragmatic competence to be able to evaluate the relevance and appropriateness of the ongoing decisions and of the final target text and, in my opinion, they should also be trained to develop some creative competence under the light of Relevance Theory, which contributes to face the complexity of tourist promotional translation. Taking Gallai's final remark:

> Within an RT framework, a translator's or interpreter's aim should be to produce a faithful interpretation of the original, where faithfulness is defined in terms of resemblance in content. The result of the interpreter's work should be a text or an utterance which "can be processed by the L2 audience with minimal effort and which can be seen as having optimal relevance" (Stroińska & Drzazga, 2017: 105).

(Gallai, 2019: 66)

In the near future, further research on the new forms of persuasive promotional materials of tourist services and destinations such as via the social media or in specific software applications will be welcome, which surely will provide an opportunity to explore how relevance and creativity play a key role in promotional translation for these new formats and whether these affect translation processes and products as well as translators' agencies, bearing in mind we will be dealing with rapidly changing audiences.

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