



Ospitalità Italiana, Italia, L'Italia, *a diachronic study of the translation of tourist discourse in ENIT multilingual magazines*

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ABSTRACT: This paper sets out to shed light on the evolution of cross-cultural communication strategies used to promote Italy to foreign visitors, focusing on the multilingual magazines published between 1930 and 1959 by ENIT. For one hundred years, since its foundation in October 1919, ENIT has been responsible for promoting Italy as a tourist destination worldwide. Based on the preliminary results of the DIETALY research project,¹ which deals with a large body of printed promotional material published by ENIT in English Language, this paper examines the Italian Tourism Board's communication strategies, as well as intercultural and translation issues, focusing primarily on the verbal content of early multilingual magazines.

KEY WORDS: Italian tourist communication; cross-cultural tourist promotion; tourism discourse and translation; diachronic study on the language of tourism; ENIT multilingual magazines

¹ See Agorni, Mauro, De Bonis in this issue for an overview of the DIETALY PRIN project, with the methods and criteria used to collect, digitise and organise the corpus of ENIT publications between the 1920s and 1960s; see the article by Podda in this issue for an analysis of the early history and promotional policy of ENIT.



INTRODUCTION

The aim of this paper is to examine the evolution of the translation of the tourist discourse between the 1930s and the 1950s in the promotion of Italy as a tourist destination to English-speaking foreign visitors. Based on the preliminary results of the DIETALY research project,² which deals with a large body of printed promotional material published in English Language, this paper examines the communication strategies, as well as cross-cultural and translation issues of ENIT, focusing on its early multilingual magazines.

Unlike ENIT's visual communication strategies (posters, postcards, pictures, magazine covers), which have been the subject of extensive research, as well as virtual and physical exhibitions (Barrese 2020, Ciafrei and Feudo 2021), the academic literature on ENIT's verbal communication, and in particular on multilingual verbal communication, is still scarce. This paper specifically examines the evolution of the promotion of Italy through a comparative intercultural and translation analysis of a corpus of ENIT multilingual magazines published between 1930 and 1959 under the theoretical framework of Translation Studies. More specifically, this analysis considers a limited selection of ENIT multilingual magazines, retrieved mainly from ENIT's library based in Rome, but also from second-hand bookshops and private collections scattered throughout Italy, as part of the DIETALY project, with the aim of shedding light on communicative strategies, intercultural and translation issues which emerge from the analysis of the materials. A diachronic discourse and translation analysis is carried out on selected issues of *Ospitalità Italiana* (1930-1931), *Italia* (1936-1938), *L'Italia*, and its English version, *Italy* (1955-1959). For the purposes of this article, the analysis will focus on specific issues rather than the entire run. The sample of magazines examined covers a significant period in terms of historical and political developments in Italy, as well as in terms of the development of tourism in the country and thus reflects a diverse range of communicative strategies employed in those decades. It is worth noting that the creation of the *Ministero del Turismo e dello Spettacolo* (Ministry of Tourism and Leisure) in Italy in 1959, marked the beginning of a new phase in the national tourism policy (Berrino 267). In addition, intercultural communication and translation issues are discussed to investigate how tourism communication in English contributed to the shaping of Italy as a modern tourist destination, prior to the rise of mass tourism. Although statistics on inbound tourism were not systematically collected in the first decades of the twentieth century, Battilani estimates, on the basis of ENIT and local tourist board reports, that in 1938, the last "normal" year in a Europe on the eve of the Second World War, the number of foreign visitors staying in Italian hotels exceeded 2.5 million (representing over 12 million overnight stays), a sharp increase compared to the 900,000 visitors in 1923 (when overnight stays reached 6 million). After the war, the influx of foreigners resumed quite rapidly, so that in 1957 the number of arrivals almost tripled compared to 1938 (6.5 million). 1957 marked the beginning of the most dynamic

² See note above.



period in Italy's economic history, allowing the country to leave behind not only Fascist autarchy and the war, but also the arduous period of post-war reconstruction. In terms of country of origin, the majority of tourists between 1925 and 1960 came from Austria (initially the Austro-Hungarian Empire), Germany, Switzerland, France, the United Kingdom and the United States. However, their weight changed over time, with visitors from the United States and Great Britain accounting for around 30% of visitors between 1927 and 1931 and around for 14% in 1960 (Battilani *Gli anni*, 105-111).

REVIEW OF THE LITERATURE

The unprecedented growth of global tourism in recent decades has attracted much academic research. However, despite the fact that tourism depends on language and translation, scholarly research on tourism communication is still scarce. Important insights come from translation studies, Agorni (*Tourism Communication* 6), for example, has analysed the translator's agency, highlighting how the translation of tourist texts becomes 'a case of intercultural communication' (*Tourism Communication* 6), where meanings are negotiated, values mediated and identities reshaped through a variety of discursive strategies operating at both textual and intercultural levels. The more the translator engages in mindful (Agorni, *Tourism Communication*; Katan *The Cultural Other; Translating Tourism*), reasoned and mediating intervention, the more likely it is that the translated tourist text will effectively fulfil its persuasive function by arousing the reader's interest. In the case of translated texts, the successful mediation of the culturally specific characteristics of a destination, for example, is formulated by Katan (*Translating for Outsider Tourists*, 63) in terms of intercultural and transcultural mediation, in which the translator acts as a cultural informer, conveying the viewpoint of the insider, the sender of the message, to the outsider.

ENIT'S FOREIGN LANGUAGE COMMUNICATION: A GENERAL OVERVIEW

Since its foundation in 1919, ENIT has heavily invested in foreign language communication. In 1921, the organization's explicit aim was to promote a positive image of Italy abroad. This was to be achieved by disseminating information about the artistic and natural beauty of the country, its climatic and therapeutic resources, and its economic revival based on a process of modernization which was taking place in the country (ENIT *Relazione* 1921, 14). Between 1930 and 1959, this investment in foreign-language communication included the publication of translated versions of Italian brochures and leaflets, as well as multilingual magazines. However, while leaflets and brochures were translated into foreign languages since 1921, magazines were essentially written in Italian and conceived for the domestic market until 1933, which marked a turning point for this type of publications.



The proportion of foreign language brochures varied over the years, but the vast majority of foreign-language promotional booklets were published in English, French, German and later also Spanish, with a smaller proportion of other mainly European languages such as Dutch also covered (ENIT *Relazione 1920-24*, 15). Foreign language versions of Italian brochures provided information on a wide range of topics, including suggestions for inexpensive holidays in Italy,³ summer and winter holidays in Italy,⁴ honeymoon trips,⁵ regional landmarks, cultural events, thermal resorts in Italy, sports facilities,⁶ art exhibitions, gastronomic information. Over the years ENIT increasingly included the promotion of cities in Italy with a whole series of booklets published between 1926 and 1927. The leaflets contained lists of hotel accommodations, special offers and services reserved for tourists, as well as practical information on railway connections, museum openings, and information on new tourist facilities and special discounts for tourists.⁷ (ENIT *Relazione 1921*, 17-19 and ENIT *Relazione 1933*).

In addition to ENIT's extensive publishing activity, the Tourist Board entered into a series of partnerships with key stakeholders, such as the Italian State Railways, transatlantic shipping companies and hotel associations, in order to carry out extensive promotional activities throughout the world (ENIT *Relazione 1921*, 14). ENIT has always been aware of the fact that tourist flows are closely linked to the development of means of transport, which underwent fundamental technological changes during the 20th century. In particular, cooperation with the national railways has been one of the cornerstones of ENIT since its foundation. In fact, ENIT has used the services of the railways as strategic distribution channels to disseminate promotional material in Italy and abroad, on board of trains heading abroad, in stations and railway offices.

ENIT also founded a worldwide network of offices, which served as promotional hubs for the distribution of various materials, including art posters, maps, flyers, leaflets and magazines, all published by ENIT. Most of these publications were produced in Italian and then translated into various foreign languages, but in some cases, the texts were written directly in the foreign language by the ENIT representatives abroad.⁸

According to the first annual reports, ENIT also organized informative conferences in Italy and abroad, took part in international trade fairs and exhibitions, coordinated advertising campaigns, and monitored the publication of foreign press articles about Italy. It is no coincidence that ENIT's press offices produced regular tourist newsletters in foreign languages not only to promote tourist destinations and facilities, but also to counter negative portrayals of Italy and its tourist services in foreign newspapers,

³ An English language brochure of the same title was published in 1921.

⁴ Booklets of the same titles were published in 1923 and 1926 respectively.

⁵ A booklet entitled *Honeymoon journey in Italy* was published in 1937.

⁶ Winter Sports in Italy was published in 1931.

⁷ See Podda in this issue for a more comprehensive overview of the topics covered in foreign-language brochures.

⁸ See Podda in this volume e.g. 'Winter in Italy' and 'Summer in Italy' two volumes edited in London between 1923 and 1926).



including responses to negative comments about Italian hotels and railways (ENIT *Relazione* 1921, 20). Periodicals progressively became a strategic part of ENIT's publishing activity, particularly at the end of the 1920s (Syrjämaa 214). By the end of the decade, ENIT had namely recognized the value of magazines as a resource for collecting information about local events, festivals, exhibitions, and cultural initiatives, in a single, easily accessible format. By publishing these pieces of information on a regular basis and in foreign languages, ENIT aimed to reach a wider audience than in the past. Multilingual magazines complemented newspaper insertions and ENIT advertising campaigns abroad, which were highly effective in attracting tourists, but very expensive (Syrjämaa 216-217). ENIT magazines, instead, could be conveniently distributed through ENIT usual promotional channels: international trains heading abroad, ENIT delegations and offices in key foreign cities, in travel and tourist agencies, and in the halls of the most important hotels in Italy and abroad (ENIT *Relazione* 1933, 11)

The first magazines were in Italian and were produced for the domestic market, with the explicit aim of providing professional training for Italians working in the tourism sector (Syrjämaa 215). It was not until 1933 that a monthly magazine was produced exclusively for foreign audiences, with editions in three languages: the English *Travel in Italy*, the German '*Reiseland Italien*' and the French *Italie-Voyages*,⁹ and then the number of magazines published, or co-published, by ENIT increased year by year, many of them gradually appearing in multilingual versions. *Italia* was published first with French, German and English captions (up to 1936) to promote Italian destinations to foreigners, and from 1937 onwards also with Italian captions. This extensive multilingual promotional campaign helped to construct a renewed Italian tourist identity with the objective of erasing the horrors of the world conflict and the stigma of a backward country. The reshaping of the image of Italy as a modern country worth visiting conveyed through multilingual periodicals ushered in a new, more positive phase for tourism.

ENIT'S MAGAZINES

The following session provides an overview of ENIT's magazine titles, published between 1919 and the 1960s, as mapped by the DIETALY project. In the first half of the 20th century, ENIT published a wide range of periodicals in collaboration with national and international federations and associations. The most significant of these partnerships was with the Italian State Railways and the Touring Club Italiano (Italian Touring Club) (TCI), with whom ENIT launched its first official magazine, *Le Vie d'Italia* in 1917.¹⁰ A few years later, in 1927, two further Italian monolingual periodicals were

⁹ See Podda in this issue.

¹⁰ Initially founded in 1917 as the magazine of the ITC, *Le Vie d'Italia* later became ENIT's official magazine in 1919. ENIT's 1921 annual report described the magazine as the most successful tourism publication in Italy due to its extensive circulation and popularity among the general public. By



launched *Albergo in Italia* (Hotels in Italy), also published in collaboration with the ITC, mainly aimed at informing and training professionals in the domestic hospitality business, and *Rivista delle Stazioni di cura, soggiorno e turismo* (Magazine of spa, holiday and tourism resorts), with a similar aim, but more focused on thalassotherapy facilities.

Foreign language magazine investments saw a consistent growth in the late 1920s and early 1930s, despite the global economic crisis and the financial challenges at ENIT: "During ENIT's first years, the importance of periodicals as a part of tourist propaganda had been rather small, but this changed greatly at the turn of the decade" (Syrjämaa 216-218). Through their beautiful pictures and artistic colorful covers, foreign language periodicals served to attract both first-time and repeat visitors to the country. In 1926, ENIT published twelve issues of a French-language magazine, titled *Le tourisme en Italie* totaling 144,000 copies that year. The annual report highlighted that the new magazine contained useful information about Italian tourist facilities and transportation services, as well as captivating columns and articles about attractive tourist locations, accompanied by eye-catching pictures. In the same year, ENIT began supporting the publication of the magazine *Italien* in Germany (ENIT *Relazione* 1926, 12) and in 1928 the agency also started collaborating in the publication of *Ospitalità Italiana*, a multilingual periodical which was the official publication of the Italian National Federation of Hotel and Tourism (ENIT *Relazione* 1928, 9). From 1929 onwards, the magazine *Ospitalità Italiana*, was published in two different versions under the same title. One edition concentrated on the technical issues of the hotel industry and was meant for the hoteliers, while the other one targeted the ordinary public, and in particular hotel guests (Syrjämaa 214).

Starting from 1929, a regularly issued English newsletter, called *ENIT-News*, was distributed in English to tourist associations, embassies, consulates and chambers of commerce in the United States, Great Britain and its colonies. The German version, *ENIT-Mitteilungen*, was sent to Germany, Austria, Switzerland and Scandinavia, while the French version, *ENIT-Nouvelles*, was published and distributed in France and its colonies, Switzerland, Poland and Belgium. In 1930, the *Noticiero turistico* was added for Spain and South America (Syrjämaa 217).

Additionally, in 1929, ENIT reported working on a project to publish a multilingual periodical in collaboration with the Italian State Railway (ENIT *Relazione* 1929, 27). This embryonic project possibly developed into one of ENIT multilingual magazines which took until 1933 to be finally published in three language versions, English, German and French (Syrjämaa 216).

The 1930s marked a real turning point in ENIT's communication strategy, with the agency increasingly focusing on engaging with foreign markets on a regular basis. In January 1933, a new monthly magazine was published in three different editions: an

collaborating in the publication of *Le Vie d'Italia*, ENIT was confident that it could effectively contribute to the growth and progress of national tourism (ENIT *Relazione* 1921, 16).



English one entitled *Travel in Italy*, a French one, *Italie-Voyages*, and a German one, *Reiseland Italien* (ENIT *Relazione* 1933, 11).¹¹ ENIT's annual report in 1933 illustrates the tourist board's renewed promotional policy, which suggests that the new periodical in three languages was meant to substitute the previously published brochure titled *Italia* and its translations.

Questa rivista costituisce la base della propaganda generale e sostituisce vantaggiosamente l'opuscolo illustrato *Italia*, che, fino all'anno scorso venne ristampato in testo aggiornato nelle diverse lingue europee.¹² (ENIT *Relazione* 1933 11)

The three versions of *Travel in Italy* were aptly distributed on international trains heading abroad, at international border stations and delivered to the Wagon-Lits Company for inclusion in their sleeping cars. However, the greatest dissemination still occurred through ENIT delegations and offices abroad, in travel and tourist agencies, and in the halls of the most important hotels in Italy and abroad (ENIT *Relazione* 1933 11). *Travel in Italy*, whose three editions were essentially monolingual, had the clear aim of addressing specific foreign markets more directly and regularly, as stated in the foreword to the first issue of *Travel in Italy* in January 1933:

There is a marked difference between the present review and the ordinary publications mentioned above because, in the first place, it is issued periodically and will be brought out regularly at the end of every month, and secondarily because, instead of dealing with the traditional attractions of Italy, which form the subject matter of propaganda pamphlets, monographs and handbooks, it will seek to portray the aspects of Italian life that particularly interest foreigners. (ENIT *Travel in Italy*, January 1933 1)

Ten years after the fascist takeover, the political climate had likely brought about a certain need to enhance a favourable international reception and legitimization of the Italian dictatorship. Particularly between 1933 and 1936, ENIT's magazines tended to prioritize the promotion of the positive impact of Fascism on the modernization of Italy, and specifically during those three years *Travel in Italy* featured not only images and articles dedicated to the fascist reorganization of the country and the modernization of tourist infrastructures, but also fascist achievements (Aliano 237).

The explicit scope of *Travel in Italy* was to promote a renewed, up-to-date portrait of Italy, more in line with the progressive and modernized image of Italy the regime intended to convey. The first issue of *Travel in Italy*, entitled "The Fascist Revolution", included a long section devoted to the exhibition of the same name that had opened in Rome in October 1932 to celebrate the tenth anniversary of the Blackshirts' seizure of

¹¹ Although Syrjämaa mentions the existence of an Italian edition as well, DIETALY's investigations have not yet uncovered any clear evidence of an Italian source text version.

¹² Back translation: This magazine is the basis for general propaganda and replaces the previously used illustrated booklet, *Italia*, which had been updated and reprinted in various European languages until the previous year.



power. This issue, published in January 1933, focused on the regime's activities to renew the country and was accompanied by large pictures of the exhibition pavilions dedicated to the apology of fascism (Sirjāmaa 308).

The intense activity prevailing in Italy nowadays deserves to be better known because besides affording evidence of the most inexhaustible vitality of a young, genial and ever progressing people, it constitutes an added attraction to those who understand and love Italy. These pages are dedicated to the friends of Italy, those who love her natural beauty as well as her renewed life, and we hope that they will be worthy of the country that inspires them and the foreign friends to whom they are addressed. (ENIT *Travel in Italy*, January 1933, 1)

Italia, a mainly photographic monthly magazine which initially only included French, German and English captions, and from 1937 onwards also Italian texts, followed a similar pattern. The 1936 issues were the only ones to contain articles entirely devoted to the fascist regime's celebration, with the April issue including an article on "Ludi juveniles" and the May issue a session dedicated to the 10th anniversary of the "Fascist levy". Those issues included pictures of the Duce on horseback (ENIT *Italia*, Maggio 1936, 2-4) and juvenile gatherings such as the "Parade of Balillas, the hope of their country" (ENIT *Italia*, Aprile 1936, 23) while it appears that 1937 and 1938 issues were less concerned with the regime's achievements and more inclined to provide a convincing portrait of Italy as a modern country and an attractive tourist destination.

At the end of the Second World War, the publication of ENIT's magazine entered a new phase. In the immediate post-war period, tourism promotion was marked by the need to place its policies on a new democratic footing. In this period of revival, ENIT launched a new wave of regular publications: newsletters, magazines, brochures, advertisements, radio programmes and documentaries. The magazine *Italia*, renamed *L'Italia*, kept its subheading 'Rivista Turistica Ferroviaria' (Railway Tourist Magazine), but under the editorship of Elena Baggio it underwent a radical development. *L'Italia* was published in Italian for the domestic market and an English version was published and distributed separately, *Italy*. The *Notiziario Turistico ENIT* was also published in the 1950s. This magazine, in the form of an extended newsletter, was published in two versions, both entitled *Notiziario Turistico ENIT*. One version contained texts in Italian and Spanish, the other in French and English. It is interesting to note that none of these post-war editions contained a German translation.

A DIACHRONIC ANALYSIS OF THREE MULTILINGUAL MAGAZINES

For the purpose of this paper, the analysis will concentrate on a limited sample of ENIT's multilingual magazines, spanning from 1930 until 1959, and focus both on the visual/verbal construction of meaning and on salient translation issues. For this reason, only magazines that clearly present both the text in Italian and a comparable English version were taken into consideration.



More specifically, this study diachronically analyses the development of promotional discourse and translation. The magazine issues under study were all collected and digitised as part of the DIETALY project: six issues of the multilingual bimonthly *Ospitalità Italiana* (1930-1931); seven issues of the multilingual monthly *Italia* (1936-1938) - two issues without Italian captions before 1937 and five issues with Italian, German, French and English captions - and four issues of *L'Italia* and four of its English version *Italy* (1955-1959). Despite its interesting content, *Travel in Italy* (1933-1940) is not included in the detailed analysis because, to our knowledge, an Italian version of the magazine was never published and hence a comparative discourse analysis between English and Italian could not be carried out. Similarly, the four-language newsletter-magazine *Notiziario ENIT* (1950-1952), aimed at foreign press offices and newspapers rather than visitors, has not been included in this analysis.

OSPITALITÀ ITALIANA (1930 – 1931)

Ospitalità Italiana was not one of the official ENIT magazines, but the first magazines ENIT published in collaboration with the Italian Hotel and Tourism Association. The magazine's colophon in a 1930 issue stated that a yearly subscription included six tourist issues and 12 technical issues of the magazine and that they were distributed to hotels in Italy and abroad at a price of 60 *lire* in Italy and 100 *lire* for hoteliers abroad. The majority of the articles in the tourist bimonthly magazine were in Italian, but a selection was also summarized and translated into either English, French or German. However, *Ospitalità Italiana* remained of secondary importance for ENIT when compared to other tourist magazines (Syrjämaa 215). The content was organized around one destination on the occasion of special events, anniversaries, festivals or seasonal sports, and accompanied by numerous black and white pictures depicting beautiful mountains, lakes, seaside resorts, countryside or historic town centres. Renaissance paintings reproductions were also included if they were related to exhibitions, locations or events promoted by the magazine. The front page of each issue featured either a reproduction of a well-known Italian painting or an illustration, a drawing or a watercolour painting by a contemporary Italian artist (Gianni Molteni, Luigi Curti, Alberto Iraci). The analyzed issues were all retrieved from ENIT's library in Rome.

THE TRANSLATION INTO ENGLISH OF *OSPITALITÀ ITALIANA*

The Italian text is consistently formal in its register and style, with a literary and poetic quality to the prose, while the English translation appears to be of poor quality, with numerous grammatical and orthographic errors, as well as lexical and syntactical calques from the Italian convoluted source language syntax. Very little attempt to explain or adapt the Italian cultural concepts is made in the translated version.



By way of example, I shall refer to the August 1930 issue (ENIT *Ospitalità Italiana*, August 1930, 25-29) promoting the first “Settimana Aretina”, a week of cultural events revolving around an art exhibition by a local Renaissance painter, organized and promoted by the city municipality of Arezzo. The English translation is a summary of the Italian version with omissions regarding very specific events targeting primarily the Italian audience, such as a “Lecturae Petrarca” and a pilgrimage, yet the article includes non-translated Italian words such as “podestà”, “Ente Turistico”, and “settimana aretina” without any further explanation or specification. The translation displays misprints, such as “sombody” and “Lifes”, as well as serious mistakes, including different dates of the event in the Italian and English versions of the article, grammatical errors, such as “its” instead of “his”, and subject-verb agreement mismatches.

Another example of the poor quality of this particular magazine translation is provided by the English version of an article on Lake Garda, included in the January-February 1930 issue (ENIT *Ospitalità Italiana*, Gennaio-Febbraio 1930, 25). Numerous misprints and grammatical mistakes appear in a rather odd rendering of the Italian source text. The table below shows the Italian and English versions of the same extract, together with my translation into English of the Italian text for reference. Typographical and grammatical errors are indicated in bold, while convoluted sentences are underlined in both the source and target texts.

ITALIAN (P. 25)	MYTRANSLATION	ENGLISH VERSION (P.25)
L'hanno cantato i poeti di ogni tempo, di ogni paese, di ogni statura; i pittori hanno fissato sulla tela i mille aspetti della sua rara bellezza; ogni anima gentile si è esaltata davanti al quadro inimitabile dell'ampia distesa azzurra incorniciata da monti superbi o s'è commossa allo spettacolo di un purpureo tramonto palpitante di riflessi.	Poets of every age, country and stature have sung of it; painters have captured on canvas the thousands of facets of its rare beauty; every gentle soul has rejoiced at the inimitable image of a vast azure water sheet, framed by magnificent mountains, or has been moved by the spectacle of a purple sunset throbbing with reflections.	Lake Garda has been eulogized from times of immemorial, <u>by the poets of all nations both great and small and of the greatest genis and repute likewise by those of all gardes genius and fame.</u> Painters have likewise made their canvasses sparkle with the thou thousands of gems of its innumerable beauties while <u>every sensitive soul feels a sense exaltion on perceiving the vast inimitable space of azure hermetically walled in some parts by giant mountain rangs or one betimes is thrilled to ecsatcy at the marvellous vision of a purpled crimonsed sunset palpatating with luminous reflections.</u>

Table 1. Extract from: ENIT *Ospitalità Italiana*, Gennaio-Febbraio 1930, p. 25.



ITALIA (1936-1938)

The magazine *Italia*, published by ENIT and the State Railways, initially appeared with captions in three languages (French, English and German), but since 1937 it has also been available in Italian, with four languages appearing simultaneously on each page. This particular format has enabled the author of this study to carry out a cross-cultural analysis of all the translated versions, including French and German, thus providing a more thorough understanding of the features of the English translation of the same source text.

On the glossy paper pages of what looks now an oversize format (24 cm x 23 cm) for a magazine (average number of pages 26 to 38), short texts accompany and describe large black and white photos of Italian tourist attractions. Each issue also includes two full-page colored plates depicting either renowned paintings or well-known works of art in Italy.

The issues under investigation were published between April 1936 and December 1938 and were retrieved from second-hand bookshops and non-specialized national archives, as well as from ENIT's library in Rome. First of all, the sample issues were comparatively studied in terms of visual and verbal content, then interrelations were identified focusing on the English and the Italian captions describing the magazine's many pictures, and finally translation issues were more thoroughly analyzed.

Quantitatively and qualitatively speaking, visual elements were clearly predominant in this magazine. In the seven issues analyzed there were no advertising pages, apart from the front and back inside covers which were devoted to institutional promotional messages. For example, the inside back cover could provide a list of ENIT offices based in international capital cities. Either the front inside cover or the inside back cover were devoted to the advertisement of special price reductions on railway tickets, Italian traveler's cheques, traveler's letters of credit, hotel and petrol coupons. In the majority of the issues considered, the inside back cover featured a map of Europe with indications of rail distances between Rome and the European capitals and the shortest travelling time. In the January 1938 issue the inside back cover was occupied by a promotional message in six different languages (the usual four plus Dutch and Esperanto) advertising ENIT radio broadcasting activity:

Talks illustrating the tourist attractions of Italy are transmitted every Tuesday at 6,11 p.m. G.M.T from the new Medium Wave Rome Station (...). The texts of the talks in English will be forwarded to listeners who will fill in and send the attached coupon to the Direzione Generale per il Turismo (ENIT *Italia* Gennaio 1938 inside back cover)

With regard to the content of the periodicals, the articles were organized according to seasonal interests, which included leisure and sporting activities, descriptions of thermal and thalassotherapy locations, as well as ski and seaside resorts. The rich cultural heritage of Italy was constantly promoted through pictures and beautiful descriptions of art exhibitions and artists' anniversary celebrations. This is exemplified by the lengthy section on Giotto's frescoes in the Scrovegni Chapel in Padua, which was published on the occasion of the 600th anniversary of the painter's



death in January 1937. The March 1937 issue included a section on "Easter at St. Peter in Rome," and a second one entitled "Florentine Spring" with large pictures of Italian Renaissance paintings and monuments.

Mild climate, modern infrastructures, fashionable lifestyle, beautiful landscapes and rural traditions were recurrent visual and verbal tropes in the analyzed issues. In the November 1937 issue for example, an article on winter sports facilities in Italy was followed by one on the Ligurian Riviera, described as "heaven of eternal spring", and one on Sicily which was presented as the "land of sunshine" where "the climate of Mediterranean Italy is so mild that winter merges into one long spring" (ENIT Italia, Novembre 1937, 9). Enjoyable life at the seaside or thermal spas were another trope which was reinforced visually by the numerous pictures of women in swimsuits that appeared both in summer and winter issues.

"Such visual "descriptions" of Italian attractions were a notable novelty. They offered the reader sensory impressions of pleasures which were popular in the 1930's." (Syrjämaa 216)

The modernity of the country was particularly emphasized in *Italia*, with whole sections devoted to the efficiency of the public means of transportation, new railway routes, modern architecture, state-of-the-art infrastructures and facilities as well as car racing and motoring events in Italy. The promotional intent of large pictures of cruise ships, modern trains, airplanes, and sports cars complemented the portrait of a fashionable, up-to date country: "On the sea, in the air and on land Italy's great lines of communication hold an indisputable world record for speed, luxury, cleanliness and comfort" (ENIT *Italia*, Marzo 1937 17).



Fig. 1. Section of *Italia* magazine. "I grandi mezzi di comunicazione – Les grands moyens de communication". *Italia*, March 1937, pp. 16-17.¹³

¹³ Image sourced from an original copy preserved in this author's private collection.



In line with Aliano's findings with respect to *Travel in Italy* (237), some issues of *Italia* were particularly focused on the productiveness and liveliness of Italians, betraying a certain preoccupation of the country "to take its place among the modern industrial nations of the world and demonstrate its material and moral progress" (236). These issues displayed pictures of modern buildings, factories and industrial machinery, commented by eloquent captions: "The Milan Fair, organized in the industrial capital of Lombardy every year from the 12th to the 27th April, affords the most convincing evidence of Italian industrial development challenging favourable comparison with the products exhibited by other countries" (ENIT *Italia*, Aprile 1936, 9), "Aspects of the most important annual survey of the nation's productive capacity" (ENIT *Italia*, Marzo 1937, 26), "Fine palaces with pure modern architectonic lines rise as if by magic in every quarter of the city [of Milan]" (ENIT *Italia*, Marzo 1937, 17). In the December 1938 issue, revolving around religious Christmas celebrations, a special section was devoted to the mountain resorts of Madonna di Campiglio, San Martino di Castrozza, and Cortina and their cutting-edge skiing facilities (ENIT *Italia*, Dicembre, 1938, 18).

Finally, the concept of stylish Italian lifestyle was evoked through images of well-dressed men and women, opulent homes, flourishing gardens and orchards, while other pictures succeeded in conveying a coherent notion of the Italian countryside's aesthetic appeal, encompassing idyllic mountainous landscapes, vibrant coastal resorts, and traditional handicrafts: "Autumn in Italy brings a wealth of delicious fruit: earth and sun have performed the yearly miracle" (ENIT, *Italia*, Novembre, 1937, 13).

The representation of women, both visually and verbally, was contradictory. On one hand, most women were associated with bourgeois lifestyles and northern European physical features. On the other hand, some were immersed in rural and traditional lifestyles and featured a typical Italian physical appearance: 'The unspoilt natural beauty of Sardinia and the attractive and picturesque traditional costumes worn by its inhabitants are associated with legends that abound in the history and life of this unique island' (ENIT, *Italia*, Aprile 1936, 21). This caption appeared next to a picture of two young dark-haired women in regional costumes while a young fair-haired woman on the backdrop of snowfields was accompanied by the caption: "The winter sports season opens in November. From Piedmont to the Dolomites wonderful snow-fields attract skiing enthusiasts who throng to the fashionable resorts and mountain villages" (ENIT, *Italia*, Novembre 1937, 4). In both cases the pictures did not depict a realistic portrayal of reality, but rather a romanticized one.

The same kind of contradictions can be observed in the cover images of *Italia*, which effectively combined modernity and tradition to promote Italy as a desirable destination to international tourists attracted by a certain romantic idea of Italy, as evidenced by the snow-covered postcard mountain village on the December 1938 cover to introduce an issue focusing on winter activities at Christmas time. The cover page of the May 1936 issue, which included a section on the flowers that grow in Italy, was a collage-like illustration of a detail from Botticelli's painting *La Primavera*, while the cover of the August 1937 issue showcased a tanned girl in a bathing costume and large-brimmed hat, walking into the water with a small dog on a leash.



TRANSLATION INTO ENGLISH OF *ITALIA*

The quality of the translation included in *Italia* seems generally more refined than that of the previously analyzed magazine. English, German, French and Italian versions of the verbal texts are comparatively very similar to one another and foreign captions seem to be an accurate translated version of the Italian source text, which in turn seems conceived for international communication purposes, namely generic, broadly descriptive, with very few specific cultural references. However, differences between the Italian text and the rest of the captions are more likely to emerge when a culture-bound item does appear and needs to be adapted to meet the needs of a non-Italian audience. In such cases, foreign texts are comparatively more similar to each other than to the Italian version. Whenever cultural, functional or descriptive equivalents (Newmark 82) are implemented in one of the foreign versions to deal with an Italian culture-specific item, a similar, if not identical type of adaptation also occurs in the other foreign versions. This is particularly evident in the case of some culture-bound elements which required political and historical adaptation. In some cases, the German and the English and French captions are particularly divergent (indicated by the underlined part in the following example). The extract below would suggest that the different translation options reflect a radically different approach towards the thorny issue of the recently concluded war and its consequences. In the German text, for example, the name of the building is left in Italian and hence not easily intelligible to German readers, while the English version is more explicit than the Italian and the French versions, opting for a descriptive equivalent (Newmark 82) that identifies the war as the cause for the injuries suffered by veterans.

ITALIAN: All'ombra imponente ed austera del Castel S. Angelo La casa Madre dei Mutilati spicca per la semplicità delle sue linee architettoniche.

FRENCH: A l'ombre de l'austère et imposant Chateau St-Ange, se détache la simplicité des lignes architectoniques de la Maison Mère des Mutilés.

GERMAN: Im Schatten der gewaltigen Engelsburg liegt die "Casa Madre dei Mutilati", die sich durch die Einfachheit ihrer architektonischen Formen auszeichnet.

ENGLISH: In the imposing and austere shadow of Castel Sant'Angelo, the striking simplicity of the architectural lines of the Headquarters of the War disabled Men is seen.

(ENIT *Italia*, March, 1937 4)

At this stage of the research, it is difficult to say whether this was a deliberate choice on the part of the English translators, who wanted to captivate the Anglo-American public, or whether it was due to a different awareness of the consequences of the war on the part of the English translators compared with their French and German counterparts, or whether it was simply by coincidence. Yet, there are also other instances where the English translation differs significantly from the French and German versions. One such example is in relation to the portrayal of women. The translation solutions adopted in the English version diverge significantly from the French and German translations of the idiomatic expression "Primavera di bellezza" (springtime



beauty) in the following lines accompanying the picture of a young, curvy Sicilian woman, wearing a traditional dress against the backdrop of a blossoming countryside.

ITALIAN: Campagna e giovinezza in fiore: primavera di bellezza.

FRENCH: Campagne et jeunesse, printemps et beauté: C'est une même floraison.

GERMAN: Blühende Felder und Jugend: ein Lenz der Schönheit.

ENGLISH: The first flowers blooming in the country reveal the beauty of spring.

(ENIT *Italia*, March, 1937 8)



Fig. 2. Section of *Italia* magazine. "La Sicilia – La Sicile – Sizilien - Sicily". *Italia*, March 1937, p. 8.¹⁴

The parallel between blooming spring and flourishing youth could be perceived as disrespectful and sexist by modern audiences, hence it might not have been the case in the past. It is interesting to notice though, that while the French and German versions are more loyal to the Italian lines, in the English version, there is no reference to the youth or the young woman. This divergence is particularly relevant to the author of this article, as the use of the Italian word "Giovinezza" rather than its synonym "Gioventù" to describe youth is particularly connoted in the Italian language. A song entitled *Giovinezza* was particularly popular during the Fascist period in Italy, and its association with that political climate has remained strong. Despite the fact that its music preceded the Fascist regime and was originally composed for a different purpose, the song has retained its relevance within the Fascist context. This term is hence not only perceived as old-fashioned, but also associated with Fascist rhetoric and propaganda terminology

¹⁴ Image sourced from an original copy preserved in this author's private collection.



that the English translators may have wished to tone down. One possible reason for the omission of any reference to youth and the young woman in the English translation could be an attempt by the translators to avoid irritating the Anglo-American target audience.

L'ITALIA (1955-1959)

This monthly magazine, published in two versions, one in Italian and the other in English, was a natural progression from the pre-war publication *Italia*, with a title that echoed its predecessor. Published in collaboration with the Italian State Railway, the magazine of around 30 pages, which had been completely renewed and featured a more contemporary layout than its 1930s' version, was directed by Elena Baggio. While remaining a tool for tourism promotion, it incorporated a significant amount of cultural content and journalistic information, organized in many subsections like: "art and culture", "archaeology", "music", "films", "theatre", "exhibitions and fairs", "railways news" - and columns such as "What do you think of Italy?".

The magazine's colourful covers showcased the country's natural, artistic and cultural heritage in a captivating way. The articles also had a particularly modern and enticing slant and were accompanied by beautiful large, high quality black and white photographs. The front and back covers were filled with advertisements for Italian hotels, spas and restaurants.

As for the content, alongside the descriptions of the beauty of the landscape, the richness of Italian culture and tradition, and the romanticism of some hidden places, a new trope emerged that could retrospectively be identified as the beginning of mass tourism: "Hundreds of thousands of tourists each year use the funicular which climbs on. Parallel to the Road of San Francesco from the Marina Grande (large beach) to the village of Capri. Many of these tourists come for three days, the time necessary for getting to know the main attractions of the island, and then stay for several months, some of them for the rest of their lives " (ENIT, *Italy, February 1955*, 3).

TRANSLATION INTO ENGLISH OF *L'ITALIA*

As for the translation, the two versions of the magazines were published separately in basically monolingual versions, but were perfectly symmetrical in terms of visual and verbal contents as shown in the following extract about Capri from the issues of February 1955 of *L'Italia* (ENIT, *L'Italia, Febbraio 1955*, 2) and *Italy* (ENIT, *Italy, February 1955*, 2) respectively. The translation was a literal rendition with little attempt to cater for the needs of tourists who did not share the cultural background of the source text recipients. The table below shows the Italian and English versions of the same extract, together with my translation into English of the Italian text for reference. Poorly translated phrases are indicated in bold.



<i>L'ITALIA (P.2)</i>	MY TRANSLATION	<i>ITALY (P.2)</i>
I «faraglioni» sono un po' il biglietto da visita, lo stemma gentilizio, lo slogan figurato di questa dolce isola ed appaiono così dietro un tendaggio di rami e foglie di una primavera senza sosta. Roccioso, dolomitico, asperissimo è il monte, dominato dal castello detto « il Castiglione », che balza a 357 metri d'altezza.	The <i>faraglioni</i> , the stacks, are a distinctive feature of this island. They are visible from afar, appearing behind a curtain of branches and leaves in a never-ending spring. The mountain is rocky and dolomitic, with a height of 357 metres.	The « Faraglioni » are to a certain extent the visiting card , the coat of arms, the figured slogan of this gentle island and appear like this behind a curtain of branches and leaves of a perennial spring. The sharp, rocky, Dolomite-type mountain is dominated by the castle called « Castiglione » that rears up to a height of 1.072 ft.

Table 2. Extracts from *L'Italia* Febbraio 1955, p. 2 and *Italy's* February 1955, p. 2.

In this case, the translated text is free of typographical and grammatical errors, but it is permeated by calques from the Italian source text, and there is no adaptation of culture-specific elements: the Italian word *faraglioni*, for example, is simply put in quotation marks in the English text without further explanation, and Anglo-Saxon units of measurement are not converted to the metric system.

In another excerpt from the July 1959 issue of *Italy*, which presented the inauguration of the Andrea Palladio International Centre for the Study of Architecture in one of the recently renovated Palladian villas, the need for rewriting and cultural adaptation is also apparent, with historical and geographical concepts lacking a more tourist friendly contextualization: "A new Cultural Institute, the International Centre of Architectural Studies, Andrea Palladio, was inaugurated **on 10th May last** at the Villa Cordellina Lombardi of Montecchio Maggiore 7.4 miles (12 km) from Vicenza **on the road to Valdagno**. This villa, up to a few years ago, was like so many other villas of the Veneto in a state of bad disrepair. Even during the Napoleonic Wars Military Management had resulted in the deterioration of the historic walls which had witnessed the last splendours of Venetian Society at the end of the 18th century" (ENIT *Italy*, November 1959, 4). In this excerpt, the fact that the museum dedicated to the work of the architect Palladio is located in one of the villas designed by Palladio and that Vicenza was the architect's hometown is left to the reader's imagination. The text does not meet the needs of an international audience that may not be familiar with the cultural and historical knowledge that is common to Italian, in other words the translation is not mindful (engages in mindful (Agorni, *Cultural Representation*; Katan *The Cultural Other; Translating Tourism*). Compared to the poor quality of the magazines analysed previously, the translated version is free of typographical and grammatical errors, but there is no significant improvement in terms of adapting the content to the needs of foreign visitors and ensuring a more positive tourist experience.



CONCLUSIONS

This paper has hopefully contributed to shed light on the diachronic evolution of ENIT's communicative strategies in promoting Italy as a tourist destination to foreign visitors between the 1930s and the 1950s. This investigation has examined the diachronic development in tourism communication, as well as the changes in intercultural and translation issues, of ENIT's multilingual periodicals produced during those years. Based on a comparative analysis of a small corpus of ENIT's multilingual magazines, the study of selected issues of *Ospitalità Italiana* (1930-1931), *Italia* (1937-1938), *L'Italia*, and its English version, *Italy* (1955-1959), has shown that the magazines were not secondary to ENIT's promotional activities and that their publication was gradually improved and expanded by ENIT. The magazines were a good combination of verbal text and attractive pictures and had the advantage of being a recurring publication, thus acting as a collector of information and a reminder of the country's cultural events, with a clear promotional and advertising function. This study has also shown that the quality of translation of verbal texts into English has not improved steadily and progressively over time, at least over the three decades covered by this study, indicating a lack of awareness of the impact of poor translation on potential visitors. However, the study also revealed that between 1936 and 1938, in the case of the magazine *Italy*, which was published with captions in four different languages, the English translators seemed to be more aware of the need to adapt to the target audience needs than their French and German counterparts. It also seemed that between 1936 and 1938, the magazine *Italia* was designed for foreign visitors, with the visual element dominating over the verbal text, and in spite of a general tendency to produce a standard, literal translation, the quality of the translations included in the magazines published by ENIT and the State Railways was generally superior to that of the translations included in the magazines co-published with other local authorities. Finally, by examining the combination of visual and verbal components of the magazines, in relation to their intercultural communication and translation strategies, the paper has discussed how tourism communication in English may have contributed to shaping Italy as an attractive, enticing, modern destination for foreign visitors, also becoming a tool for conveying other national values. The reception and perception of this new Italian tourist identity by international visitors is yet another story, and another chapter.

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