



Università  
Ca' Foscari  
Venezia

Master's Degree  
in Interpreting and Translation  
for Publishing and for Special Purposes

Final Thesis

# Intersemiotic Translation for Tourism Promotion

The history of Treviso from an Italian written guidebook to an  
English audio guide script

**Supervisor**

Dr Maria Elisa Fina

**Graduand**

Jacopo Casari

Matriculation number

846925

**Academic Year**

2020 / 2021

## CONTENTS

<b>CONTENTS</b>	1
<b>ABSTRACT</b>	3
<b>INTRODUCTION</b>	5
<b>CHAPTER 1 – CULTURE AND CROSS CULTURAL TRANSLATION</b>	
1. On defining culture	7
1.1 HCC vs LCC: Action and Communication orientation, contrasting the Italian and Anglo-American cultures	8
2. Tourism: language and cross-cultural communication	11
3. Language, context and text: context of situation	13
3.1 Field, tenor and mode: the context of situation in translation	15
<b>CHAPTER 2 – INTRODUCING MULTIMODALITY</b>	
1. On defining multimodality: the theory behind it	17
2. The use of soundscape in multimodal products: an overview	19
<b>CHAPTER 3 – BEHIND THE CREATION OF AN AUDIO GUIDE</b>	
1. The audio guide: a hybrid genre	21
2. The language employed in audio guides	22
2.1 Content types	23
2.2 Expert-to-non-expert communication: normalising specialised discourse	24
3. Soundscape and prosody	25
3.1 Classification of sounds in audio guides	26
3.2 Music in audio guides	27

3.3 The importance of speech: Van Leeuwen’s model	28
3.4 Pauses	29
4. Drawing a line: comparison between Italian and English audio guides	29

## **CHAPTER 4 – PRELIMINARY ANALYSIS AND APPROACH TO TRANSLATION**

1. Preliminary Analysis	34
1.1 Analysing the context of situation	34
1.2 Key translation issues and translation approach	37
1.2.1 Loyalty vs fidelity: a purpose-aimed approach	38
2. Intersemiotic translation	38
2.1 Structure	39
2.2 Contents	40
2.3 Soundscape	41
2.4 Linguistic Strategies	42

## **CHAPTER 5 – THE TRANSLATION**

1. Introduction	44
1.2 The “Priests” Tour	44
1.3 The “Explorers” Tour	95
1.4 The “Gourmet” Tour	125

<b>CONCLUSIONS</b>	139
--------------------	-----

## **REFERENCES**

1. Bibliography	142
2. Other sources	146
3. Web pages	146

## ABSTRACT

### IT

L'elaborato presenta il risultato di un processo di traduzione intersemiotica in ambito turistico. Il testo originale in italiano, proveniente da guide cartacee, contiene una serie di informazioni su diversi siti e luoghi di interesse ed è rivolto a quei turisti interessati a visitare la città di Treviso. Il testo in questione è stato poi tradotto a livello intersemiotico, e quindi adattato, in modo da assumere le caratteristiche di uno script che possa fungere da copione per la creazione di un'audioguida da poter ascoltare. Nonostante il testo di arrivo sia in inglese, l'elaborato è rivolto a qualunque turista straniero in grado di comprendere la lingua, non necessariamente ad un pubblico madrelingua.

Il primo capitolo include una panoramica sul concetto di 'cultura' e sull'impatto che una cultura differente (quella del turista straniero) può avere sull'approccio ed il risultato di un processo di traduzione.

Nel secondo capitolo viene presentata un'introduzione al concetto di 'multimodalità', seguita poi da una definizione del concetto di 'soundscape'.

Nel terzo capitolo viene trattato tutto ciò che sta alla base della creazione di un'audioguida, partendo da una definizione generale e analizzandone poi le caratteristiche principali, tra cui il tipo di linguaggio utilizzato e le molteplici strategie legate a prosodia e soundscape impiegate. Queste ultime in particolare hanno permesso di trasformare il testo di partenza originale in uno script adatto ad essere ascoltato. L'ultima sezione del capitolo presenta un paragone tra le caratteristiche principali delle audioguide in italiano e di quelle in inglese.

Il quarto capitolo presenta l'analisi preliminare che precede la traduzione, dove vengono individuati i potenziali problemi e si delinea l'approccio utilizzato.

Infine, il capitolo 5, la traduzione vera e propria, completa di note a piè di pagina che spiegano e trattano le micro e macro strategie utilizzate.

### EN

This dissertation is centred on showing the outcome of a process of intersemiotic translation in the field of tourism. A text in Italian containing information aimed at

those tourists visiting the town of Treviso has been intersemiotically translated into the script of an audio guide. This therefore means it has been adapted to be delivered orally. Despite using English as the target language, the script is meant to be directed at a general English-speaking audience, not necessarily only at native speakers.

Chapter 1 includes an overview of the concept of culture and how the different target audience's cultural backgrounds can impact on the outcome in terms of the language and the approach used when translating in the field of tourism.

Chapter 2 contains a short introduction on the concept of multimodality, followed by an overview of what soundscape is.

Chapter 3 deals with everything which is behind the creation of an audio guide, starting with a general description of this particular genre. The focus then shifts onto its key features, ranging from the language used to the many strategies related to prosody and soundscape. These in particular have been employed in order to transform the original source text into a script meant to be listened to. Finally, a comparison between the typical features of Italian and English audio guides is presented.

Chapter 4 presents the preliminary analysis where the approach to the translation is explained and the main issues are analysed and discussed.

Chapter 5 presents intersemiotic translation, including footnotes to explain the macro and micro strategies applied.

## INTRODUCTION

In the last decades, technology was applied to cultural heritage promotion to reach an ever-wider audience, in terms of both age and education. Visits to heritage sites and museum exhibitions have become more and more interactive, and visitors can now tailor them to their languages, needs, preferences, and time constraints. This development of cultural heritage promotion has been possible thanks to the introduction of technological devices in heritage sites and museums, from touch screens to dedicated smartphone apps. In this dissertation, we will apply our translation experience to the creation of the script for an audio guide in English, using a written-to-be-read text in Italian as the starting point. The multiple tours offered concern the town of Treviso.

In chapter 1 we discuss the concepts of culture and cross-cultural communication, with particular emphasis on the language of tourism. After proposing different definitions of culture, we present Hall's Iceberg model (1976), with which he distinguishes between three different levels of culture: visible, semi-submerged and submerged. In this last level are the most powerful elements, including Action and Communication orientations, which Katan compares by contrasting the Italian and the Anglo-American cultures respectively. The contrast between the features of a high-context (HC) and a low-context (LC) oriented culture – i.e., Italian and Anglo-American – is what we based much of our translation on. At the end of the chapter, we discuss the context of situation within translation, defining field, tenor and mode respectively.

Chapters 2 and 3 are dedicated to multimodality and the audio guide genre. Chapter 2 contains a short introduction on the concept of multimodality, followed by an overview of what soundscape is. Chapter 3 begins by discussing the hybrid stylistic nature of audio guides. After analysing the type language typically employed and how expert to non-expert communication is made possible in tourism texts, we focus on soundscape and prosody. The final part of the chapter contains a comparison between the features of Italian and English audio guides based on Fina's investigation (2018), which has been key in the realisation of our script.

Chapter 4 presents the preliminary analysis where the approach to the translation is explained and the main issues are analysed and discussed.

Chapter 5 presents intersemiotic translation, including footnotes to explain the macro and micro strategies applied.

Finally, in the conclusions, we summarise the approach and methodology employed in the realisation of this work, and then provide personal considerations on our experience as a translator compared to a more professional context in the current time.

## CHAPTER 1

### CULTURE AND CROSS-CULTURAL TRANSLATION

#### 1. On defining culture

Our script is a tool meant to be used by tourists during their stay in the city of Treviso. An audio guide, however, goes beyond simply providing architectural or artistic details: it allows visitors to fully immerse themselves in the cultural dimension of the place they are exploring. This proves how strongly ‘culture’ is related to tourism (Katan 2012b). Before heading to that, however, it would be better to start from scratch and properly understand what ‘culture’ really means.

One of the oldest definitions was formulated by English anthropologist Edward Barnett Tylor in 1871 and was incorporated in the Encyclopaedia Britannica: “culture is that complex whole which includes knowledge, belief, art, morals, law, customs and other capabilities and habits acquired by man as a member of society” (in Katan 2004). Katan himself (2012b, 84-85) provides a few definitions of the concept of culture, identifying it as “the way of life of a people”, then also as a “model of the world, formed through a shared array of value orientations” (Kluckhohn / Strodtbeck, 1961).

Culture consists of patterns – both explicit and implicit – of behaviour, which constitute the achievements of human groups. Historically derived ideas and the values related to them constitute the essential core of culture (Kroeber / Kluckhohn 1952). This distinction between explicit and implicit differentiates the culture we can see and are taught from that which resides within our personality and is expressed by language – e.g., words, body language.

The definitions of culture relate to external behaviour – i.e., language, gestures, habits, etc. –, products – i.e., literature, art, etc. – and internal ideas – i.e., beliefs and values. This separation on three different levels constitutes the base of Hall’s Iceberg model (1976), which Katan (2009) refers to as the ‘triad of culture’. This triple partitioning allows Hall to distinguish between:

- visible level or Technical, represented by the tip of the iceberg and including all the visible manifestations of culture – e.g., music, art, food, architecture, visible behaviour and language. Technical culture is scientific, analysable, and can be



taught by any expert in the field. In Technical culture there is only one right answer, based on an objective technical principle;

- semi-submerged level or Formal, which is taught. This is the culture of traditions, rules, customs, procedures, ways of behaving and so on, which allows us to discern what is considered normal and appropriate. We are generally not aware of the conventions surrounding the routines of life, but awareness is immediate when the convention is highlighted;
- submerged level or Informal, a completely hidden and ‘out-of-awareness’ section which includes a culture’s unquestioned core beliefs and values. At this level, there are no guides to practice and culture, being passed through family, school and media, becomes a static representation of reality (Katan 2009, 83-84).

The most powerful elements lie beneath the surface of everyday interaction. Following Kluckhohn (1961), Hofstede (1991) and Hall (1982, 1983) et al., it is here where Katan locates ten general orientations: Action, Communication, Environment, Time, Space, Power, Individualism, Competitiveness, Structure, and Thinking (Manca 2013). Communication and Action orientation in particular allow us to better observe the differences expected to be found between our ST – i.e., an Italian description of many sites of interest located in the town of Treviso – and our TT – i.e., a script for an audio guide aimed at an English-speaking audience –.

In the following section, I shall provide a clear comparison/comparative analysis between these two different orientation types – i.e., Action and Communication – by contrasting two different cultures and their respective features when it comes to communicating a content: the Italian and the Anglo-American ones.

### **1.1 HCC vs LCC: Action and Communication orientation, contrasting Italian and Anglo-American cultures**

As far as Katan’s orientation of Communication is concerned, he draws on Hall’s Contexting Theory (1983 in Katan 2009: 76). Communication entails both text and context. In other words, it includes both the explicitly transmitted information and the amount of knowledge the other individual can be expected to possess on a given

subject, which is not explicit in the text. It is crucial to point out that without context, there is no meaning and we find ourselves unable to decode the text.

“There is a process of ‘contexting’, whereby interlocutors negotiate how much of the meaning is to be retrieved from the context, and how much of the context is shared”. (Katan *ibid*). However, the degree of importance given to either one or the other between text and context depends on each culture. To quote Hall (1976: 79):

A high-context (HC) communication or message is one in which most of the information is either in the physical context or internalised in the person, while very little is in the coded, explicit, transmitted part of the message. A low-context (LC) communication is just the opposite; i.e., the mass of the information is vested in the explicit code.

Such contrast between the main features of high-context and low-context cultures is summed up in the table below, where the two types of culture are compared:

<b>HIGH-CONTEXT CULTURES</b>	<b>LOW CONTEXT CULTURES</b>
Preference for the context	Preference for the text
The information is implicitly received	The information is explicitly conveyed
Importance to the implied meaning and non-verbal communication	Direct and informationally dense meanings

It is important to underline and to understand that these are tendencies. Cultures are not classified as ‘high’ and ‘low’ in an absolute sense.

Drawing on Hall’s theory, Katan (2006) has studied the differences between high-context communication (HCC) and low-context communication (LCC) and has classified them according to what is emphasised by the respective operating modes:

<b>LCC</b>	<b>HCC</b>
Text	Context

Facts (objective communication => less emotions involved)	Opinions / feelings
KISS (Keep It Short and Simple)	KILC (Keep It Long and Complete)
Reader friendly (peer – peer)	Writer oriented (expert – non-expert)
Instrumental	Expressive (more interested in communicating feelings)
Linear thinking (focus on detail and precision, cause-effect)	Systemic thinking (interested in the whole picture)
Informal	Formal
Direct	Indirect
<i>Doing</i>	<i>Being</i>

The difference between these respective features ‘Being’ and ‘Doing’ is what we focused on in order to create our audio guide.

To get a better understanding, we draw on Manca (2013) and define the Being and the Doing as two opposite ends, corresponding to the state / non-action, and to the action respectively. “Cultures tending towards the Being do not separate identity and behaviour and will use more personal feelings and opinions in communication”. Conversely, communication in those cultures tending towards the Doing will be dominated by the use of facts, rather than feelings and opinions.

On a more concrete level, Fina’s (2011) and Manca’s (2013) analyses of the language of tourism allow us to see how these tendencies reflect in Italian texts – i.e., linked to a Being-centred culture – and in English texts – i.e., linked to a Doing-centred culture. Their studies show that those texts belonging to the first category tend to focus on feelings and the sensorial perception, whereas the latter – i.e., our TT – tend to feature a greater amount of pragmatic information.

As far as content is concerned, Katan (2012) identifies three types of tourist texts: *vouloir* (desire), *savoir* (knowledge), and *pouvoir* (ability).

*Vouloir* text types are meant to stimulate interest, *savoir* texts provide knowledge, and *pouvoir* texts empower their audience by giving instructions. The distribution of such content types throughout a tourist text is not even. Instead, it varies according to the language and culture linked to the text itself. This is a further example of how

communication happens differently in high-context-oriented and low-context-oriented cultures respectively, a collection of features we implemented in our audio guide. While our ST focuses mainly on *savoir* type of content – i.e., in-depth knowledge on architecture, art, history, etc. – with hardly any *pouvoir* and *vouloir*, our TT is the opposite. Through the addition of both clear instructional and colourful language – i.e., *pouvoir* and *vouloir* –, the information load has been lightened (Fina 2018).

What we have discussed so far has been central in the realisation of the script for our audio guide, which originated from an Italian ST and therefore needed to be adapted in terms of language and, perhaps most specially, in terms of content type.

## **2. Tourism: language and cross-cultural communication**

Tourism phenomena take shape in a large and variegated context, which includes professionals of the tourist industry as well as simple tourists. The language of tourism is characterised by a peculiar variety, expressed at all linguistic levels, due to the fact that tourism shares borders with multiple disciplines such as geography, history, economics, marketing, etc. The borders with other fields are not well defined, which makes it extremely difficult to identify the principles upon which the language of tourism can be considered as a domain-specific discourse (Agorni 2012).

These issues become more significant when tourist texts are translated into other languages. As Fina (2017) points out, a number of cross-cultural studies on tourist promotion show how the perception of a holiday experience is strictly related to different culture-bound values and beliefs (Manca 2008; 2011; 2012; 2013; Fina 2011; Katan 2012, in Fina 2017). Consequently, language should be adapted depending on the communicative goal of each specific text. Therefore, tourist translation needs to be considered as an activity where values and beliefs have to go through a process of cross-cultural mediation (Katan 2004). To quote Hatim and Mason (1997), mediation is “the extent to which translators intervene in the translation process, feeding their own knowledge and beliefs into their processing of the text”.

The translator’s task does not require showing any particular knowledge on a given subject, but rather to be able to make such knowledge suitable to be received by an audience which is bound to be different to the target receivers/addressees of the original

text. In other words, translators must make choices at all linguistic and textual levels to adjust texts (Agorni 2012).

The degree of mediation may vary, ranging from minimal to maximal. The two opposites are represented by Venuti (1992, 1995) distinction between two principal approaches to translation, respectively shown through the techniques known as “naturalisation” – i.e., translators reduce or even delete specific features highlighting cultural differences –, and “foreignisation” – i.e., the differences are highlighted.

However, a certain degree of balance is required. When dealing with the translation of tourist texts in particular, as we are doing, one should never over focus too much on either of the two poles. As Agorni (2018) points out, translators have two risky options when dealing with culture-specific references. If they were to opt for foreignising practises, then visitors might be unable, or even unwilling, to comprehend information they know little to nothing about. On the other hand, an excessive use of ‘domestication’ with regards to foreign traits would strip all elements of cultural difference away from the text, which make it interesting and appealing. The goal is to keep that “strangerhood perspective and the recreational drive” which Dann (1996) describes as fundamental components of the tourist experience.

In order to find that balance we mentioned earlier, translators need to adopt different approaches which will allow them to manipulate cultural differences depending on each specific situation.

The variety of approaches to be employed in the translation of tourism texts might be defined as practises of cultural and situational adaptation (Manca 2016, in Agorni 2018). Among the most frequent strategies are: adding explanatory information, omitting elements considered irrelevant for the receiving culture, generalising or *popularising* chunks of information deemed as too specific for the reader, and obviously substituting source with target cultural references.

Besides applying these strategies where possible, we tried to be what Katan (2016) defines as a mindful translator, one that is culturally aware of the differences and similarities between the culture with which he/she is working. The goal is to achieve efficacy in this cross-cultural communication, even if it means sacrificing a great deal of adherence to the source text.

### **3. Language, context and text: context of situation**

A thorough study of the features of written texts provides the tools to understand languages. As Halliday (1985) points out, CONTEXT and TEXT are aspects of the same process. This means that we are not only dealing with a ‘traditional’ text – what is said and written –, but also with another text accompanying it, namely the con-text. This means that some emphasis needs to be placed on what is happening at a non-verbal level, the environment in which the text unfolds.

If we were to go further into it and try to elaborate a little more on both these notions, we would need to begin by analysing the context. Regardless of the specific moment, in real life the situation – context – always precedes the discourse – text – connected to it (Halliday 1985). Among the studies considered and analysed by Halliday, he was particularly interested in Bronislaw Malinowski’s theory of the context of situation (Malinowski 1923). The Polish-British anthropologist spent a great deal of time researching in a group of islands in the South-Pacific, elaborating most of his fieldwork using the natives’ own language. In order to present these texts and make them intelligible to the English reader, he provided a commentary, aimed at setting the text in its environment, which he would later call *context of situation* (Malinowski 1923, in Halliday 1985: 8).

However, he made a mistake in working under the assumption that the notion of context of situation could only be useful when studying a ‘primitive’ language, like the one he personally dealt with. The notion of context of situation is indeed necessary for the comprehension of any major language. One has to bear in mind that the specific contexts of the culture are different, but the general principle that all languages must be understood in their context of situation is valid for any community.

J. R. Firth noticed Malinowski’s vision of the notion of context of situation was not inclusive enough, as it had been devised and linked to the study of specific texts. According to his view, linguistics is the study of meaning, which functions in a context (Firth 1935, in Halliday 1985: 8). He therefore set up a framework for the description of the context of situation which could be used for the study of texts, which is divided into four points:

1. the participants in the situation;

2. the actions of the participants: what they are doing, both verbally and non-verbally;
3. other relevant features of the situation: the surrounding objects and events which can somehow impact on what is happening;
4. the effects of the verbal action: the consequences of what the participants had to say.

The model of the context of situation determined by Halliday is slightly different. When we speak, we are actively trying to have our interlocutors understand what we say, and vice-versa. What is truly interesting, and to a certain extent fascinating, is how often we are able to predict what the other person is going to say. Such predictions are what enable us to understand what is being said, regardless of all the distraction caused by the environment surrounding us.

We can make these predictions from the context of situation, that is the situation in which the interaction takes place. The participants involved in the conversation are able to gather a great deal of information regarding the meanings exchanged by what is around them. Therefore, linguists will be more drawn to those interpretations of the context of situation which will help them explain how people interact successfully.

Halliday (1985:12) focuses on three main aspects:

1. the field of discourse, namely what is going on, the nature of the social action that is taking place;
2. the tenor of discourse, which refers to the actual participants, their nature, statuses and roles. Their permanent and temporary relationships are also taken into account;
3. the mode of discourse, which we could define as the role played by the language, how the text is symbolically organised, its function in the context and also the channel with which it is conveyed, whether it is oral or written. The rhetorical mode is also included, that is what the text can accomplish in terms of persuasion, narration, exposition, etc.

### **3.1 Field, tenor and mode: the context of situation in translation**

Section 3 provided a theoretical overview to better understand how the concept of context of situation, more precisely field, tenor and mode, works. Now let us focus on how these same concepts can be read within the discipline of translation.

1. FIELD: what we are translating, which means we will address the genre and type of the text, not to mention its function;
2. TENOR: who the author of the source text is and who the receivers of the target text are;
3. MODE: anything related to the language used, the style, the register and the channel.

More specifically:

1. Translators need to take into consideration the tenor, namely which actors are involved in specialised communication (Gotti 2006). This means understanding whether the act of communication happens between specialists, or between specialists and non-specialists – i.e., for educational purposes – and adjusting the language and structures accordingly. Concretely, directing the text to a non-specialised audience – e.g., ‘normal’ families or friends on holiday – will require the translators to employ a few additional strategies to ‘normalise’ specialised discourse. In other words, actors are the ones determining the function of the TT in the target culture and some crucial choices the translators need to make.
2. When analysing the field, we are focusing on the text genre’s features in the source culture and target culture. As translators, we are required to study the socio-cultural context in which the TT is to be received, in order to be able to adjust our ‘product’ in terms of information to fit the target culture’s receivers’ expectations. This analysis obviously results in noticing plenty of differences at multiple levels, including differences as far as focus is concerned – e.g., Italian touristic websites are centred on emotions and aim at creating a dream-like atmosphere, as opposed to the typical English focus on factual information.
3. As we mentioned earlier, mode includes anything connected to channel – written, oral, broadcast –, register – formal vs informal –, style – idioms,



information structure, rhetorical devices – and place of publication. With regards to the latter in particular, we are talking about space constraints and the presence of hyperlinks and pictures, which might affect style and selection of information respectively.

Stressing the active role of translators once more, they should arrange the text in a way that allows readers to connect the information provided to a specific context. In turn, this will serve as a frame for retrieving more elements if those present in the text are not sufficient (Fina 2017).

The preliminary analysis in chapter 4 contains and further expands on these points. In particular, I shall focus on the model reader who is expected to be the recipient of our text by drawing on Katan's research to better distinguish the different types of potential addressees.

## CHAPTER 2

### INTRODUCING MULTIMODALITY

This chapter contains a short introduction on the concept of multimodality and on its importance in interactions, with a focus on how different modes are to be considered and analysed together when studying communication, followed by an overview of soundscape in multimodal products.

#### **1. On defining multimodality: the theory behind it**

Multimodality is a concept developed in the last two decades to account for the different means and resources used in communication to express and convey meaning. In texts and communicative events, people employ different semiotic resources, or modes – e.g., visual, spoken, gestural, written –, and organise them together to make meaning. The possible combinations of these modes are defined by multimodality. Within the field of “multimodal studies” (O’Halloran and Smith 2011), the phenomenon of multimodality is approached through different theoretical perspectives (Jewitt 2009a; O’Halloran 2011), all based on four key assumptions:

- all communication is multimodal (Kress and Van Leeuwen 1996);
  - analyses focused primarily on language cannot adequately account for meaning;
  - each mode has specific affordances arising from its materiality and from its social histories which shape its resources to fulfil given communicative needs;
  - modes concur together, each with a specialised role, to create meaning.
- Relations among modes are therefore key to understanding every aspect of communication.

We have just introduced the term ‘modes’, explaining how important they are in communication. A mode, such as gesture, sound, or image, could be defined as a ‘channel’ for communication. Multimodality assumes that modes are socially shaped over time to become resources which can allow communities to articulate meanings depending on their necessities (Jewitt 2016). The degree of articulation of a specific mode depends on the frequency with which said mode has been used. There are plenty

of types of modes, such as verbal, non-verbal, visual, aural and gestural. Verbal modes include words, visual modes include static or moving pictures and everything related to them, aural modes include music, sounds, noises and even silence and prosody, and gestural modes include body language and facial expressions. Despite the tendency to attribute a dominant role to verbal language, which has led to a lower consideration of other resources used to communicate, such modes are used in combination. This has been clear ever since the impact of digital technologies for text production has become relevant. They have shown that texts are multimodal, which therefore means that language alone is not enough to explain what meaning is created through them. Let us think about how we communicate in the digital world nowadays: meaning is produced through the combined use of colour, writing, sound, images, etc, not just through language. As a direct consequence, increasing attention has been devoted to non-verbal modes. However, there are still some who consider speech as the sole focus, with the other modes being only complementary and having a mere secondary function.

While modes of communication other than language are, to varying degrees, being attended to in social linguistic work, its central units of analysis are usually linguistic units (e.g., ‘intonation unit’) or units defined in linguistic terms (Bezemer and Jewitt 2010: 183).

Once again, technology has played a key role by providing new tools to analyse communication. Opposite to the voice-recordings originally used for the analysis of face-to-face interactions – with speech being the one and only obvious reference –, new methods of recording such as video systems have allowed the multimodal nature of each communicative event to become evident. The old-fashioned recorded tapes left out what could be defined as ‘contextual information’, those meanings expressed by the participants through other types of modes, such as gestures or facial expressions. To quote Kress and Van Leeuwen (2001), it is clear that “communication involves a combination of modes that are interwoven with one another”.

Audio guides such as the one I have created are also examples of multimodal texts, where language, sounds and prosody are all essential elements to successfully create meanings and deliver an effective communication. The following section provides further details on how soundscape is used in multimodal products.

## **2. The use of soundscape in multimodal products: an overview**

Sound is everywhere. Wherever we go, regardless of what we are doing, we come across a good many types of sound – e.g., a car honking, birds tweeting, a door slamming, etc. What we might consider a secondary and given element of our daily life is, in truth, a key feature in multimodal products such as films or audio guides. Let us think of our favourite film(s) for a moment. A few sequences must surely stand out in our minds, perhaps due to the brilliant acting, or to the powerful message conveyed. However, there is more: they are characterised by a memorable soundtrack. Following the lead of many previous studies, Igareda (2012: 237-239) argues that soundtracks are indeed key features in the transfer of emotions and the building of the narrative, not to mention the identification of characters, time and spaces.

From a more general point of view, if we were to define ‘soundscape’, we would describe it as a sound or combination of sounds that forms or arises from an immersive environment. It is a composite system made up of multiple elements interacting with each other. This plurality of factors is what led Altman (1992, in Remael 2012: 259) to state that no sound is singular and has to be considered on its own. The idea of soundscape refers to both the natural acoustic environment, consisting of natural sounds, including animal vocalisations, the sounds of weather and other natural elements, including environmental sounds created by humans. Moreover, a soundscape is rarely fixed or static. Sound interactions, their relevance and their presence “constantly change over time, either spontaneously or as a result of sound manipulation” (Francesconi 2014). Films and audio guides represent cases where soundscape has undergone some sort of manipulation. The creators of the product select, manipulate and organise the several combinations of sounds in order to suggest a mood, evoke images or feelings, describe an acoustic space, etc (Remael 2012: 262-263). Conversely, what happens in any given urban scenario over a whole day provides an appropriate example of how the soundscape characterising a particular setting spontaneously changes over time despite the setting being the same. At dawn, or very early in the morning, hardly anyone is around, meaning the soundscape is dominated by silence. Then, further ahead through the day, people will be going to work and thus the streets will be filled with the noise of traffic, footsteps, indistinct chattering and so on. This fluctuates in terms of intensity over time, usually following the standard

working schedule and hitting another peak in late afternoon, when most workers finish their shifts. Eventually, late at night, the streets will go silent once again. If such changes in the soundscape happen naturally, the same cannot be said if we were to consider man-made multimodal products, the likes of movies. Here, the soundscape is adapted and changed frequently and in multiple ways depending on the moment and on the goal. A specific tune can be used to stimulate the audience's imagination for example, whereas another sound may convey a specific meaning.

## CHAPTER 3

### BEHIND THE CREATION OF AN AUDIO GUIDE

#### 1. The audio guide: a hybrid genre

An audio guide can be defined as a multimodal text in which soundscape has a primary function. Moreover, audio guides display a hybrid nature: they are based on a written script, which is then listened to by the visitors.

Drawing on the investigation by Crystal and Davy (1969, in Fina 2018), discourse is made of two separate stylistic categories: ‘medium’ and ‘participation’. While the first category includes the opposition between the respective features of speech and writing, the second focuses on the distinction between monologue and dialogue. In particular, their analysis led to the identification of an “undesirable asymmetry” existing between speech and writing (Crystal 1994, in Fina 2018: 19). They noticed it is hard to make a clear distinction between the respective features of speech and writing in certain texts, as the language employed shows characteristics of both categories. Audio guides are an example of what they define as ‘complex medium’: a type of text displaying “certain features of a variety which would fall as a general rule within one kind of discourse by reference to features which would normally be expected to occur only in another” (Crystal and Davy 1969, in Fina 2018: 19). In the first part of the production of an audio guide, named ‘phase I’, the script is created. This makes an audio guide a written text which is meant to be read out loud (Crystal 1969, in Fina 2018). However, during phase II the audio guide is made into a speech recorded by a professional speaker to be then delivered to its final receivers asynchronously. This mixed stylistic nature is what allows to identify the hybrid nature of the audio guide genre, halfway between written and oral, classified as *trasmesso* (Sabatini 1997, in Fina 2018), or ‘broadcast’.

The elements of audio guides, including the features which allow to classify their nature as hybrid, will be thoroughly discussed and analysed in sections 2 and 3 of this chapter.

## **2. The language employed in audio guides**

Audio guides are usually packed with elements denoting a wide and vast amount of language-related features. They often employ multiple languages, including the dialect of the place which is being described. Moreover, the register tends to change throughout the narration, shifting from formal to informal and back depending on the moment and on the intent of the creator. Furthermore, being part of a peculiar text genre, audio guides are characterised by a specific use of language and employ several rhetorical devices. In her analysis, Fina (2018: 95) lists three devices which are commonly used in audio guides:

- Sensory language;
- Rhetorical questions;
- Metaphors and similes.

As the name suggests, sensory language refers to the field of the five senses – i.e., hearing, sight and taste. By creating a dream-like atmosphere, this type of language aims at triggering an emotional response in the visitors.

Rhetorical questions have plenty of uses. They:

- Draw the listener's attention and guide it into spotting a specific feature or element;
- Mark a change in terms of topic or allow to provide new details related to something;
- Allow the speaker to have an imaginary interaction with the listener;
- Highlight and magnify the importance of what is being described.

Finally, metaphors and similes are employed in order to create vivid pictures in the listener's mind, thus stimulating their imagination. Furthermore, they allow the listener to associate certain facts or elements of the description with familiar concepts.

## 2.1 Content types

With regards to what visitors can find in an audio guide, Fina's analysis (2018) draws on Katan's description of the tourist text types (2012: 89) to describe three different content types of audio guides: *savoir*, *vouloir*, *pouvoir*.

Given the informative nature of audio guides, *savoir* is the most common content type. It includes historical, artistic and architectural information about the site, and is usually in the form of narration or description. There are plenty of ways to deliver this type of content in an effective and entertaining way, so as to avoid loss of interest by the visitors. Among them is the use of anecdotes and the telling of unconventional stories related to what is being described. These strategies help the audio guide to sound more authentic.

*Vouloir* content type focuses on the listeners and on their relationship with the narrator. The goal is to stimulate their interest through the repeated use of linguistic and non-linguistic features, such as invitations to act (walk, raise the eyes) or activate mental processes (think, remember, imagine), as well as humour.

Lastly, *pouvoir* content type includes practical information to guide the listener throughout the visit. Common and recurrent examples of *pouvoir* content types are opening hours, admission fees, directions, and recommendations.

With regards to the distribution of the aforementioned types of content, we draw on Fina's study (2018) to analyse the differences between the introductory and conclusive sections of an audio guide, which usually correspond to the first and the last audio track that the receivers listen to respectively.

*Savoir*, *vouloir* and *pouvoir* are all present in the introduction, with their combined function being that of providing some introductory information, instructions on how the tour will take place and, most importantly, to captivate the listeners' interest and curiosity. More concretely (Fina 2018: 43-51):

- *Savoir* type of content: some basic historical notions concerning what the visitors will see during the tour and what is included in the visit;
- *Vouloir* type of content: greetings to the visitors and introductions of the speaker(s). Moreover, the style of communication and the level of formality are made clear;



- *Pouvoir* type of content: practical information and instructions about the tour. It often includes tips on how to organise the visit if the visitors are given freedom to personalise the tour according to their own preference.

On the other hand, Fina's investigation of conclusions in audio guides (*ibid*: 51-54) shows that mainly *vouloir* and *pouvoir* content types are employed:

- *Vouloir* type of content: sometimes, the speaker(s) introduce themselves once again, then they thank the visitors for their cooperation and participation and eventually bid the audience goodbye.
- *Pouvoir* type of content: the visitors are given suggestions and recommendations on what other activities may be worth doing, including advice on what and where to eat as well as some more directions.

## **2.2 Expert-to-non-expert communication: normalising specialised discourse**

'The facade is built of travertine stone, with a giant order of Corinthian columns and a central pediment rising in front of a tall attic surmounted by thirteen statues'. Having determined our audio guide is directed to a non-specialised audience – i.e., the 'typical', standard tourist visiting a location –, there are a few questions which need answering when creating a multimodal product for a tour. They are mostly related to the visitors' background knowledge and whether they are familiar with certain specialised vocabulary – e.g., architecture terminology, such as 'pediment' or 'attic' – or not. In short, we need to decide how to arrange effective expert-to-non-expert communication in tourism.

The language of tourism deals with a range of specialised domains, including but not limited to art, history, economics, architecture, and geography (Bonsignori, Cappelli 2020: 214). What Urry (2002, in Bonsignori, Cappelli 2020) defined as "tourist gaze" is guided into recognising specialised concepts by means of linguistic strategies which make culture-specific knowledge accessible to the general public (Cappelli 2016; Cappelli, Masi 2019 in Bonsignori, Cappelli 2020).

Besides guiding, the language of tourism bridges the cultural gap between the tourist's source culture and the local culture, thus allowing travellers to expand their knowledge. This is what Cappelli (2016), but also Agorni and Spinzi (2019) referred to

as the “mediating function” of the language of tourism, carried out through communicative and linguistic strategies. To be more specific, such strategies are part of *popularisation*, which Calsamiglia and van Dijk (2004: 370) refer to as “a vast class of various types of communicative events or genres that involve the transformation of specialised discourse into ‘everyday’ or ‘lay’ knowledge [...]”. This means transforming a ‘specialised item’ into something more accessible, more ‘common’. Moreover, the medium of transmission of the information must be taken into account as well. Consequently, if our goal is to produce a written text destined for audio delivery, further adaptation in terms of strategies is required. Aside from providing a definition of the specialised term often introduced by metalinguistic items – e.g., “It has a sculpted pediment – that is the triangular section at the top of the building”, Fina 2018: 106), *determinologisation* is another commonly employed popularisation strategy. “A process of recontextualisation and reformulation of specialised terms aiming at making the concepts they designate relevant to and understandable by a lay audience.” (Montalt-Resurrecció et al. 2012, in Fina 2018: 107). This is what *determinologisation* stands for. This means such a strategy is employed to transfer a term into the general language by diluting its terminological meaning into more common meanings to facilitate expert-to-non-expert communication. Generally speaking, the normalisation of specialised vocabulary is accompanied by location/position or by a distinctive feature – i.e., colour, shape, material – to further facilitate association. Through descriptions, metaphors, definitions and comparison provided during the narration, visitors are able to relate and connect new representations to old representations (Gotti 2013, in Bonsignori, Cappelli 2020: 219), and to thoroughly enjoy what they listen to and see during their visit.

### **3. Soundscape and prosody**

As we mentioned in chapter 2, any feature concerning soundscape has a key role in the creation of multimodal products. The same applies to an audio guide, which is a type of multimodal product used for cultural heritage promotion where strategies related to the use of sound, music and voice heavily impact on the final outcome.

Drawing on Fina’s research (2018), audio guide producers make a wide usage of sound to achieve different effects depending on the goal. For example, a specific use of

sound allows to “compensate for aural elements that the visitor cannot experience at the time of visit” (Fina 2018: 135). Sounds can also be included as invitations for the listeners to perform a specific action. Moreover, sound can set the rhythm of the narration, as well as evoking specific feelings or emotions during the tour with the goal to make the narration memorable (Fina *ibid.*).

Prosody plays an equally important role, as the way voice is used represents another essential element of soundscape alongside sounds and music (Van Leeuwen 1999, in Fina 2020). In adapting their voice by changing the pitch movement, range and level, as well as by adding pauses and modifying the rhythm and speed of their speech, speakers are able to convey a wide range of emotions and to obtain different effects. For example, a high-pitched voice is normally associated with strong emotions, like excitement and anger, as opposed to a low-pitched one, which conveys an idea of danger. Similarly, by purposely using an ascending pitch, the speaker knows that the audience will feel energised, whereas a descending pitch will have a soothing, more calming effect.

### **3.1 Classification of sounds in audio guides**

The first obvious way to distinguish sounds is to classify them depending on their source: they may come either from natural sources – i.e., humans and natural environment – or from artificial sources – i.e., musical and non-musical instruments.

However, sounds can also be described by the function they perform in narration or description. To quote Fryer (2010: 206), “sound [...] stimulates not only our ears, but also our imagination”. That is why sound effects are widely used in audio guides: they allow to make up for the loss of the visual element, as they are meant to draw attention or to evoke a particular mood.

Fina (2018: 133) proposes an adaptation of the classification of sounds by function provided by Crook (1999, in Fryer 2010). There are:

1. Confirmatory sounds: narration-dependent sounds representing, confirming and reinforcing events, situations or actions. They are usually used to evoke what is being narrated by the speaker by reproducing their aural features. They play quite an important role in audio guides by helping create a vivid picture of what is being described in the visitor’s mind. This means that past events can be

brought to life through this particular type of sound. Confirmatory sounds are also used to encourage visitors to perform specific actions – e.g., sound of footsteps to have the audience start walking.

2. Ambient sounds: contrarily to confirmatory sounds, they may be either narration-related – i.e., sounds characterising a site mentioned or described by the speaker – or narration-unrelated – e.g., sounds reproducing nature, usually employed to set the mood. Ambient sounds are therefore directly connected to the place only, as opposed to confirmatory sounds being related to a particular event or episode.
3. Symbolic sounds: used to represent inner states or feelings and to convey emotions without the need for verbal expression – e.g., yawn, snoring, sighing.
4. Conventionalised sounds: they are audio signals marking the interruption of a section in audio guides, allowing the listener to understand that no more information will be provided in a particular audio track.
5. Impressionistic sound effects: voices and sounds are modified by applying specific effects – e.g., amplified voice and echo effects in high-ceiling buildings. They are aimed at reproducing the normal setting and effects of a human guided tour, making the audio guide less robotic and impersonal.

### **3.2 Music in audio guides**

As previously hinted in section 2, music is an essential element when creating audio-visual products. It is the factor which might make the difference in adverts by increasing the likelihood to buy a given product, or by making the message more powerful and effective. Generally speaking, music is crucial in:

- contributing to the aesthetics of the audio-visual product by making it more enjoyable or more likely to be appreciated;
- influencing the listeners' attitude by helping neutralise or enter a specific mood or mindset;
- building a connection between separate fragments of the product. Moreover, music may set the pace by accompanying what is happening;
- directing / increasing the audience's attention towards a specific feature;
- communicating meanings.

Almost all of these functions of music can be found in audio-visual products promoting cultural heritage. In audio guides, the proper tune might accompany the visitors while they are heading for the next stop, or it might even help trigger specific emotions linked to what is being described. In audio guides, music can be either narration- / description-specific or independent, meaning it can be either relevant to what the speaker is describing or narrating in that specific moment or not, as Fina (2018) observes in a 2018 investigation on the use of music in audio guides.

### **3.3 The importance of speech: Van Leeuwen's model**

As we mentioned in section 2, soundscape is a combination of speech, music and sound, all equally important in terms of role. Van Leeuwen's research (1999) on soundscape has been incredibly instrumental in the creation of this audio guide. Particular emphasis lies once again on the link between speech, music and sound, which are not to be analysed separately. The model he presents is meant to be read as an analytical framework to research and investigate the three elements composing soundscapes. To do so, he uses six parameters (Van Leeuwen 1999, in Fina 2020: 176):

1. Perspective: the organisation of simultaneous sounds in a hierarchy. They are placed in three zones depending on the distance from the listener: figure (in the foreground) – i.e., at a close distance from the listener – , ground – i.e., at a middle distance from the listener – and field (in the background) – i.e., at a far distance from the listener.
2. Time and rhythm.
3. Interaction of voices, which can be sequential and thus involve turn taking, or simultaneous. In this case in particular, all participants can produce the same sound creating a unison. The variety of voices and instruments involved can also intertwine, producing a plurality of sounds. Finally, in the case of one voice overtaking the others, we can have a situation of dominance, which sends us back to the notion of perspective.

4. Melody, which is the combination of pitch movement, pitch range and pitch level. Depending on how these features change and are employed throughout the text, different emotions can be conveyed.
5. Voice quality.
6. Modality, which includes and is determined by a combination of the previous criteria.

### **3.4 Pauses**

Pauses are one of those elements of prosody which can impact greatly on a speech by modifying its rhythm. Therefore, they have a key role in the realisation of the script of an audio guide. Drawing on Fina's study (2018), we can distinguish between short pauses and long pauses, with the former generally being used mainly within utterances to facilitate comprehension in specific cases, such as lists or important names. They are either syntactically motivated (before and after appositions, following punctuation, or between items in a list) or semantically motivated (following the thematic structure of the utterance).

On the other hand, longer pauses are to be found between utterances and they are meant to:

- allow the visitor time to move from one site of interest to the other;
- mark a shift in topic or subtopic;
- allow the visitor time to identify a new item introduced by the narrating voice and to absorb the information provided. Moreover, they can be used to separate the descriptive section in each track from the one providing practical directions.

## **4. Drawing a line: comparison between Italian and English audio guides**

In section 1.1, I introduced the concepts of Action and Communication orientation and provided a first and general comparison between two different languages and cultures – i.e., Italian and Anglo-American – and how such differences manifest when meaning is conveyed. After presenting and analysing the many features which characterise audio guides in the previous sections of this chapter, I will now focus on how different cultures can shape and influence the creation of audio guides. To do so, I shall rely on

Fina's study (2018) which is presented in her book *Investigating Effective Audio Guiding: A multimodal Comparison of the Genre in Italian and English* (2018). To carry out this investigation, Fina (2018: 25) adopted a "qualitative, cross-language, multimodal approach" and compared examples from a corpus of fifty city audio guides in Italian and in English, which are then divided into three different sub-corpora:

- ITA corpus: 17 original audio guides of Italian cities;
- Br + I corpus: 15 original audio guides of British cities + 2 original audio guides of Irish cities;
- USA corpus: 15 original audio guides of American cities + 1 audio guide of London produced by American travel writer Rick Steves.

Fina (2018: 27) carried out an analysis on four different levels:

1. macro-structure level: the structure of the audio guides, the number of speakers involved and their roles, and the classification of content types;
2. micro-structure level: the language and style used in the audio guides, with particular reference to rhetorical devices and specialised discourse;
3. presence of music and sounds, their functions and the way they combine with the content of the audio guide;
4. prosodic feature: pausing strategies, speech and articulation rates, and pitch range patterns.

The investigation has been carried out by comparing the findings related to five different areas of interest which represent important features in the field of cultural heritage promotion through audio guides: circulation and navigation, main content types, language and style, music and then prosody and pausing.

With regards to circulation and navigation, the findings show a much more frequent use of printable maps in Br + I and USA corpora, with more than half the audio guides being accompanied by a map. Moreover, the audio guides belonging to the aforementioned corpora are also dense with safety advice related to circulation and recommendations on the behaviour that visitors are expected to show. The explicitness

with which such information is provided is to be expected from products related to a LC-oriented tendency, in line with the distinction made by Hall (1983). Conversely, the highest number of guides without any attached map has been found in the ITA corpus. Moreover, the information concerning safety and even track number is kept implicit and can be retrieved from the context, in line with the tendency observed in products related to a HC-oriented culture.

As far as content types are concerned, the tendency is similar to what we have just observed. On the one hand, the audio guides belonging to the ITA corpus are dense with *savoir* content type and less rich in terms of *vouloir* and *pouvoir*. Consequently, they provide the listeners with long and complex descriptions and with a great deal of details concerning the site of interest. This results in a high degree of formality throughout the whole guide. Based on this, we can state that achieving accuracy and completeness when describing, as well as obtaining a product which has a clear didactic function, seems to be the goal of the Italian audio guide creators. On the other hand, the amount of *vouloir* and *pouvoir* content types employed in the guides which are part of the Br + I and USA corpora is significantly higher. Visitors receive plenty of practical information and instructions – i.e., *pouvoir* – throughout the whole visit. Moreover, *vouloir* content type in the form of humour, invitations to act and imagine, as well as comment made by the speaker, reduces the degree of formality of the delivery and the information overload, while at the same time providing the visitors with an entertaining and enriching experience. In line with this, another major difference found between the Italian audio guides and the Anglo-American ones has to do with the number of speakers. If in the former it is common to have only a single narrating voice, the one expert who shares his/her knowledge with the audience, in the latter second speaker intervention is often featured.

When it comes to the language employed, we have already discussed how the audio guides belonging to the ITA corpus are characterised by a higher degree of complexity and a great deal of specialised vocabulary, often related to architecture or art, and are overall more formal. Popularisation strategies such as determinologisation or providing a definition through juxtaposition are essential to guide the visitors into recognising the items described and to favour a better understanding of such vocabulary. However, despite the frequent use of such terminology, not many definitions are employed in the



ITA corpus, thus leaving the specialised vocabulary unexplained. This results in a more technical and heavier text in terms of information load, which is clearly in line with the patterns characterising HC-oriented cultures we have analysed thus far. In addition to this, one more clear difference reported by Fina (2018) is the frequent use of sensory language in the Italian audio guides as opposed to the lack of it in the ones in English. Its absence in the Br + I and in the USA corpora indicates the typical tendency of LC-oriented cultures to avoid abstraction, a feature which is instead associated with the HC-oriented cultures.

The use of music and sounds marks another relevant difference between Italian and English audio guides. Findings show that music is more frequently included throughout the whole script in the Italian guides compared to those from both the Br + I and USA corpora. Results show that music is absent in specific sections of the English scripts to prevent the audience from being distracted and miss important pieces of information provided by the speaker, but there is more to be observed. In her investigation, Fina (*ibid.*) has linked the different patterns shown in the use of music to the relationship between the narrated content and the music itself. It is clear that narrative-/description-specific music is more commonly included in the Br + I and USA corpora, with very few occurrences in the Italian audio guides. Consequently, in the English guides the visitor is more likely to be exposed to tunes which are extremely relevant to what is being described – e.g., choral religious vocals accompanying the description of a cathedral (Fina 2018: 117). Opposite to this, orchestral, classical and opera music tends to be present throughout the whole script in the Italian audio guides, or at least through most of it. It is music which is rarely linked to the object of the narration/description. Nevertheless, this specific type of music often conveys an idea of beauty and solemnity typically associated with Italy as a centre of artistic and architectural excellence, and is therefore employed to better allow the audience to perceive such feelings and emotions.

With regards to prosody and pausing, there are some relevant findings that Fina (2018) included in her report. There is no real homogeneity between the Br + I and the USA corpora when it comes to silence, as opposed to the areas of interest previously analysed. Both the Italian and the American audio fragments have similar proportions of silence despite using a different language, whereas in the British ones the proportion is

higher. This results in a substantial difference when it comes to pausing. If, on one hand, there is little to observe about utterance-internal pausing, Fina (*ibid.*) found that the average length of the silence breaks between utterances in the Br + I corpus is rather relevant: such pauses can be up to several seconds long. Consequently, the lack of audio is a rather predominant feature in the corpus: up to 24.2% of each of the analysed fragments is made of silence. Fina (2018: 147) identifies the different perception of silence between these cultures as the reason for such lack of homogeneity, “[...] with Italian and American audio guide procedures probably tending to associate excessive silence between utterances to uncertainty, hesitation and distraction.”. Conversely, British producers seem to consider silence between utterances to be instrumental in impressing information in the listener’s mind.

What has been discussed so far has been extremely relevant for the creation of the script of my audio guide in chapter 5. In the process of adaptation from the Italian ST to the English TT, the findings and results of the studies I have mentioned have been applied with the purpose of producing a text in line with our target audience’s expectations.

## CHAPTER 4

### PRELIMINARY ANALYSIS AND APPROACH TO TRANSLATION

#### 1. Preliminary analysis

In this chapter, we present the preliminary analysis which precedes the translation process. First, we will focus on Halliday's Context of Situation (1985/89). Analysing the Context of Situation in a given text means identifying and studying a series of extralinguistic features which have relevance in the communicative act. Halliday identified three key components, namely the field, the tenor and the mode – i.e., the nature of the interaction, the participants involved in the interaction and the role of the language and the characteristics of the text. We will define them in the following sections. Afterwards, we will discuss the main translation issues and the approach adopted.

#### 1.1 Analysing the context of situation

In terms of the field, the TT is centred around the town of Treviso, in the Italian region known as 'Veneto'. However, only a selection of landmarks and sites has been included and grouped in two different types of tour. This is the feature which singles out this audio guide from the rest: the listeners are given the opportunity to choose the tour depending on their personal interests. They can opt for a visit focused on the main religious sites of the town, which we named the "Priests" Tour. Alternatively, those who are more into art, history and architecture in general can choose the "Explorers" Tour. As the name suggests, this tour will allow them to explore the town and learn everything that is behind each of the main landmarks, while at the same time walking around just like locals do. Finally, we named the third and final leg of the visit the "Gourmet" Tour. Before ending the visit, our audience is brought together again, and then guided into experiencing the local culinary traditions.

There are two reasons for dividing the tour in parts. Firstly, a comprehensive visit of the whole town would take too much time. Consequently, our visitors would eventually get exhausted and lose their focus. Furthermore, by tailoring the visit to the audience's preference, as well as by carefully organising the content, we manage to keep their

interest alive. We further discuss content types and their distribution through the audio guide in section 2.2 of this chapter.

As far as ‘tenor’ is concerned, a distinction needs to be made. The receivers of the ST, the model readers, will be different compared to the receivers of the TT, the model listeners. The original ST shows the typical features of a written-to-be-read text produced in a HC-oriented culture. It is therefore packed with *savoir* content type – i.e., names, architectural and artistic terminology, dates – which means a heavy information load is to be expected. Considering the lack of popularisation and explicitation strategies, we can assume that the target of the ST needs to “share a similar world-view as the ST’s author and have privileged access to its contents” (Katan 2016: 69). However, this does not necessarily mean that only experts or locals from Treviso can access the ST. It is aimed at a wide audience who is expected to possess some knowledge of art, history and architecture, enough to be familiar with the specialised terminology included in the text. Moreover, the reader must be proficient in Italian in order to be able to understand the ST’s vocabulary and syntactic structure. Drawing on Katan (*ibid.*: 68), we will define the recipient of the original touristic text as an Insider reader (IR), someone from the same cultural background but “not as familiar with the immediate context as the writer”. The features we have just analysed lead us to identify our ST’s model readers as adults, between the age of 25 or older, with a high enough level of education and an interest in history, art or architecture.

On the other hand, the TT is aimed at an audience who does not have the same language competence as the ST’s. Moreover, our model listener comes from a different culture and has no privileged access to the contents of the ST, and is therefore what Katan (*ibid.*: 69) defined as an Outsider. Furthermore, our model listeners for each of the two main tours do not necessarily come from an Anglo-American cultural and linguistic background. They are expected to possess only a basic knowledge of art and architecture, and hardly any with regards to the town’s history. Therefore, they will rely on the translator using English as a lingua franca to mediate and bridge the cultural gap with the original text. By applying popularisation strategies and adding plenty of explanations, we have lightened the information overload generated by the extensive use of *savoir* content type in the original ST and made the audio guide more accessible to our audience of non-specialised people. Finally, the multimodal features which have

been added – i.e., soundscape, pauses, interaction between the narrators and the audience – have made the whole visiting experience entertaining and not simply informative. Opposite to the ST's, the TT's audience cannot be defined uniformly. If on the one hand it remains a product generally aimed at an adult audience from the age of 25 or older, on the other hand the separate areas of interest covered in the “Priests” and “Explorers” Tours respectively might lead to a further differentiation within the audience. The young among the audience will likely be more inclined to opt for the “Explorers” Tour, as we expect them to be more drawn to history and outdoor visiting in general. Moreover, the perspective of spending the majority of their visit moving from one church to the other might not be too appealing to them. However, it still depends on each person's own interests, which is the ultimate reason why our audience has been given the opportunity to choose freely depending on what they fancy the most.

In terms of ‘mode’, i.e., the language and the register employed, once again it was the type of audience, as well as the purpose of the whole audio guide, which determined specific choices. As mentioned previously, the identified model listener is expected to be the ‘average individual’, with a basic level of knowledge on the areas of expertise which the guide deals with. Consequently, the TT could not be excessively formal, nor too technical in terms of language: anyone needs to be able to access and comprehend the information included in the guide. More specifically in terms of register, the two tours presented in the audio guide are slightly different compared to each other. If on the one hand it is true that the level of formality is generally average, on the other hand, in the “Explorers” Tour the amount of humour, wit and sarcasm, as well as the interaction taking place between the narrator and the listeners is significantly higher. Moreover, bearing in mind the audience is not necessarily made up of native speakers of English, specific idioms and expressions have been avoided, as well as certain words belonging to the British variety of English rather than the American.

As far as making the information easily accessible to everyone is concerned, we have resorted to popularisation strategies for specific terms and names in the local language. In particular, determinologisation (Montalt-Resurreció *et al.* 2012) has made it possible to simplify specific vocabulary: metalinguistic items often introduce definitions and explanations aimed at making the concepts more understandable to an ordinary audience. The formal distance between the expert narrator and the non-expert listener is

reduced, and expert-to-non-expert-communication is thus allowed. With regards to the units of measurement, both the metric and the Imperial systems have been used so as to make information accessible to a wide category of English speakers.

## **1.2. Key translation issues and translation approach**

After defining the context of situation and identifying the model listener in particular in the previous sections, we can now focus on describing the key translation issues and provide an analysis of the approach we adopted to translate. We will group them in two main categories, linguistic and cultural-related issues.

As we have discussed in the previous chapters, the Italian and Anglo-American cultures display different communication styles, which are related to the tendencies shown by HC-oriented and LC-oriented cultures respectively. In order to carry out an adaptation from the HC-oriented Italian into the LC-oriented English, the whole structure of the sentence will need to be modified. A LC-oriented Anglo-American audience is not accustomed to the complex syntax and the resulting long sentences which are commonly used in Italian texts. Consequently, maintaining the same structure in our written-to-be-listened-to script would result in a loss of information, as well as of focus and attention. Further linguistic issues are linked to the register and the type of language employed. Both the formal register and the recurrent use of specialised vocabulary and implicitness which characterises the ST need to be adapted to the LC-oriented communication style. Therefore, the TT will be characterised by a wide use of directness, with informationally dense and explicit messages (Hall 1976, Katan 2004). Although sensory language has not been used frequently in the ST, the abstraction and the resulting use of nominalisation often found in Italian texts will need to be changed into a more concrete form through the use of adjectives. As Fina (2011) observed, English uses little to no abstraction, favouring adjectives over abstract nouns.

Culture-related issues derive mainly from the amount of background knowledge which we expect our two different model readers to possess. As we discussed in section 1.1, our model listener will lack the same access to the culture and contents of the ST that the ST's model reader has. Therefore, depending on their importance, the many cultural references related to the local history, traditions and even language will either need to be clarified, or eliminated, also to avoid information overload.

### **1.2.1 Loyalty vs fidelity: a purpose-aimed approach**

Drawing on Jakobson's tripartite division of translation, this work can be classified as an example of intersemiotic translation (1959). As such, not only was the original text translated from one language into another – i.e., from Italian into English. Moreover, it was also adapted in order to be delivered orally. Therefore, aural and visual/spatial modes needed to be included for the text to become an effective script for an audio guide.

In terms of the approach adopted, it was clear that this work could not be realised with mere linguistic equivalence as the ultimate translational goal. Such an approach would not have been enough to create a multimodal product able to effectively teach something to a foreign audience, while at the same time entertaining the visitors and touring them around the town of Treviso. This is why the idea of translating with a view to obtaining fidelity to the source text as the outcome was abandoned and the focus shifted onto the aforementioned goal of the translated text instead. This is what Reiss and Vermeer proposed with their model of the *Skopos* theory, which replaces the whole idea of equivalence and fidelity with the purpose of the target text (Vermeer 1996), its *skopos*. Such theory “strictly regards translating from the point of view of a text functioning in a target-culture for target-culture addressees” (Vermeer 1996: 50). Taking into consideration what Nord (1991) and Scarpa (2008) include in their model of the *Skopos* theory has also been extremely relevant to the realisation of this work. According to them, not only should translators aim for functionality, but they should also work with a view to achieving loyalty towards those involved in the translation process, namely the ST's author and the TT receivers' expectations. In line with this, we did not prioritise utter linguistic correspondence, and made a wide use of paraphrase and other translation procedures to adapt the text to what the target audience would normally expect from this type of product.

## **2. Intersemiotic translation**

As we mentioned in the previous section, we are not just carrying out a work of interlinguistic translation. We are also translating from a specific system into another (Jakobson, 1959), considering that our text will be then recorded and delivered orally. In the following sections of this chapter, we will draw on Fina's investigation (2018) to

present and discuss the strategies we employed in order to create our English script, with a particular focus on the differences between Italian and Anglo-American audio guides which guided our choices.

## 2.1 Structure

The script has been divided into multiple audio tracks and the listeners have been allowed the possibility to play or pause them at will. Each track is identified by its own number, which the listeners are reminded of frequently by the narrator. Compared to the topics the ST deals with, some tracks have been added: they contain the practical information and the directions on how to reach the following site of interest, as well as an introductory paragraph to provide the listeners with safety instructions and an insight on how the whole tour will unfold – i.e., *pouvoir* content. Moreover, the narrator uses the first track to greet the audience, as well as to provide some general historical details on the town – respectively, *vouloir* and *savoir* types of content. In line with the guidelines provided by Fina (2018), this particular structure of the introduction, as well as the conclusion, in which the narrator thanks the audience and reminds them of some activities they were advised on throughout the whole tour – i.e., *vouloir* and *pouvoir*.

With regards to the narrators, there are two of them, a male and a female voice respectively. They are both native speakers of English and professionals, which means no locals are involved in the narration. The second narrator shortly takes the floor to address a specific section of the audio guide containing the COVID-related guidelines and other practical information. In both tours, the male narrator appears as an expert on art, history and architecture, whereas the female narrator takes over in the final part, the ‘Gourmet’ tour, presenting herself as an expert as far as local food treats are concerned. According to Fina’s findings reported in her investigation (2018), this is a recurrent feature in English audio guides, where the speakers’ different roles are linked to the content types. Focusing now on the interaction happening in the introductory track, it is rather brief. They exchange greetings and then hand over to each other. The alternation is not sudden, as the female speaker is introduced by the male narrator. As for the rest of the script, the voices cover different areas of expertise without ever sharing the same track again. However, a form of interaction between the two narrators happens nevertheless, although implicitly. In the ‘Gourmet’ tour, the female voice explicitly



refers to what had been previously narrated by her male colleague and jokingly comments on his behaviour, creating a link with the other parts of the visit. Employing interaction of voices in our audio guide, be it direct or indirect, is meant to keep the listeners' attention alive and to break the monotony, as well as to allow to draw a boundary between the different segments of the narration/description and the instructions (Fina 2018).

Finally, to support the narration, our visitors are instructed on how to access a map of the tours and download it on their device for offline use.

## **2.2 Contents**

The purpose of the text is that of guiding and directing groups of foreign visitors into acquiring new knowledge on many of the features characterising the town. However, the TT does not present itself as a mere list of notions to be sent to memory, which would probably result in an overtly 'didactic' approach to audio guiding. The massive amount of plain *savoir* type of content which characterises the original ST has therefore been softened and diluted in the TT. This has been achieved through different strategies. Firstly, all the audio tracks are characterised by the use of narrative. Indeed, the tour guides do not simply list a series of features and describe them; instead, they enrich each track with anecdotes and establish a connection between each of the stops. Moreover, plenty of interactions happen between the narrators and the listeners. By adding *vouloir* content – i.e., jokes, elements of humour and questions – as well as elements of *pouvoir* – i.e., instructions and recommendations – the narration is 'lighter', meaning the listeners do not feel overloaded with excessive *savoir* content. All this helps avoid loss of attention by the audience, while stimulating their imagination and favouring active involvement. This follows the characteristics generally displayed by those audio guides related to LC-oriented cultures, such as the Anglo-American one, where visitors are guided with explicit directions and constantly invited to take active part in finding out about the features characterising the site (Fina 2018). Moreover, listening to the speaker's comments and opinions helps our visitors perceive what is being described as something more authentic, less distant. As a result, the listeners establish a more informal relationship with the speakers, and are more likely to perceive them as real guides who are sharing their knowledge of a particular site, rather than

mere recorded voices. These uses of *pouvoir* and *vouloir* are much less recurrent in Italian audio guides (Fina 2018.). Being HC-oriented, they display a tendency towards a KILCy style and a lower degree of explicitness which, combined with a higher amount of *savoir* content type, results in a more formal product (Fina *ibid.*).

### **2.3 Soundscape**

Being the audio guide a multimodal product, anything concerning the soundscape – i.e., music, sounds and prosody and the way(s) these intertwine with speech – is of vital importance. It is due to such elements that the final outcome can entertain the visitors effectively over the entire course of the visit.

Considering that this audio guide is LC-oriented in terms of the form of communication, and as such focused on factual information rather than provoking all sorts of emotions, music is only used in specific cases throughout the script and it is extremely relevant to what is being described or narrated by the speaker (Fina 2018). Generally speaking, there is little overlap with the narrating voice, except for a couple of cases – e.g., in audio track P3, the hymn Immaculate Mary is played while the narrator mentions the procession to the church of St. Mary the Major – where the narration-/description-specific music shifts from the background to the main ground once the voice fades away. Nevertheless, aside from such tunes used in the introductory sections of certain tracks to recreate specific settings or to make the picture in the listeners' minds vivid, music never accompanies content delivery. Opposite to that, sounds have been used quite extensively throughout the whole audio guide. Most of them are either confirmatory or ambient sounds, both narration-related and unrelated. Their purpose is to represent and evoke what is being described by the speaker and to describe specific aural features characterising either the surrounding environment, or the place described by the narrator. Furthermore, in order to reproduce the effects and setting of a human guided tour, impressionistic sound effects – e.g., Audio Track P15: echo-like effect in a high-ceiling building – have been added as well where possible. Finally, the end of each track is marked by a conventionalised sound.

As far as prosody is concerned, a few short pauses – i.e., pauses lasting less than 1s – within the utterance are marked in the script: they mostly are meant to facilitate comprehension in specific cases, as in those of lists, important names, or complex

concepts. On the other hand, the longer breaks between utterances – i.e., pauses longer than 1s – generally indicate a change in terms of topic/subtopic and allow the audience enough time to absorb the information provided. Moreover, they separate the descriptive section in each track from the one providing practical directions. However, there are cases in which even longer pauses – i.e., those ranging from 4s to 8s – have been added. These allow the listeners enough time to follow the directions provided by the narrator. Finally, the two narrators’ voices often vary pitch to convey a specific feeling or mark a particular moment in the narration in terms of atmosphere. This is among the features which allow the tour to be as similar to a human-guided visit as possible.

## **2.4 Linguistic strategies**

In sections 1.1 and 1.2, we analysed the mode of our text, as well as the translation issues related to the differences in communication style between HC-oriented cultures and LC-oriented cultures. In particular, we focused on the necessity to employ a more informal register and to adapt the specialised vocabulary to our visitors’ expected background knowledge. In addition to that, other linguistic strategies needed to be applied in order to create a multimodal product which can be effectively delivered orally. The goal is to achieve a great level of listener involvement and ensure a successful interaction (Agorni 2012, in Fina 2018).

If we were to focus on the type of interaction taking place between the speakers and the visitors throughout the whole script, we would notice it is mostly interpersonal, what is defined as “I, You” communication. The interaction goes beyond the superficial level if compared to impersonal communication – i.e., “I, It”. Consequently, even though the visitors cannot technically have a conversation with the speakers, they never perceive that they are treated as “its” by the recorded voice, but rather as people.

As we have already discussed, the speaker adopts an informal style throughout the whole narration. Among the most recurrent strategies which we employed to achieve the aforementioned objectives are rhetorical questions. They either address a generic audience or are formulated so as to refer directly to the visitors (Fina 2018). By employing this sort of rhetorical device, the speaker is able to briefly interrupt the narration in order to allow the listeners a break and avoid any loss of attention. Moreover, rhetorical questions have been used to introduce an unusual feature as a

means to crack a joke, or to raise the visitors' curiosity towards that particular element, or even to simply check whether they have spotted that specific detail. In some cases, the speaker checks whether the visitors have reached the indicated site by asking them.

Oftentimes, also through the aforementioned type of questions, our speaker can issue an invitation to perform a specific action – e.g., moving to a specific spot or getting closer to an item – or to activate mental processes. We made extensive use of this specific strategy in our script. Our visitors are constantly stimulated to actively reflect upon details or aspects mentioned in the narration, or even to use their imagination to create or visualise a picture related to what is being described. At times, these invitations are accompanied by ambient sounds “which reproduce the aural features of the various settings” (Fina 2018: 81) in order to make the mental image even more vivid and clear.

As we have already stated multiple times, one of the many goals was to make this audio guide as real and human-like as possible, and not give the idea of a mere recording to listen to. The devices we have mentioned thus far have allowed us to adapt the language to oral delivery and most importantly to give the impression that it is a real guide leading the tour, a guide who is able to effectively stimulate the audience to think critically while at the same time captivate them (Fina 2018).

In the following chapter, we present our intersemiotic translation, complete with footnotes addressing and expanding on the practical application of the strategies we have mentioned in the theoretical section of this dissertation.

## CHAPTER 5

### THE HISTORY OF TREVISO IN THREE ITINERARIES: INTERSEMIOTIC TRANSLATION AND COMMENTARY

#### 1. Introduction

The audio guide we present in this chapter is made up of three different tours, preceded by an introduction to the visit to provide the listeners with instructions and explain the characteristics and features of each tour.

The first is the “Priests” tour, centred on the main and most prominent religious sites of the town. The second is the “Explorers” Tour, where the participants have the chance to learn more about the history and secrets of Treviso. Finally, the “Gourmet” Tour aims to have the visitors experience some of the traditional dishes that this area is famous for.

The text is supported by footnotes which illustrate the strategies applied to solve the many issues encountered. Drawing on Fina’s investigation on the differences between Italian and Anglo-American audio guides (2018) in particular, we explain how we have carried out our intersemiotic translation and how soundscape has been included. In addition to that, the procedures and choices behind the process of interlinguistic translation are also explained.

#### 1.2 The “Priests” Tour

VISITE	AUDIO TRACK 0 <sup>1</sup>
	Buongiorno! Welcome to Treviso. [p 0.5] I am Jacob and I will be your guide for today. <sup>2</sup> [p 1] Before we start our visit, I need your attention for a moment while my

<sup>1</sup> Most of the content included in this track does not exist in the ST. We have added the introduction and practical information (instructions, directions, opening hours, etc.) and the conclusion because they are essential parts of any audio guide.

<sup>2</sup> The speaker greets the audience and introduces himself by using a personal and informal style of communication. This aims to have the audience perceive him as a human guide who is accompanying the visitors, and not as a mere recorded voice. Introductions featuring a combination ‘greetings/welcome + self introduction’ are a distinctive feature of Anglo-American presentations.

<p>In ottemperanza alle disposizioni di contenimento dell'emergenza COVID 19 in vigore su tutto il territorio regionale e nazionale, durante il corso delle visite guidate è necessario:</p> <ul style="list-style-type: none"> <li>- indossare la mascherina negli spazi confinati o all'aperto in cui non è possibile mantenere il distanziamento fisico;</li> <li>- utilizzare gel igienizzante;</li> <li>- tenere sempre a portata di mano la certificazione verde COVID-19 per accedere a qualsiasi tipo di servizio di ristorazione al tavolo al chiuso, musei, istituti e luoghi di cultura, parchi tematici, centri culturali. Le disposizioni di cui sopra non si applicano ai soggetti esclusi per età dalla campagna vaccinale (bambini al di sotto dei 12 anni) e ai soggetti esenti sulla base di idonea</li> </ul>	<p>colleague Clara provides some practical information related to the current pandemic situation. [p 1.5]</p> <p>Thank you, Jacob!<sup>3</sup> [p 0.5] Hello and welcome everyone. My name is Clara and I am here to talk you through some essential procedures we kindly ask you to abide by during the course of your visit. [p 1.5]</p> <p>In compliance with the measures implemented by the Italian government to contain the spread of Covid-19, all visitors are required to abide by the following rules<sup>4</sup>:</p> <p>[p 1]</p> <ul style="list-style-type: none"> <li>- unless they are medically exempt or under the age of 6, wear a face covering at indoor premises or outdoors in case keeping physical distance is impossible; [p 1]</li> <li>- make use of the hand sanitising stations located within the premises they will enter throughout our itinerary; [p 1]</li> <li>- keep a printed copy of the so-called "Green Pass" with them. [p 1] As of August 6, 2021, the "Digital Green Certificate" is necessary to access some locations and participate in certain social activities such as: [p 0.5] indoor seated dining at</li> </ul>
--	---

<sup>3</sup> Second speaker intervention taking place through a sequential interaction of voices.

<sup>4</sup> *Pouvoir* content: given the current pandemic situation, we included a list of practical information and safety directions which our visitors are asked to follow throughout the whole itinerary.

<p>certificazione medica rilasciata secondo i criteri definiti con circolare del Ministero della Salute.</p>	<p>restaurants and bars, museums, exhibitions, cultural sites and other venues. [p 1] Alternatively, a digital copy on the phone with QR Code is also accepted. [p 1.5]</p> <p>Thank you for your attention, I will now leave you to Jacob. I hope you'll enjoy your visit! [p 2.5]</p> <p>Thank you<sup>5</sup> Clara, that was certainly long, but alas essential, given the current circumstances. [p 1]</p> <p>Now, about the proper visit, we will start with some historical details on the city of Treviso and then move on to what sets this tour apart from any type of visit you have taken part in thus far. [p 1] [<i>change in intonation: ascending pitch movement, conveying curiosity</i>]<sup>6</sup> ”What is he talking about?”, is this what you are wondering?<sup>7</sup> [p 1] Well, trust me, it is something really unique, but you will have to be a bit more patient and wait for audio track 1 to finish. [p 1] Curiosity must really be torturing you all, I can feel it! [p 1.5]</p>
--	--

---

<sup>5</sup> The main voice is now back in order to provide information on how the tour will take place. However, the actual instructions (*pouvoir* content) will be provided in audio track 2.

<sup>6</sup> We employed changes in intonation and adapted them to the specific situation described in the script to reproduce the setting of a human guided tour and to make it less robotic and as natural as possible. This, alongside direct interaction with the listeners, helps to keep the interest alive and the visitors more engaged.

<sup>7</sup> *Vouloir* content: the narrator addresses a rhetorical question to the visitor to create involvement and simulate a face-to-face dialogue with the speaker himself.

	<p>Now, as soon as you're ready, press 1 and we can start our journey with some historical background. [<i>acoustic signal</i>]<sup>8</sup></p>
<p style="text-align: center;"><b>TREVISO, UN PO' DI STORIA</b></p> <p>La storia della città di Treviso affonda le sue radici in un'epoca lontana. Nacque col nome di <i>Tarvisium</i> nel I° sec. a.C, come municipio romano. Quando l'Impero Romano divenne preda dei barbari anche Treviso fu depredata e saccheggiata dai Goti di Teodorico, che se ne impossessarono definitivamente.</p> <p>Qualche tempo dopo, nel 568, Treviso arrivò ad avere un nuovo re, Alboino, che con clemenza decise di risparmiarla, designando un Duca e un presidio di Longobardi. Il re venne poi sconfitto da Carlo Magno: Treviso, sotto il potere e la tutela del famoso imperatore, divenne una</p>	<p style="text-align: center;"><b>AUDIO TRACK 1<sup>9</sup></b></p> <p>Do not let appearances fool you<sup>10</sup>: Treviso is small in size, but incredibly rich as far as history is concerned. [p 0.6] The Roman municipality named <i>Tarvisium</i> was founded in the 1st century B.C., which means it is more than 2,000 years old! [p 1.5]</p> <p>[<i>battle sounds: soldiers fighting. Beginning at figure position, then moving to the background</i>]<sup>11</sup> When the Roman Empire fell at the hands of the barbarians in the 8th century AD, Treviso too was sacked and raided by those same tribes, and later occupied by Theodoric and his Goths. [<i>battle sounds fading away</i>] [p 1]</p> <p>In 568, a new monarch took over the area: [p 0.5] Alboin, King of the Langobards. [p 0.5] He spared the town, appointed a duke and left a Langobard garrison to defend it. [p 0.6] The king was later defeated by Charlemagne, who extended his influence over northern Italy.</p>

<sup>8</sup> This artificial conventionalised sound is used at the end of each audio track to mark its end.

<sup>9</sup> The approach used in this track is adaptation. The information contained in the ST was reorganised: sentences have been shortened and adapted to what a low-context audience is accustomed to. Non essential names, dates, and facts have been erased to avoid information overload.

<sup>10</sup> By adding such types of direct interaction with the listeners (*vouloir* content), the risk of overloading them with information (*savoir* content) is reduced and the whole audio guided tour becomes less mechanical and repetitive.

<sup>11</sup> Confirmatory sound: we included narration-related sounds to better represent specific events – i.e., the fall of the Roman Empire – and make them easier to picture in the listeners' minds.



<p>delle città più importanti, sede della zecca d'Italia.</p> <p>Nel 1164 la città aderì alla Lega Veneta e a quella Lombarda, adottando una politica antimperiale.</p> <p>Il 1339 segnò una data significativa per la città: gli Scaligeri cedettero Treviso ai Veneziani. Quando la Serenissima cadde nel 1797, la provincia passò nelle mani dei francesi e poi, in seguito alla sconfitta di Napoleone, in quelle degli austriaci. Vi rimase fino al 15 luglio 1866, quando venne infine riconquistata durante la III guerra d'Indipendenza italiana.</p> <p>Durante la prima guerra mondiale Treviso soffrì molto a causa dei bombardamenti aerei che distrussero gran parte della città, ma dovette patire ancora di più durante l'ultimo conflitto mondiale, quando subì un bombardamento americano che provocò migliaia di vittime e distrusse</p>	<p>[p 0.6] Being under the great emperor's protection made Treviso an important centre, home to the Italian Mint. [p 0.6] I know, impressive, right? [p 1] And wait, it is not over, we have not mentioned Venice yet!<sup>12</sup> [p 1]</p> <p>Fast forward roughly 600 years, all the way to 1339. [p 0.5] That year, the Scaliger surrendered Treviso to La Serenissima, that is<sup>13</sup> the name the Republic of Venice was given when it was a large trading empire. [p 1.5]</p> <p>Treviso came under French domination following the fall of Venice in 1797, then passed to the Austro-Hungarian Empire after Napoleon's defeat. [p 0.5] The town was eventually reconquered on July 15 1866, during the Third Italian War of Independence. [p 2]<sup>14</sup></p> <p>As with many other urban areas, the two world wars caused a great deal of damage to Treviso. [p 0.5] [<i>air raid siren, followed by bombs exploding in the background</i>]<sup>15</sup> In particular, aerial bombing raids by the Allied forces during World War II razed</p>
--	--

<sup>12</sup> By adding a rhetorical question followed by a joke (*vouloir* content), we are creating micro-breaks in the flow of narration, thus avoiding information overload, and at the same time we are providing our listeners with some time to better assimilate what has been said so far.

<sup>13</sup> Determinologisation. Given our average listener's expected historic and linguistic knowledge, to favour expert to non-expert communication we have transferred the specific term "La Serenissima" into the general knowledge by adding a short explanation introduced by a metalinguistic item – i.e., *that is*.

<sup>14</sup> We added a long pause – i.e., more than 1s – between utterances to mark the shift in subtopic (3rd Italian War of Independence > consequences of the world wars) and to give the listeners enough time to absorb what information has just been provided .

<sup>15</sup> Artificial confirmatory sound, evoking the situation described by the speaker.

<p>edifici pubblici e monumenti di notevole interesse storico ed artistico.</p>	<p>most of the city to the ground, including many historic buildings and landmarks. [<i>raid sounds fading away</i>] [p 2] While walking around during your visit, you might come across some pictures showing the state of the town right after the raids, hence why I suggest you pay attention to what hangs on the walls in front of you: [p 0.5] it will help you understand the magnitude of the reconstruction works which took place in the years following the conflicts. [p 1.5]</p> <p>[<i>change in intonation: ascending pitch movement, energising effect</i>] And now you are ready! [<i>tada trumpet</i>] [p 0.5] This background knowledge, albeit basic, will help you to better understand and appreciate what you will come across. [p 2]<sup>16</sup></p> <p>Please press 2 to listen to the following audio track containing the instructions for your tour. [<i>acoustic signal</i>]</p>
	<p><b>AUDIO TRACK 2<sup>17</sup></b></p>

<sup>16</sup> This whole paragraph represents a combination of strategies in order to increase visitor involvement, as if they were following a human guide. Through invitations to act – (“[...] Please, press 2 [...]”) – , comments made by the speaker, as well as suggestions and recommendations – (“[...] I suggest you pay attention to what hangs on the walls [...]”) – namely *vouloir* and *pouvoir* content types, we are balancing the considerable amount of information and *savoir* knowledge provided so far.

<sup>17</sup> This track does not exist in the ST. It has been added in order to explain the details about the tour.. It is a portion of text filled mainly with *pouvoir* content, namely instructions, practical information and general directions. Among the pauses included, we signal 1s or longer breaks found mainly between utterances to mark the end of a sub-topic and the beginning of another – e.g., “[...] they can press the P button, followed by number 1. [p 1.5] The explorers among you”, “[...] once your respective journeys are completed. [p 1.5] Each of [...]” – or to provide the listeners with enough time to think about what has just been said – e.g., “You can stop the recording anytime you want. [p 2] I will now give you some time to consider which character to choose [...]”. We also included examples of utterance-internal pausing (below 1s) which correspond to graphic punctuation in the script (colon) and reflect the syntactic structure of the text – e.g., “The very last bit of practical information: [p 0.8] both tours will end [...]”, “About the tour: [p 0.8] instructions including [...]”.

	<p>It is finally time for you to know what this is all about: you will see it was worth the patience.<sup>18</sup> [p 1.5]</p> <p>[<i>music: Dark Cloud OST – main theme in the background through the whole explanation</i>]<sup>19</sup> Have you ever heard about “role-playing games”, commonly abbreviated to “RPGs”? [p 1] Well, for those of you who have not, an RPG is a game in which players assume the role of characters in a fictional setting. [p 1] Players take responsibility for acting out these roles within a narrative through a process of structured decision-making regarding character development. [p 1.5]</p> <p>Now, our setting is obviously very real, the main focus here is: you have the chance to choose a character between <i>The Priest</i> and <i>The Explorer</i> and act accordingly [p 0.8] – there is a third option which will be revealed once your respective journeys are completed. [p 1.5]</p> <p>Each of the two characters corresponds to a tailored path, matching your personal interests: the priests among you are obviously going to focus on the places of</p>
--	--

---

<sup>18</sup> *Vouloir* content: by directly interacting with the listeners here, more hype is generated, as the audience learns that they are finally about to discover what makes this type of tour stand out compared to the rest (Katan 2012, Fina 2018).

<sup>19</sup> The accompanying music we included here has been chosen because it is related to what the speaker is describing topic wise. Specifically, given the speaker is mentioning and describing the nature of role-playing games (RPGs), the soundtrack of a famous role-playing game (RPG) has been added. The aim of this narrative-/description-specific music is to help to better build the narrative around this introductory description.

worship, their history, the anecdotes and the art inside. [p 1.5] On the other hand, the explorers are going to be taken on a journey through the history of this small and yet glorious town during which they will discover some of its gems, both hidden and not...fascinating, isn't it? [*music: Dark Cloud OST moves to the foreground for 5s as the voice stops, then fades away*] [p 1.5]

The very last bit of practical information: [p 0.8] both tours will end in the same place. [p 1] Once there, you are kindly asked to wait for the other group to join you, since the last character you are going to impersonate represents a particular area of interest, I am sure all of you share. [p 2]

About the tour: [p 0.8] instructions including directions and which number to enter before pressing the 'play' button to start the recording will be provided by myself. [p 1] In addition to that, once you have chosen your tour, I invite you to download the corresponding map from our website: it is fairly straightforward, you only need to enter the name of the tour on our website and then take a screenshot with your phone. Finally, remember that you can stop the recording anytime you want. [p 2]

I will now give you some time to consider which "character" suits you best.

	<p>[<i>music: Who Wants to be a Millionaire – Suspense 10s</i>]<sup>20</sup></p> <p>[<i>Suspense theme abruptly stops</i>] When the priests are ready, they can press the P button, followed by number 1. [p 1.5] The explorers among you will be required to press the E button, followed by number 1. [p 1] Remember<sup>21</sup>, you will need to use that same letter followed by the indicated number for the entirety of your tour!</p> <p>[<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK P1<sup>22</sup></b></p> <p>Greetings to all of you who have chosen the Priest as your character for today! [<i>sound of applause</i>]<sup>23</sup> [p 1]</p> <p>As of now, you are gathered in Piazza Garibaldi. [p 0.8] The area around you has become quite a celebrity over time, can any of you guess why? [p 1.5] The answer is: [p 0.8] [<i>change in intonation: ascending pitch movement, energising effect</i>] Instagram! [p 1]</p>

<sup>20</sup> The music used is once again narrative-/description-specific: we chose a tune easily recognisable and which most of the audience can associate to a moment in which they are required to reflect and then make a choice. A 10-second length is enough for them to start considering which option to pick.

<sup>21</sup> *Vouloir* content: invitation to activate a mental process in order to follow some specific instructions to be implemented every time the audience enters a place of worship.

<sup>22</sup> This track does not exist in the ST. It is an introduction to the first of the two tailored tours, filled mostly with *vouloir* content, namely: invitation to act and to activate mental processes – e.g., “[...] use your imagination [...], [...] close your eyes [...]” –, questions to augment our listeners’ involvement and humour. There is also some *savoir* content, which is made lighter and easier to ‘digest’ for our low-context oriented audience through anecdotes. Finally, *pouvoir* content in the form of directions and instructions – i.e., “[...] please, follow the alley [...], [...] gather in front of the church [...]” – helps the audience reach their first stop.

<sup>23</sup> Confirmatory sound.

	<p>Sure, some of the buildings surrounding you have historic and artistic value. [p 0.6] Take Palazzo Giacomelli right in front of you, for example. [p 0.8] It is almost 400 years old and was built by a family of Venetian traders. [p 0.6] [<i>river sound in the background</i>]<sup>24</sup> This location right on the bank of the river Sile had great strategic value: it allowed for a quick, via water connection to Venice. [<i>river sound fading away</i>] [p 1.5]</p> <p>However, that is not my point. [p 0.8] Try and use your imagination. [p 0.6] Close your eyes and visualise this same spot at sunset, or at sunrise. [p 1] The combination of river, sunlight, bastions and bridges would make for the perfect picture, wouldn't it? [<i>pictures being taken in the background</i>]<sup>25</sup> Well, it is exactly what brought many before you to share their photos on social media and contribute to having this little corner seen by tens of thousands of people! [p 2]</p> <p>Now that we have broken the ice with a little anecdote, time to move on! [p 1] Please, [<i>footsteps in the background</i>]<sup>26</sup> follow the alley to the left of Palazzo Giacomelli to the very end. [p 1] You will find yourself in Piazza Santa Maria Maggiore, that is the square where our first</p>
--	--

<sup>24</sup> By including natural ambient sounds, narration-related, we provide the listeners with aural cues of the surrounding environment.

<sup>25</sup> By adding an artificial confirmatory sound, the situation described by the narrator is evoked.

<sup>26</sup> This artificial confirmatory sound encourages the listeners to start walking and carry on with their visit.

	stop is. [p 1] Once there, gather in front of the church, enter P2 and press play when you are ready. [ <i>acoustic signal</i> ]
<p style="text-align: center;"><b>CHIESA DI SANTA MARIA MAGGIORE</b></p> <p>La chiesa di Santa Maria Maggiore sorge sulla piazza omonima ed è popolarmente conosciuta con il nome di “Madona Granda”. Le sue origini sono antiche: alcuni resti testimoniano che, già nell’VIII secolo, qui sorgeva un capitello con l’immagine della Madonna. Distrutta dalle invasioni degli Ungari nel 911, la chiesa fu ricostruita per la prima volta dopo il Mille.</p> <p>Durante la seconda guerra mondiale, questo edificio venne pesantemente danneggiato dai bombardamenti alleati: a seguito dell’incursione aerea del 13 marzo 1945, la navata centrale risultò sventrata e la facciata principale in buona parte distrutta. L’ultima ricostruzione, compiuta con i</p>	<p style="text-align: center;"><b>AUDIO TRACK P2</b></p> <p>In front of you is the façade of the Church of St. Mary Major<sup>27</sup>, known as <i>chiesa di Santa Maria Maggiore</i> in Italian, or<sup>28</sup> <i>Madona Granda</i> as locals call it. [p 1] The remains found over time suggest that a shrine dedicated to the Virgin Mary was standing on this same site already in the 8th century.<sup>29</sup> [p 2]</p> <p>Like most of the city, this church too suffered heavy damage caused by the Allied bombings [<i>air raid siren followed by explosions in the background</i>]<sup>30</sup> during World War II. [p 0.6] [<i>building collapsing</i>]<sup>31</sup> The nave and most of the façade in particular were ravaged by the air raid on 13 March 1945. [p 1]</p>

<sup>27</sup> ‘St Mary Major’ is a suitable translation for ‘*Santa Maria Maggiore*’, as there are plenty of churches with that same name (e.g., [http://www.exetermemories.co.uk/em/\\_churches/stmarymajor.php](http://www.exetermemories.co.uk/em/_churches/stmarymajor.php)).

<sup>28</sup> By using determinologisation introduced by the disjunctive conjunction ‘or’ we give the audience some basic notions of the local culture and language.

<sup>29</sup> Paraphrase: elimination. We have eliminated a whole paragraph – “Distrutta dalle invasioni [...]” – in order to avoid information overload and to reduce the amount of *savoir* content, matching what our low-context oriented audience is used to.

Paraphrase: transposition + elimination. We changed the order of the constituents following the elimination of the sentence “Le sue origini sono antiche”.

<sup>30</sup> This artificial confirmatory sound has been included to better evoke the action described by the narrator.

<sup>31</sup> This artificial confirmatory sound has been included to better evoke the action described by the narrator.

<p>materiali recuperati, riproduce fedelmente l'assetto originale.</p> <p>In tipico stile gotico veneziano, la facciata si presenta semplice e spoglia, caratterizzata da linee curve e sormontata da quattro edicolette gotiche in pietra d'Istria, lo stesso materiale usato per incorniciare ognuna delle tre porte d'ingresso. Tre rosoni in tutto sormontano gli ingressi; tra di essi si notano due alti e sottili finestroni, entrambi terminanti con un arco a sesto acuto.</p> <p>Il campanile sulla destra, sorto come torre destinata ad uso bellico, risale al 1516 ed è incompiuto.</p>	<p>Again, close your eyes and try to visualise the scene<sup>32</sup>: [p 0.8] most of what stands in front of you had been turned into a heap of ruins. What a tragedy ... [p 2]</p> <p>Once the war was over, the church was finally rebuilt [<i>construction sounds in the background</i>]<sup>33</sup> in its original layout using recovered materials. [p 2]</p> <p>As you can observe, the façade is rather poor in terms of decorations, with its curved lines standing out as a typical feature of the Venetian Gothic<sup>34</sup>. [p 1] Moreover, the four aedicules<sup>35</sup> on top of it are also Gothic. [p 0.8] Look up: they are the four niches framed by columns and surmounted by a pediment. [p 0.8] They are made of Istrian stone, the same material framing each of the three doors. [p 1.5]</p> <p>Guess what? [p 0.8] The three rose windows are another decorative feature of Gothic cathedrals and, as you may have noticed, they are placed right above each of the entries. [p 1.5]</p> <p>Have a look to the right handside now: the bell tower as you see it is still incomplete. [p 1] It was originally built in 1516, but its original purpose was not that of</p>
--	---

<sup>32</sup> *Vouloir* content: the speaker invites the audience to activate a mental process.

<sup>33</sup> Artificial confirmatory sound, evoking the action described by the narrator.

<sup>34</sup> Paraphrase – explicatory addition. The audience is guided into recognising immediately the typical features of this specific architectural style, in order to allow those among them without any previous knowledge in the field of architecture to understand.

<sup>35</sup> <https://www.nationalgallery.org.uk/paintings/glossary/aedicules>



	<p>your typical bell tower. [p 0.5] In fact, quite the opposite I would say! [p 0.8] Any ideas? [p 1] Exactly, it was a watchtower!<sup>36</sup> [p 1.5]</p> <p>When you are ready, go through the left door, gather inside and press P3. [p 0.8] [<i>change in intonation: descending pitch movement, whisper</i>] Remember to keep your voice down and to avoid any flash when taking pictures. [p 0.8] After all, it is still a place of worship! [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>INTERNO</b></p> <p>L'interno, a pianta rettangolare, è a tre navate divise da arconi gotici con colonne rosso-marroni.</p> <p>Il tempietto quadrato nella navata di sinistra incornicia il quadro della <i>Madonna</i></p>	<p style="text-align: center;"><b>AUDIO TRACK P3</b></p> <p>[<i>music: Gregorian Chants 10s</i>]<sup>37</sup> You are now inside the church of St. Mary Major. [p 0.8] The interior has a rectangular plan, with the nave and the two aisles being separated by red brownish pillars. [p 1] If you raise your eyes, you will notice how they angle off forming a series of typical Gothic pointed arches on the ceiling.<sup>38</sup> [p 2]</p> <p>Moving on down the left aisle, you are now standing in front of probably the most important feature of the church itself. [p 1]</p>

<sup>36</sup> *Vouloir* content: through a series of questions, the narrator interacts with the listeners, giving them a break from the *savoir* content they have been exposed to and pushing them to activate a mental process and come to the right conclusion. As a consequence, they certainly feel more involved.

<sup>37</sup> At the beginning of the track, in order to give the idea of sacredness and place the visitor in the right mindset to explore the interior of the church, we have included narrative-/description-specific music which is strictly relevant and functional to the site which the speaker is about to describe. A 10-second length is enough time for the listener to recognise the theme and enter the specific mood of the room.

<sup>38</sup> Through invitations to act (*vouloir* content), the speaker is guiding the listeners' gaze into recognising the architectural elements described in the audio track.

Paraphrase: adaptation + explicatory addition. 'Arconi gotici' > 'Gothic pointed arch'. "In Gothic Architecture the pointed arch is used in every location where a vaulted shape is called for, both structural and decorative" ([https://liceobramante.edu.it/wp-content/uploads/2010/12/MonetaSpagnolo\\_GothicCathedrals.pdf#:~:text=In%20Gothic%20Architecture%20the%20pointed%20arch%20is%20used,small%20is%20usually%20supported%20by%20richly%20moulded%20ribs](https://liceobramante.edu.it/wp-content/uploads/2010/12/MonetaSpagnolo_GothicCathedrals.pdf#:~:text=In%20Gothic%20Architecture%20the%20pointed%20arch%20is%20used,small%20is%20usually%20supported%20by%20richly%20moulded%20ribs)).

<p><i>col Bambino</i>, un affresco trecentesco attribuito a Tommaso da Modena.</p> <p>Nel 1509 la Serenissima, vedendosi minacciata dagli eserciti europei della Lega di Cambrai, assoldò il celebre architetto veronese Fra' Giocondo per far erigere imponenti sistemi difensivi attorno alle città dell'entroterra veneto. Il progetto di costruzione dei bastioni nella città di Treviso prevedeva l'erezione di possenti mura lungo il fiume Botteniga e il conseguente abbattimento di questo santuario, che si sarebbe trovato troppo a ridosso dei nuovi bastioni. Si cominciò lo sventramento del santuario partendo dall'abside; tuttavia, quando si giunse all'altezza della <i>Madonna col Bambino</i>, a cui il popolo trevigiano era devotissimo, vi fu un'insurrezione e si impose l'interruzione</p>	<p>This small square temple is built around a 13th-century fresco by Tommaso da Modena which portrays the Virgin Mary with her Child<sup>39</sup>. [p 0.8]</p> <p>Interestingly enough, this art piece may as well be considered the reason why the church is still standing as of today.<sup>40</sup> [p 1]</p> <p>The story dates back to 1509, when the Republic of Venice was threatened by the <i>Lega di Cambrai</i>, that is<sup>41</sup> a military coalition which gathered the major European powers – Spain, France and the Holy Roman Empire – to oppose la Serenissima. [p 1.5] In order to face the upcoming threat, Treviso and the other cities in the Venetian hinterland were heavily fortified.<sup>42</sup> [p 1] However, circling the town with strong walls along the river Botteniga required this shrine to be brought down. [p 0.8] Fortunately, when the demolition works reached the painting, an uprising occurred and the dismantling was made to stop. [p 0.8] The people of Treviso indeed worshipped the Virgin Mary portrayed with her Child, which meant that the part of the</p>
--	--

<sup>39</sup> In some cases, the name of the painting is not mentioned. Once more, this is done with the aim to not overburden the listeners with names. Instead, we provide the listeners with a description of what is portrayed.

<sup>40</sup> *Savoir* content is here presented through an anecdote. This allows us to provide the listeners with some details in a more entertaining way by stimulating their curiosity.

<sup>41</sup> Paraphrase – explicatory addition. Given our average listener's expected historic knowledge, to favour expert to non-expert communication the specific term "*Lega di Cambrai*" has been transferred into the general knowledge by adding a short explanation introduced by a metalinguistic item – i.e., *that is*.

<sup>42</sup> Paraphrase: elimination. The name of the architect "Fra' Giocondo" was deemed unnecessary knowledge and was thus deleted in order not to overburden the listeners with details.

<p>dei lavori di demolizione. La porzione di chiesa compresa tra questo dipinto e la facciata, così, venne salvata.</p> <p>Le catene all'interno del santuario appartennero a San Girolamo Emiliani, un eroe della difesa del territorio veneziano fatto prigioniero durante l'avanzata degli eserciti della Lega di Cambrai che, una volta liberato, venne qui per offrirle e fu fatto santo.</p> <p>Il crocifisso alto due metri nell'abside centrale proviene dal cenobio delle Convertite e venne portato in Santa Maria Maggiore con una solenne processione.</p> <p>La cappella nella navata destra è tutta decorata da affreschi di Ludovico Fiumicelli e Pietro Meloni (1540), mentre la tela raffigurante la <i>Madonna dei barcaioli</i> sopra</p>	<p>church between the painting and the façade was saved. [p 1] A brilliant example of what the power of the people can do, right?<sup>43</sup> [p 2]</p> <p>I am well aware of what is crossing your mind right now: [p 0.5] [<i>change in intonation: ascending pitch movement, conveying curiosity</i>] why the chains?<sup>44</sup> [p 1]</p> <p>They belonged to Gerolamo Emiliani, a hero of the defence of the Venetian land, who was taken prisoner by the <i>Lega di Cambrai</i>. [p 0.8] Once freed, he came here and offered his chains. [p 0.8] He was later made a saint. [p 2]<sup>45</sup></p> <p>If you now move on past the temple towards the central apse, the element that clearly stands out here is the crucifix. [p 1.5] [<i>music: Immaculate Mary in the background</i>] It is roughly 2 metres, or 6'6" tall<sup>46</sup>, and was carried in a solemn procession to St. Mary the Major. [<i>music: Immaculate Mary 8 s</i>] [p 2]</p> <p>Now, take a few steps to the right and gather in the chapel at the end of the right aisle. [p 2] Those surrounding you are frescoes by Ludovico Fiumicelli and Pietro Meloni which were completed in 1540. [p</p>
--	--

<sup>43</sup> *Vouloir* content: the speaker makes a comment in order to add some authenticity to the audio guide by directly interacting with the visitors.

<sup>44</sup> *Vouloir* content: once again, the speaker directly interacts with the listeners by asking questions or anticipating what crosses the visitors' minds.

<sup>45</sup> Paraphrase: adaptation. We reorganised and split the original sentence into multiple sentences in order to better address a low-context oriented audience, which is used to syntactically simpler and shorter sentences.

<sup>46</sup> Paraphrase: adaptation. We have included both units of measurement because this audio guide is addressed to a wide, international audience.

<p>l'antica sacrestia è opera del maestro fiammingo Ludovico Pozzoserrato.</p>	<p>1.5] Unfortunately, entrance to the old sacristy to your right and to the cloister right beside it is not allowed.<sup>47</sup> [p 0.8] However, know that the painting<sup>48</sup> on top of the entryway is a work by famous Flemish master Lodewijk Toeput, known as 'il Pozzoserrato' in Italian. He was active in Italy from 1574 to his death, which happened in Treviso roughly 30 years later. [p 2.5]</p> <p>Ladies and gentlemen, we have completed the first leg of our journey. [p 1] Once you are ready, please exit the church and gather in the little square in front of it. [p 1] Press P4 and listen to the directions to reach our second stop. [<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK P4<sup>49</sup></b></p> <p>[<i>footsteps on concrete</i>] Here we are, outside again! [p 1.5]</p> <p>[<i>low urban sounds in the background</i>]</p> <p>Hoping you enjoyed the first leg of your journey, my fellow priests, [<i>change in intonation: ascending pitch movement, excitement</i>] be prepared now, since you are in for a real treat! [p 0.8] Your next destination is the favourite of many among</p>

<sup>47</sup> *Pouvoir* content: the speaker provides some practical information concerning the opening of a specific section of the church.

<sup>48</sup> Paraphrase – elimination. We deleted the name of the painting in order not to overload our listeners with unnecessary details.

<sup>49</sup> This whole track does not exist in the ST. It is dense with *pouvoir* content, namely all the directions and the instructions the audience needs to reach the following stop. Being set outside, it is filled with ambient sounds both narration-related and unrelated. The sound reproducing footsteps right at the beginning of the track is instead confirmatory: it reproduces the change in terms of setting.

	<p>the locals. [p 0.8] Again, no spoilers for you just yet, for now you will only be given some simple directions to follow. [p 0.8] Bear in mind<sup>50</sup> you are going to hear a few Italian names, but do not panic: [p 0.5] they are written on the signs located at the beginning of each street. [p 1.5]</p> <p>Now, please cross the street to your right. [p 0.8] Always look for the zebra crossing, but do not forget you are in Italy: [<i>cars speeding in the background</i>] there is no guarantee drivers will stop! [<i>cars speeding in the foreground 5s</i>] [p 1] Turn left and walk down Via Carlo Alberto until you come across a bridge. [p 1] Keep the bridge to your left and carry on walking straight, this time down Via Alessandro Manzoni. [p 1] Take the 4th alley to your left, Via San Francesco, and gather in the small square. [p 1] Once you are there, please press P5 and start the next audio track. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>CHIESA DI SAN FRANCESCO</b></p> <p>È uno degli edifici sacri più cari a tutta la cittadinanza e una delle massime testimonianze della storia civile e religiosa della città.</p>	<p style="text-align: center;"><b>AUDIO TRACK P5</b></p> <p>[<i>change in intonation: ascending pitch movement, energising effect</i>]          Congratulations priests, you made it! [p 2]</p> <p>Now, ladies and gentlemen, this before you is your reward: the church of St. Francis! [p 1] As mentioned previously, locals are particularly fond of it and I am</p>

<sup>50</sup> *Vousloir* content: the speaker invites the listeners to activate a mental process.

<p>Nel 1221, su decisione del Maggior Consiglio, furono ammessi in città i grandi Ordini Mendicanti (Francescani, Domenicani, Eremitani), ai quali fu concesso di costruire i loro conventi dentro le mura. In particolare, si dice che sia stato San Francesco stesso a comandare ai propri confratelli di fondare una comunità qui a Treviso.</p> <p>Completata nel 1270, la chiesa fu costruita anche grazie alle donazioni e ai lasciti testamentari di molti privati cittadini.</p> <p>Nel corso della storia, l'edificio ha subito una serie di devastazioni: in seguito alla caduta della Repubblica di Venezia nel</p>	<p>fairly sure that you will be too by the end of your visit. [p 2]</p> <p>Before entering through the side door in front of you, I invite you to take a close look at the wall. [p 2] There are still traces of the old plasters and of the many restoration processes [<i>hammering in the background</i>]<sup>51</sup> the church has undergone over time. [p 2]</p> <p>As you can imagine, the story of its construction dates back many centuries. [p 1.5] The City Council admitted the great Mendicant orders into the town in 1221. [p 1] Popularly known as 'friars', the orders allowed to build their friaries within the town walls included the Dominicans, the Augustinians and the Franciscans. [p 1] These last ones in particular are said to have come to Treviso by order of St. Francis himself. [p 1.5] [<i>change in intonation: ascending pitch movement, irony</i>] See? Once again, a small town and yet known to many 'celebrities'!<sup>52</sup> [<i>narrator giggling</i>] [p 2]</p> <p>Many private citizens then contributed money through donations and bequests to help build this church, which was completed in 1270<sup>53</sup>. [p 2]</p> <p>Throughout the centuries, the building was damaged, and even ravaged on many</p>
--	--

<sup>51</sup> We have included this artificial confirmatory sound to better evoke the action described by the narrator.

<sup>52</sup> *Vouloir* content: through humour and by directly interacting with the listeners, the speaker makes the narration lighter and provides the listeners with enough time to process what has just been said.

<sup>53</sup> Paraphrase: transposition – change in the order of constituents.

<p>maggio del 1797, le truppe francesi entrarono in città e trasformarono la chiesa in caserma e ospedale militare. Il convento fu poi demolito, fu rimosso il pavimento e smontato il soffitto ligneo, imbiancati con calce gli affreschi e disperse le opere d'arte. La chiesa fu riaperta solo nel 1928, dopo un lungo restauro.</p> <p>L'architettura dell'edificio, caratterizzata dalla tipica austerità francescana, rappresenta la transizione tra romanico e primo gotico. La facciata è a capanna. Divisa in tre settori da lesene, al centro ci sono tre oculi e un rosone, ai lati due finestroni.</p>	<p>occasions. [<i>walls collapsing</i>]<sup>54</sup> [p 1.5] Following the fall of the Republic of Venice in May 1797, [<i>army marching in the background</i>]<sup>55</sup> French troops occupied the town and turned the church into a barracks and a military hospital. [p 1.5] The floor got removed [<i>pickaxe hitting in the background</i>]<sup>56</sup> and so did the wooden ceiling, then white lime was used to cover the frescoes<sup>57</sup> [<i>brush applying the lime in the background</i>]<sup>58</sup>. [p 2] Following a long restoration, the church was finally reopened in 1928. [p 1.5] [<i>change in intonation: ascending pitch movement, emphasis</i>] I will say that once again, in 1928. [p 1.5] [<i>keeping the same intonation, outrage</i>] It means it took the municipality more than one hundred years to reclaim the church and to deal with the damage! [p 2] Architecture wise, the building is extremely austere, somehow representing the way Franciscan friars used to live<sup>59</sup>. [p 1.5] [<i>change in intonation: ascending pitch movement, energising effect</i>] But enough</p>
--	--

<sup>54</sup> This artificial confirmatory sound evokes the action described by the narrator.

<sup>55</sup> This artificial confirmatory sound evokes the action described by the narrator.

<sup>56</sup> This artificial confirmatory sound evokes the action described by the narrator.

<sup>57</sup> Paraphrase: modulation, change in perspective: procedure > tool used.

<sup>58</sup> This artificial confirmatory sound evokes the action described by the narrator. One after the other, they all help to create a vivid picture of what is being narrated in the listeners' minds.

<sup>59</sup> Paraphrase – elimination. The part in the ST which provides specific architectural details – i.e., 'La facciata è a capanna. Divisa in tre settori da lesene, al centro ci sono tre oculi e un rosone, ai lati due finestroni' – has been eliminated in order to make the narration lighter and easier to understand for those among the audience who are not familiar with architecture vocabulary. These have not been deemed essential elements for them to know in order to enjoy their visit.

	<p>storytelling, let's just enter, shall we? [p 1.5]  Go through the side door in front of you and enter P6<sup>60</sup>. [p 1] [<i>change in intonation: descending pitch movement, whisper</i>]  Remember, keep your voice down!  [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>INTERNO</b></p> <p>La chiesa originaria aveva infatti una pianta a croce egizia (a <i>Tau</i>, senza il braccio superiore), mentre l'edificio attuale è a croce latina.</p> <p>L'interno presenta un'unica grande navata, con un breve transetto aperto attraverso due ampie arcate. Sulla destra è presente una navatella costituita dall'unione di cinque cappelle laterali, coperte da volte a crociera in muratura che formano così cinque campate.</p>	<p style="text-align: center;"><b>AUDIO TRACK P6<sup>61</sup></b></p> <p>[<i>footsteps stopping before the narrator starts speaking</i>] As you can probably notice, the church plan is in the shape of a Latin cross, which means with one arm longer than the others. [p 1] However, the original floor plan was set out as a traditionally Gothic Tau cross, that is in the shape of a T.<sup>62</sup> [p 1.5]</p> <p>Now, the church has only a nave, yet many of you will probably disagree, judging by our current position. [p 1.5] [<i>change in intonation: ascending pitch movement, energising effect</i>] Allow me to clarify then! [p 1.5] Having entered through the side door, you are currently standing in what we could describe as an 'artificial' aisle, formed</p>

<sup>60</sup> *Pouvoir* content: as with all the other tracks, here too the last section contains the instructions to start the following audio and to reach the next stop.

<sup>61</sup> The section regarding the interior of the church has been divided into multiple tracks in order to split the content, making it easier to absorb, and also to allow the visitors enough time to move from one spot to the other. However, the order of the elements as they are presented in the ST does not match the TT in some occasions – e.g., Dante's son's sepulchre. Through transposition, some parts of the original text have been moved so as to match the coherence and order with which the audience comes across each of the elements of interest within the church.

<sup>62</sup> By including determinologisation through metalinguistic items ('which means with', 'that is'), we help the listeners to learn immediately what being in the shape of a Latin or Tau cross respectively means. Paraphrase: transposition – change in the order of the constituents. The section regarding the Tau cross floor plan is found in the previous paragraph of the ST, the one dealing with the external part of the church. It has been moved here for semantic purposes, to join the two sections related to the shape of the floor plan into a single one.



<p>La chiesa custodisce le tombe di diversi membri della famiglia Bonaparte e della famiglia da Camino, oltre a quelle dei figli di due tra i più illustri poeti italiani: quella di Pietro, figlio di Dante Alighieri, e quella di Francesca, figlia di Francesco Petrarca, collocate rispettivamente in fondo al transetto sinistro e di fronte all'ingresso laterale destro. Quella di Pietro Alighieri in particolare si presenta come una scultura, con due angeli che sembrano aprire una sorta di sipario, quasi a voler mostrare il corpo del defunto ad un pubblico immaginario.</p> <p>Il soffitto ligneo, costruito sugli elementi originali, ha la forma di una nave rovesciata, rimando simbolico alla Chiesa come barca di Pietro, che getta le reti sulla Parola di Cristo per pescare le anime degli uomini.</p>	<p>by five side chapels with vaulted ceilings successively linked together. [p 2]</p> <p>There is another detail worth mentioning. [p 1.5] Many members of the Bonaparte and the da Camino families are buried here. [p 1.5] However, these are not the only 'celebrities' resting in this church.<sup>63</sup> [narrator giggling] [p 1] Right in front of you is the headstone of Francesca Petrarca. [p 1.5] [change in intonation: ascending pitch movement, series of questions] Does the name ring a bell? [p 1] No? What about the surname then? [p 1]<sup>64</sup> Yes, he is none other than the daughter of well-known Renaissance poet Francesco Petrarca, commonly anglicised as Petrarch. [p 2.5]</p> <p>Take your time to look around now, then enter the nave and press P7 once you are ready. [acoustic signal]</p> <p style="text-align: center;"><b>AUDIO TRACK P7</b></p> <p>[music: Gregorian Chants 8s]<sup>65</sup> Before pointing at anything else, I strongly recommend you spend a minute or two looking up towards the gorgeous wooden ceiling.<sup>66</sup> [p 2] The shape is unusual, isn't it?</p>
--	---

<sup>63</sup> *Vouloir* content: humour.

<sup>64</sup> These two 1-second pauses following the questions allow the listeners to try and come up with an answer in their minds. Even though the interaction between the narrator and the listener is 'fictitious', this dialogic dimension combined with patterned pausing increases visitor involvement, thus making audio guiding more 'human' and enjoyable (*vouloir* content).

<sup>65</sup> At the beginning of the track, in order to give the idea of sacredness and place the visitor in the right mindset to explore the interior of the church, we have included narrative-/description-specific music which is strictly relevant and functional to the site which the speaker is about to describe.

<sup>66</sup> *Pouvoir* content: the speaker gives the listeners a suggestion on what to focus on.

<p>Tra le molte opere d'arte, sulla parete sinistra si può ammirare una gigantesca figura di San Cristoforo, opera romanico-bizantina della fine del Duecento. L'immagine fa riferimento all'episodio della vita di Cristoforo in cui egli trasportò Gesù bambino attraverso un fiume in piena.</p>	<p>[p 1.5] It looks like a ship, only turned upside down. [p 2] The meaning is obviously symbolic, as the church represents Peter's boat [sound of a <i>boat sailing in the background</i>] from which he throws the nets on the word of the Lord to fish for the souls of men. [p 2.5]</p> <p>Now, the huge fresco on the left wall in front of you dates back to the late 13th century and portrays St. Christopher. [p 1.5] It is related to one particular episode of Christopher's life. [p 0.8] According to the legend, Christopher was told he could serve Christ by assisting people to cross a dangerous river [<i>fast-flowing current in the background</i>]<sup>67</sup>, which he could do given his great strength. [p 1.5] After some time, a child asked him to be taken to the other side. [p 1] [<i>clap of thunder</i>]<sup>68</sup> However, during the crossing, the river became swollen and the child seemed incredibly heavy, so much that Christopher found himself struggling greatly. [p 0.8] He barely made it to the other side. [p 0.8] It was then that the child revealed himself as Christ, whom Christopher was told to be serving by this work, then disappeared.<sup>69</sup> [p 1.5] [<i>change in intonation: ascending pitch movement,</i></p>
---	--

<sup>67</sup> By including a natural confirmatory sound we evoke the situation described by the narrator and bring the event to life.

<sup>68</sup> Symbolic sound produced artificially, dramatisation-related.

<sup>69</sup> The *savoir* content is narrated through an anecdote, an unconventional story. This piece of plain knowledge is therefore delivered in a more effective and entertaining way.

<p>Nella cappella maggiore, sulle vele della volta, <i>Quattro Evangelisti, Stimate di San Francesco, Madonna col Bambino, Adamo</i>, di ignoti pittori di scuola veneto-emiliana della metà del Trecento.</p> <p>Il capolavoro della chiesa è nella “Cappella Giacomelli”, a sinistra dell’altare maggiore: un affresco con <i>Madonna col Bambino e Sette Santi</i>. È un’opera di Tommaso da</p>	<p><i>humour</i>] Whether or not he thanked him before disappearing, I do not know. [p 0.8] [<i>change in intonation: ascending pitch movement, sarcasm</i>] Where are the good manners?<sup>70</sup> [p 2]</p> <p>With this awful joke in the bag, now head right for the altar and the central chapel, the <i>Cappella Maggiore</i>. [p 2] Enter P8 once you are ready. [<i>acoustic signal</i>].</p> <p style="text-align: center;"><b>AUDIO TRACK P8</b></p> <p>Once again, please raise your eyes.<sup>71</sup> [p 1.5] Those on the vaulted ceiling are 14th-century frescoes portraying the four Evangelists, the Stigmata of St. Francis, the Virgin Mary with the Child and Adam respectively.<sup>72</sup> [p 1.5] However, no matter how impressive they might seem, these works are not the most precious pieces of art in the church. [p 1] To find out what I am talking about, head to the chapel to the left of the altar, then enter P9<sup>73</sup>. [<i>acoustic signal</i>]</p> <p style="text-align: center;"><b>AUDIO TRACK P9</b></p> <p>What is considered to be the masterpiece among all the art contained in the church is here, in the Giacomelli Chapel, or <i>Cappella Giacomelli</i> in Italian. [p 1.5] This beautiful</p>
---	--

<sup>70</sup> *Vouloir* content: humour to interrupt the flow of *savoir* content type.

<sup>71</sup> *Vouloir* content: invitation to act. The speaker asks the listeners to focus their gaze on a specific feature

<sup>72</sup> Paraphrase – elimination of those details which we deemed unnecessary in order not to overload the listeners with knowledge – i.e., “[...] di ignoti pittori di scuola veneto-emiliana [...]”.

<sup>73</sup> *Pouvoir* content: the speaker provides the listeners with instructions on how to reach the following stop.

<p>Modena (1350 circa), a cui parteciparono successivamente alcuni suoi allievi. Maria, avvolta in un luminoso manto rosa a risvolti bianchi, sorregge il vivace, umanissimo Figlio, che le si aggrappa alla veste. I sette santi che rendono omaggio sono San Giovanni Battista, San Lorenzo diacono, Santa Caterina di Alessandria, Sant'Antonio Abate, San Lodovico da Tolosa, San Giacomo apostolo e San Cristoforo.</p> <p>Nella cappella successiva si trova l'affresco del 1351 con <i>Madonna e Quattro Santi</i>, opera di Maestro di Feltro, allievo di Tommaso da Modena.</p>	<p>fresco showing the Virgin Mary with the Child and Seven Saints dates back to 1350 and was painted by Tommaso da Modena. [p 1] Mary is portrayed wrapped up into a light coloured pink mantle with white turn-ups, but it is the Child she is holding that draws the most attention. [p 0.8] [<i>change in intonation: ascending pitch movement, energising effect</i>] Look at him, the cheeky one!<sup>74</sup> [p 2] Despite being Christ, a divine figure, he is caught behaving just as any 'human' toddler would: he simply would not stay still! [p 2]</p> <p>From left to right<sup>75</sup>, the seven saints are St. John the Baptist, [p 0.4] St. Lawrence, [p 0.4] St. Catherine of Alexandria, [p 0.4] St. Anthony the Abbot, [p 0.4] St. Louis of Toulouse, [p 0.4] St. James – one of the Twelve Apostles of Jesus – [p 0.4]<sup>76</sup> and finally St. Christopher. [p 2]</p> <p>Now<sup>77</sup>, for those of you worrying I might have forgotten, fear not: [p 0.5] I know we still have something to see. [p 1] Do you remember when I mentioned the remains of Petrarch's daughter are kept here? [p 0.6]</p>
--	--

<sup>74</sup> *Vouloir* content: humour. The narration is filled with jokes and comments by the narrator in order to be lighter and more entertaining to listen to.

<sup>75</sup> *Vouloir* content: the speaker guides the listeners' gaze.

<sup>76</sup> We have deployed these short pauses within the utterance to facilitate comprehension in a case like this with a list of important names. They follow punctuation and are as such syntactically motivated.

<sup>77</sup> This whole section is filled mainly with *vouloir* content, namely an invitation to activate a mental process – i.e., '[...]do you remember [...]' – , as well as some direct interaction between the narrator and the listeners – i.e., '[...] for those of you worrying I might have forgotten [...]'. The goal is to introduce the next object of interest within the church in an alternative way, so as to stimulate the visitors' interest. Paraphrase – transposition. We have moved the description of the two sepulchres here so as to follow the order with which the audience comes across the important features of the church during the visit.

<p>Nel 1935 fu costruito il chiostro del convento, sul lato nord della chiesa, un incantevole cortile immerso nel verde da esplorare apprezzandone la tranquillità.</p>	<p>[<i>change in intonation: ascending pitch movement, irony</i>] Well, she is not the only child whose father happened to be a pretty well-known figure in poetry to be buried here.<sup>78</sup> [p 1] There is Pietro Alighieri as well, the son of Florentine poet Dante Alighieri. [p 1] His sepulchre is on the wall of the left transept, which means to your immediate right once you exit the chapel. [p 4]<sup>79</sup></p> <p>Now, look at it: [p 0.5] doesn't the whole scene remind you of a theatre?<sup>80</sup> [p 1.5]<sup>81</sup> The two angels seem to be opening the curtains to allow for the sculpture of the lying defunct to be seen by an audience. [p 2]</p> <p>Before gathering outside, I suggest<sup>82</sup> you go through the door in front of you and take a stroll in the 1935 cloister, a peaceful<sup>83</sup> courtyard full of greenery. [p 2]</p> <p>Once you are back in the square in front of the entrance, enter P10 to continue with the visit. [<i>acoustic signal</i>]</p>

<sup>78</sup> *Vouloir* content: humour used by the speaker to make the narration more entertaining.

<sup>79</sup> A 3-second pause is what the audience needs to exit the chapel and reach the sepulchre.

<sup>80</sup> Once again, by asking a question the narrator is pushing the audience to reflect on a specific aspect (*vouloir*), therefore making the audio guide more similar to a human guided tour.

<sup>81</sup> Normally, the pauses found within a sentence tend to be short – below 1s. However, by stopping the narration for 1.5s, the audience is given enough time to try and answer the question in their minds.

<sup>82</sup> *Pouvoir* content: the speaker gives recommendations to the listeners.

<sup>83</sup> Paraphrase – transposition. Noun 'tranquillità' => Adjective 'peaceful'. Sensory language is dealt with very differently in English compared to Italian. While the latter focuses on conveying feelings and emotions, in English little to none of that type of language is employed, and the description is most of the time objective. The lack of abstraction leads to replacing the nominalisation frequently found in Italian with the use of adjectives in English.

<p style="text-align: center;"><b>PONTE DI SAN FRANCESCO</b></p> <p>Secondo alcune fonti, il ponte di San Francesco, che consente di attraversare il Cagnan Grande, è il primo ponte di pietra costruito in città. L'affaccio sull'acqua permette di osservare la casa-mulino costruita direttamente sull'acqua, con le ruote che ancora oggi girano spinte dalla corrente, gli edifici dal grande valore storico tutto intorno e il verde che li circonda.</p>	<p style="text-align: center;"><b>AUDIO TRACK P10<sup>84</sup></b></p> <p>[<i>footsteps on concrete</i>] Here we are, outside again! [<i>low urban sounds in the background</i>] [p 1.5]</p> <p>Now you should be able to relate to what I said earlier, about locals being particularly fond of the church of St. Francis, right?<sup>85</sup> [p 0.8] At first glance, it might not look worth the time to visit it, but once one steps inside, well...[<i>change in intonation: ascending pitch movement, energising effect</i>] You saw it yourself, it is a real gem! [p 2]</p> <p>Now, before heading towards the next stop, I would like you to keep the church to your right and gather on the bridge in front of you. [p 8]<sup>86</sup> [<i>water flowing sound</i>] This is the bridge of St. Francis, believed to be the first stone bridge to be built in Treviso. [p 0.8] It allows to cross the canal, also known as <i>Cagnan Grande</i>. [p 0.8] [<i>nature sounds: water flowing, ducks, wind in the leaves in the background</i>] Besides being surrounded by greenery and well-preserved historic buildings<sup>87</sup>, it makes for the perfect location</p>
---	---

<sup>84</sup> The difference in length compared to the ST is mainly due to the addition of all those elements which characterise a multimodal product such as this audio guide. In terms of sounds, they are mostly confirmatory – e.g., footsteps on concrete –, or natural ambient sounds characterising the environment surrounding the listeners – e.g., water flowing sound, urban noises, ducks, etc. As far as content type is concerned, *vouloir* is of a great help to avoid information overload, meaning *savoir* details are conveyed by directly interacting with the listeners and through jokes, making the narration more entertaining. Finally, through *pouvoir* content type, we constantly provide the visitors with instructions and key directions.

<sup>85</sup> *Vouloir* content: the speaker invites the listeners to activate a mental process and remember something which had been previously said.

<sup>86</sup> An 8-second pause is what the listeners need to reach the indicated spot.

<sup>87</sup> Translation strategy: transposition – change in the order of the constituents.

	<p>to spot the house and the mill connected to it. [<i>nature sounds fading away</i>] [p 1] They are both built directly on the water, which still keeps the mill wheels running. [<i>watermill sound</i>] [p 2]</p> <p>In case you are wondering, yes, this is an appropriate moment for pictures. In fact, you are encouraged to take as many as you wish! [<i>picture taking sound</i>]<sup>88</sup> [p 2.5]</p> <p>Once you are ready to start walking again, enter P11 and follow my directions. [<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK P11<sup>89</sup></b></p> <p>The route you are about to take will allow you to do what locals are used to doing on a daily basis: you are going to take a stroll on top of the city walls! [<i>footsteps on gravel</i>] [p 1.5]</p> <p>Please, head back to the church, then keep it to your right and walk down Via Sant’Antonio da Padova. [p 1] Upon reaching the large ring road which circles the whole city centre from within the walls, look for the nearest pedestrian crossing and head for the stairs on the hill in front of you. [p 1.5] Once you are on top, please enter P12. [<i>acoustic signal</i>]</p>

<sup>88</sup> By combining this artificial confirmatory sound with *vouloir* content, we aim to encourage an action.

<sup>89</sup> This short audio track contains mainly instructions and directions on how to reach the following site of interest – *pouvoir* content – , and has no correspondence in the ST.

MURA	AUDIO TRACK P12 <sup>90</sup>
<p>La cinta muraria di Treviso è il complesso di opere difensive erette nel corso dei secoli per difendere la città da attacchi nemici. Nel corso del XIV secolo Treviso era dotata di alte mura merlate realizzate in mattoni cotti pensate per resistere alle tecniche d’assalto medievali: catapulte e arieti. Nel 1509, con la città minacciata dagli austriaci, si avviò un rinnovamento delle fortificazioni.</p> <p>Tra il 1509 e il 1518 le mura medievali furono così in gran parte demolite. Le nuove mura furono rivestite di laterizio all’esterno, un materiale più elastico per meglio resistere all’artiglieria. In prossimità dei principali bastioni sono tuttora visibili dei bassorilievi raffiguranti il leone di San Marco. Una volta completate le mura, fu deviato parte del corso del Botteniga in modo da creare intorno alla città un profondo fossato.</p>	<p>[<i>change in intonation: ascending pitch movement, energising effect</i>] You are now standing on top of the city walls! [p 1.5]</p> <p>[<i>footsteps on gravel, dog barking</i>]<sup>91</sup> Now the perfect scenery to jog or to take a stroll with the dog, the current structure is what remains of centuries of extensive work in order to keep any invaders well outside the town. [p 1.5] The 14th century tall mediaeval walls proved to be unfit to withstand an attack brought with modern war machines: [p 0.5] [<i>change in intonation: ascending pitch movement, humour</i>] battle rams and catapults were old-fashioned by then! [<i>narrator giggling</i>]<sup>92</sup> [p 1.5] With the looming threat of the Austrians hanging over the town, the defensive structures needed to be updated. [p 1] [<i>sound of a brick wall collapsing</i>]<sup>93</sup> Most of the old mediaeval walls were therefore brought down between 1509 and 1518 and replaced with a new larger brick structure, elastic enough to withstand artillery fire. [p 0.8] [<i>change in intonation: ascending pitch movement, energising effect</i>] And it is not over yet! [p 0.8] No city walls would be</p>

<sup>90</sup> In this audio track, the *vouloir* content – i.e., humour, jokes, direct interaction with the listeners – makes the narration more entertaining and allows for an easier absorption of the plain knowledge (*savoir* content).

<sup>91</sup> We included these natural ambient sounds, narration-related, in order to describe a feature of this specific outdoor environment.

<sup>92</sup> By adding a natural symbolic sound, we represent the narrator’s feelings.

<sup>93</sup> Through this confirmatory sound we better evoke what is being described by the speaker.



<p>Il rilievo in pietra del Leone di San Marco posizionato in vari punti della cinta muraria è simbolo del lungo dominio veneziano sulla città di Treviso.</p>	<p>complete without a nice deep moat, wouldn't it? [p 0.8] All they needed to do was to divert part of the river Botteniga and there you have the moat! [<i>water flowing sound</i>] [p 2]</p> <p>On the outer wall every now and again one can spot a stone relief with the Lion of St. Mark: let us not forget Treviso spent many years under the control of Venice<sup>94</sup> [<i>change in intonation: ascending pitch movement, irony</i>] and boy, do Venetians fancy lions! [<i>narrator giggling</i>] [p 2]</p> <p>Now, follow the path until the very end of it. [p 1] Once more, I encourage you to take your time, as there is no need to be hasty. [p 0.8] This stroll makes it for the perfect break after visiting two churches. [p 1.5]</p> <p>Right after walking down the wall, you will notice a huge door to your right: [p 0.5] go through the archway and gather outside. [p 0.8] Press P13 when you are ready. [<i>acoustic signal</i>]</p>
<p><b>PORTA SANTI QUARANTA</b></p> <p>È la porta che in passato garantiva l'accesso in città da ovest, che trae il nome dalla vicina chiesa intitolata ai quaranta martiri di Sebaste. Fu realizzata nel 1516 dal podestà veneziano Andrea Vendramin che la</p>	<p><b>AUDIO TRACK P13</b></p> <p>You are now looking at <i>Porta Santi Quaranta</i>, or the Forty Saints Gate in English. [p 1] It used to be the only passage for people to enter the city from the west. [p 2]</p>

<sup>94</sup> Paraphrase – explicatory addition to bridge possible gaps in the visitor's knowledge: many among the audience might be wondering what the connection between Treviso and Venice is, therefore a brief clarification has been added.

<p>battezzò "Porta Vendramina", apponendo una lapide autocelebrativa. Ciò non piacque al governo della Serenissima, che mutò la denominazione e fece rimuovere l'iscrizione (ci sono tuttora i segni della scalpellatura).</p> <p>La facciata esterna, dalla decorazione sobria ed elegante, è suddivisa da quattro pilastri in pietra d'Istria che sorreggono la trabeazione, sopra la quale si notano delle feritoie. Il grande arco centrale, a tutto sesto, e il portello rettangolare sul lato destro erano gli unici ingressi, dato che quello a sinistra fu aperto solo in epoca recente. Il leone sul lato esterno, come quello di Porta</p>	<p>The current structure was built in 1516 by Venetian podestà Andrea Vendramin, who named it<sup>95</sup> after himself, and even added a commemorative plaque dedicated to himself. [<i>change in intonation: ascending pitch movement, humour</i>] Quite the narcissist, wasn't he? [p 2]</p> <p>Do not waste time looking for the plaque, the Venetian government already took care of it a few centuries ago. [p 1] They changed the name of the gate and removed the inscription. [p 1.5] Only the most attentive among you will manage to spot the markings [<i>chisel on stone in the background</i>]<sup>96</sup> left by the chisel they used to destroy that poor man's vanity<sup>97</sup>. [<i>narrator giggling</i>] [p 2]</p> <p>What stands out on the façade in front of you are the four Istrian stone pillars which sustain the entablature. [p 1] Moreover, it is worth pointing out that there was no left door until recently. [p 1.5] In the past, people could only go through the huge round arch<sup>98</sup> in the middle, or they could use the rectangular door to the right-hand side. [p 2]</p>
--	---

<sup>95</sup> Paraphrase – elimination. We deleted 'Porta Vendramina', as including too many names would lead to information overload. Moreover, hardly anyone among the locals knows and refers to the gate with that name, which makes it unnecessary.

<sup>96</sup> This artificial confirmatory sound evokes the situation described by the speaker.

<sup>97</sup> The speaker uses humour and interacts with the visitors to explain the history of the gate (*vouloir* content) in order to make narration more entertaining and enjoyable.

<sup>98</sup> <https://www.designingbuildings.co.uk/wiki/Arches> Round arch: "Also known as a semi-circular arch, this is formed in a continuous curve and was developed by the Romans. [...]"

<p>San Tommaso, non è l'originale, che fu abbattuto dai francesi nel 1797. Sopra l'arco centrale la scritta indica il nome della porta: in latino per chi esce da Treviso (“Porta Sanctorum Quadraginta”) e in veneto per chi vi entra (“Porta de Sancti Quaranta”).</p> <p>Il cannone di fronte alla porta, purtroppo in pessime condizioni, è la riproduzione ottocentesca di un piccolo cannone del XVI secolo collocata nel 2006.</p>	<p>[<i>change in intonation: ascending pitch movement, humour</i>] Anyone spotting any typical Venetian mark? [p 0.8] A feline perhaps? [p 1] It is certainly hard to miss, I will give you that! [<i>narrator giggling</i>] [p 1] However, just like the one on St. Thomas Gate, that is <i>Porta San Tommaso</i> in Italian, this is not the original lion. [p 0.8] The dear French thought well to tear that one down in 1797. [p 2]</p> <p>The inscription right above the lion is not Latin in case you were wondering, but Venetian dialect and it reads ‘<i>Porta de Sancti Quaranta</i>’. [p 2]</p> <p>By the way, do not be scared to take pictures next to the cannon. [p 1] Even though it is in such bad shape, it will not blow up and certainly not fire, you are perfectly safe! [<i>narrator giggling</i>] [p 2.5]</p> <p>Anyways, let’s walk back through the gate and carry on. [p 3] Once you are back inside, turn right and continue walking on that same street until it becomes Via San Nicolò. [p 1] The next destination will be right in front of you, to the right-hand side of the street. [p 1] Gather in front of the entrance and press P14. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>TEMPIO DI SAN NICOLÒ</b></p> <p>Definito da Luigi Bailo nella sua guida del 1872, probabilmente esagerando un poco, come “l’unico vero monumento che esista a</p>	<p style="text-align: center;"><b>AUDIO TRACK P14</b></p> <p>Welcome to the second half of your visit! [p 1.5]</p>

<p>Treviso”, è un edificio medievale grandioso, più grande del duomo e non da meno in quanto alla ricchezza dei decori.</p> <p>Nel 1221 il Maggior Consiglio autorizzò l’insediamento nella città dell’ordine mendicante dei domenicani. La costruzione della chiesa iniziò nel XIII secolo, per poi venire completata nel XIV. I lavori che hanno portato all’edificio odierno durarono però 600 anni, fino agli interventi del 1855. La chiesa fu danneggiata durante la Seconda Guerra Mondiale: il bombardamento del ‘44 provocò infatti lo sfondamento del tetto e una parziale demolizione del campanile.</p> <p>L’edificio è un capolavoro dello stile gotico, a pianta a croce latina e lungo 88</p>	<p>You are currently looking at what someone<sup>99</sup> described as “the only real monument in Treviso”. [p 1] Even though this was clearly a bit of an exaggeration<sup>100</sup>, it is true nevertheless that St. Nicholas church is a magnificent mediaeval building in terms of size and decorations<sup>101</sup>. [p 2]</p> <p>Remember earlier, when you heard about the City Council allowing some orders of friars into the town in 1221?<sup>102</sup> [p 1] Well, Dominicans were among those who entered, and they acquired this piece of land, in the south-west area of Treviso. [p 1.5] The church was eventually completed in the 14th century. [p 1] However, it was rather different from what stands before you today. [p 0.8] The current form was reached only in 1855, and is thus the result of six hundred years worth of work and alterations. [p 1] You also need to take into account the mandatory restoration following the 1944 bombings, which caused great damage to the roof and the bell tower in particular. [<i>sound of a collapsing wall</i>] [p 2.5]</p> <p>Now, some of you might find the</p>
--	--

<sup>99</sup> Paraphrase – elimination. Despite being a relevant name for locals, ‘Luigi Bailo’ is likely to mean very little to the average foreign listener, hence why we eliminated it and replaced it by a more generic pronoun ‘someone’. Moreover, in light of the topic of the visit, it is not vital for them to know the name.

<sup>100</sup> Paraphrase – transposition. By breaking the original ST sentence and moving a part of it afterwards, the typical structure of the English sentence has been maintained: they are shorter and more concise compared to their Italian counterparts.

<sup>101</sup> The English culture’s low-context orientation is characterised by a focus on linear thinking, denotative descriptions, explicitness, as opposed to the Italian culture’s tendency to focus on implicitness and abstraction. For this reason, the features which make the church ‘impressive’ have been made explicit.

<sup>102</sup> *Vousloir* content: invitation to activate a mental process and recall some previous knowledge.

<p>metri e largo 27. In una costruzione così grandiosa ciò che maggiormente colpisce sono gli elementi di tradizione architettonica romana come la compattezza delle murature e le cornici ad archetti pensili.</p> <p>Nonostante le dimensioni monumentali, l'esterno della chiesa è semplice, caratterizzato da altissime e sottili feritoie che, insieme all'altezza complessiva di ben 33 metri, contribuiscono a dare slancio verticale alla struttura.</p>	<p>architecture quite familiar: [p 1.5]<sup>103</sup> [<i>change in intonation: ascending pitch movement, energising effect</i>] yes, it is Gothic indeed! [p 0.8] To be more accurate, Gothic architecture with some Romanesque influence, particularly in the solid walls and in those Lombard bands<sup>104</sup>, that is those little arches on top of the frames. [p 2]</p> <p>Despite the huge size, the exterior remains fairly poor in terms of decorations. [p 0.8] The tall windows on the apsis to your left are definitely among the most notable features. [p 1.5] Alongside the height of the building itself – it is 108 ft, or 33 m tall!<sup>105</sup> – they are what make the structure soar vertically. [p 2.5]</p> <p>Now, please enter the church, gather inside keeping your voice as low as possible and enter P15 when you are ready. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>INTERNO</b></p> <p>L'interno di dimensioni eccezionali è a</p>	<p style="text-align: center;"><b>AUDIO TRACK P15<sup>106</sup></b></p> <p>[<i>music: Gregorian Chants 8s</i>]<sup>107</sup> [<i>amplified</i>]</p>

<sup>103</sup> Even though there is no change in topic, a longer pause allows the listeners enough time to try and recall the knowledge which they acquired previously.

<sup>104</sup> By using determinologisation through a metalinguistic item 'that is', we single out the location of the arches (“[...] on top of the frames [...]”) and their distinctive feature (“little”). Given the listeners' expected knowledge, it is crucial to explain what Lombard bands are and to guide their gaze into visually recognising the element (*vouloir* content).

<sup>105</sup> Paraphrase: adaptation + addition. We included both units of measurement because this audio guide is addressed to a wide, international audience.

<sup>106</sup> The portion of the ST dealing with the church interior has been adapted in multiple ways. Firstly, we deleted most non-essential names, facts and features in order not to overburden the listeners with plain knowledge. For the same reason, we have split into two separate audio tracks, to allow the listeners a break and once again facilitate content intake.

<sup>107</sup> At the beginning of the track, in order to give the idea of sacredness and place the visitor in the right mindset to explore the interior of the church, we have included narrative-/description-specific music which is strictly relevant and functional to the site which the speaker is about to describe.

<p>croce latina e si divide in tre navate, separate da colossali pilastri cilindrici in mattoni, tranne due che sono in pietra d'Istria.</p> <p>Le colonne sono 12 come gli apostoli e sorreggono un semplice soffitto ligneo carenato. In particolare, la seconda di sinistra riporta affreschi di Tommaso da Modena, presenti nella seconda colonna a sinistra, che raffigurano <i>San Girolamo, Santa Agnese e San Romualdo</i>.</p>	<p><i>voice: echo-like effect in a high-ceiling building</i>]<sup>108</sup> The floor is again in the shape of a Latin cross. [p 1.5] Once more, I invite you to focus on its size and compare it to that of the churches you visited previously. [p 1.5] It is roughly 289 ft long and 88 ft wide, that is 88 and 27 metres respectively<sup>109</sup>. [p 1.5] On a whole different level, don't you agree?<sup>110</sup> [p 2]</p> <p>Now, I would like to draw your attention to some of the little, interesting details, and to the story behind them. [p 1] Take the pillars for example. [p 1] They separate the nave from the two aisles and their number was not chosen randomly. [p 1.5] They are twelve, exactly as many as the apostles. [p 1] Moreover, there is one of them in particular worth observing: it is the second to the left. [p 2] As you get closer, you will notice it is the only one not 'blank'. [p 1.5] The frescoes on it portray St. Jerome, that is the figure wearing a red cape, St. Agnes and St. Romuald sitting on a throne. [p 1.5] No prize for guessing who the author might be. [p 1] [<i>change in intonation: ascending pitch movement, irony</i>] I am obviously referring</p>
---	---

<sup>108</sup> Impressionistic sound effect: applying an echo-like effect to the narrator's voice allows us to reproduce the setting and the atmosphere of a human guided tour, mimicking what normally happens in a high-ceiling building such as this one.

<sup>109</sup> Paraphrase – transposition. The information concerning the size and the shape of the floor plan has been moved to the audio track which deals with the interior of the church in order not to provide the listeners with too many measures and numbers all at once.

<sup>110</sup> *Vouloir* content: through direct interaction with the listeners and by asking them to focus on a particular feature, the narrator is making *savoir* type of knowledge – i.e., the shape of the floor plan and the size of the church – easier to absorb.

<p>I committenti del tempo vollero che i mastri costruissero il tempio con una disposizione precisa di finestre, medaglioni e affreschi. La chiesa è stata quindi costruita con un'angolazione di 91 gradi e 4 primi rispetto alla linea del sole: ciò fa in modo che, nel giorno del solstizio d'inverno, i raggi colpiscono perfettamente i sei medaglioni disposti sul lato Nord della chiesa.</p>	<p>to none other than our MVP, our <i>Most Valuable Painter</i>, the superstar among mediaeval artists, the one and only...Tommaso da Modena! [P 1] Yes, the same one you must have heard of at least a dozen times by now!<sup>111</sup> [<i>narrator giggling</i>] [p 2]</p> <p>But wait, there is also something else which was not left to chance<sup>112</sup>. [p 1.5] Have a look at the six decorative medallions on the north wall, that is the one to your left if you keep the entrance behind you. [p 2.5] The church was built at a precise angle<sup>113</sup> so as to have the sunlight coming through the windows hit their entire surface with absolute accuracy. [p 1] [<i>change in intonation: ascending pitch movement, energising effect</i>] No, no, wait, I am not finished yet! You see, that does not happen on any given day, only in the winter solstice. [p 0.8] Needless to say it took those in charge of the construction and the several craftsmen plenty of time and effort to achieve what their 'clients' had asked of them. [p 0.8] Imagine the insane amount of measurements required. [p 1] Considering also the pretty much nonexistent margin of</p>
---	--

<sup>111</sup> We have lightened the information load in the whole paragraph (*savoir*) and made it more entertaining by using colourful language and by adding anecdotes and humour (*vouloir* content). The narration sounds therefore more authentic as well.

<sup>112</sup> *Vouloir* content: by referring to another potentially particular feature of the church, the speaker is stimulating the listeners' interest.

<sup>113</sup> Paraphrase – elimination. We deleted the numbers referred to the width of the angles, as they are unnecessary details.

<p>L'organo a canne sulla navata di destra è opera del veneziano Gaetano Callido, che lo ha costruito tra il 1778 e il 1780. Le decorazioni delle portelle esterne rappresentano l'incoronazione papale di Benedetto XI, mentre quelle interne lo ritraggono mentre rifiuta abiti troppo sfarzosi.</p> <p>A ciascuna navata corrisponde un'abside. In quello centrale, nel presbiterio, sulla parte</p>	<p>error...[<i>change in intonation: ascending pitch movement, energising effect</i>] Wow, the atmosphere must have been rather tense! [p 1] We can just hope they had plenty of chamomile tea to reduce the stress, right?<sup>114</sup> [<i>narrator giggling</i>] [p 2.5]</p> <p>Now, before I take a break and let you explore every nook and cranny of this impressive church freely, I would like you to gather in front of the pipe organ, in the right aisle. [p 8]</p> <p>It was built between 1778 and 1780, to the left of a huge fresco portraying St. Christopher. [p 1.5] Notice how they are both almost as tall as the entire wall, coming just short of the vaulted ceiling. [p 1.5] The scene portrayed right underneath<sup>115</sup> the organ represents the coronation of Pope Benedict XI, born in Treviso in 1240. [p 2]</p> <p>You are free to look around as you see fit now. [p 1.5] For information on the central apse, enter P16. [<i>acoustic signal</i>]</p> <p style="text-align: center;"><b>AUDIO TRACK P16</b></p> <p>The nave and the aisles each have their own apse. [p 1] The one behind the nave in</p>
---	--

<sup>114</sup> The whole paragraph is filled with *vouloir* content, namely invitation to activate a mental process – i.e., ‘imagine the insane amount [...]’ – , humour – i.e., ‘We can just hope they had plenty of chamomile tea [...]’ – and direct interaction with the listeners – i.e., ‘No, no, wait [...]’, ‘Have a look at [...]’. This, alongside the telling of an unconventional story regarding the winter solstice in relation to the position of certain features of the church, has made the narration more entertaining, and the *savoir* content easier to absorb.

<sup>115</sup> Paraphrase – elimination. We have deleted the term ‘Portelle’ in order to avoid including too much technical language. The preposition ‘underneath’ is enough to guide the listeners’ gaze into spotting the elements described.



<p>sinistra si trova il monumento funebre di Agostino Onigo (XV secolo), pregevole opera scultorea in pietra d'Istria e pittorica, visti gli affreschi ricchi di elementi tipici dell'arte figurativa rinascimentale (fregi, cornici, puttini, armi, vasi, ecc.) di difficile attribuzione: si è parlato di Lorenzo Lotto, Giovanni Buonconsiglio e Girolamo Pennacchi. Il monumento rappresenta un esempio di tecnica mista rinascimentale di impatto suggestivo. Sempre sull'altare maggiore si trova la <i>Sacra Conversazione</i> (1520), opera del frate domenicano Marco Pensaben, detto "Maraveja". Ai piedi della Madonna sono ritratti i principali santi domenicani, accompagnati da Benedetto XI e San Liberale, che tiene in mano il vessillo comunale.</p>	<p>particular boasts plenty of precious decorations and artworks. [p 1.5] We are currently in the sanctuary, that is the area around the altar. [p 1] The sun rays filtering through the windows – did I mention how tall everything is? – light up the 15th-century funerary monument of senator Onirio<sup>116</sup>. [p 1] What sets it apart from many works of the same type is its structure: [p 0.5] it was made half sculpture, half fresco. [<i>plurality of sounds: hammer and chisel intertwined with brush</i>]<sup>117</sup> [p 1] This technique was typically Renaissance and the result is indeed visually impactful. [p 2]</p> <p>The painting in the middle of the sanctuary portraying a conversation between the Virgin Mary and the main Dominican saints was made by Dominican friar Pensaben in 1520. [p 0.8] He was nicknamed 'Maraveja', the Venetian word for 'marvel'<sup>118</sup>. [p 2]</p> <p>[<i>change in intonation: ascending pitch movement, energising effect</i>] Ladies and Gentlemen, with this you have just completed the third leg of your journey! [p 2]</p>
---	--

<sup>116</sup> Paraphrase – elimination of the unnecessary names of the possible authors of the frescoes. The average audience would not be familiar with them, therefore we have deleted them to avoid information overload.

<sup>117</sup> Confirmatory sound evoking the situation described by the speaker.

<sup>118</sup> Paraphrase – explicatory addition to highlight culture-specific information which is implicit in the ST. Being the audience made up of foreign visitors, they cannot be familiar with the local dialect from which the artist's name originates.

<p>A lato del chiostro all'interno dell'ex convento si trova la sala del Capitolo, le cui pareti sono ricoperte da un vasto ciclo affrescato da Tommaso da Modena. La fascia superiore in particolare è formata dalla sequenza dei più importanti frati domenicani, interrotta soltanto dalla grande Crocifissione di autore anonimo. Tutte le figure sono rappresentate di scorcio, sopra un fondo rosso bruno, mentre la parte inferiore è decorata da una finta tappezzeria. Tommaso riuscì ad evitare la monotonia ritraendo ciascun personaggio mentre svolgeva un'azione diversa, seduto sul proprio scranno, con scaffali e oggetti per scrivere e in pose reali.</p>	<p>Under normal circumstances, the visit would end in the chapter house, known as <i>sala del Capitolo</i> in Italian. [p 1.5] It is a room attached to the cloister where the monks used to meet to read or discuss. [<i>indistinct chattering</i>]<sup>119</sup> [p 2] Tommaso da Modena was commissioned to fresco forty among the most prominent figures of the Dominican order as decoration for the upper portion of the walls<sup>120</sup>. [p 2] Unfortunately, the chamber is currently closed, which means no visitor has access to the art contained in it<sup>121</sup>. [p 1.5] I am truly sorry, as this is a gem of St. Nicholas church I would have wished for you to see. [p 2]</p> <p>Anyways, this will be the one and only piece of negative news for today, I promise. [p 1.5] Gather outside, enter P17 and be ready to embark on your last quest, my fellow priests. [<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK P17<sup>122</sup></b></p> <p>[<i>low urban sounds</i>] Fear not, there will not be much strolling to reach the final destination of your journey through some of the gems among the churches in Treviso. [p</p>

<sup>119</sup> The natural confirmatory sound which has been included evokes the situation described by the speaker.

<sup>120</sup> Paraphrase – elimination of unnecessary details ‘Tutte le figure sono rappresentate di scorcio, sopra un fondo rosso bruno [...] Tommaso riuscì ad evitare la monotonia ritraendo ciascun personaggio mentre svolgeva un'azione diversa [...]’. Considering the audience has no access to the room, there is no need to go too much into detail about the painter’s work, as the listeners would lack the visual connection to what is being described.

<sup>121</sup> *Pouvoir* content: the speaker provides the audience with some practical information on the impossibility to visit a section of the church.

<sup>122</sup> This track is not present in the ST. It is mostly made up of *pouvoir* content, namely instructions and directions to reach the following site of interest.

	<p>1.5] Please, walk back down the same street where you came from earlier until you reach the intersection. [p 1] Once there, turn right, cross the street – careful, you have cars coming both from behind and from your right – , step onto the pavement and follow down the avenue. [p 2] The Cathedral will be there at the very end of it, on top of a small hill, overlooking its own square, the <i>Piazza Duomo</i>. [p 2]</p> <p>That is where I will be waiting for you, ready to provide you with an insight on this precious church through the audio track P18. [p 0.8] See you later! [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>DUOMO</b></p> <p>Le sue origini risalgono all'età paleocristiana (VI secolo). Fu costruito in un'area centralissima della città dove, come testimoniano i reperti, sorgevano un tempio, un teatro e, forse, delle terme. Tra l'XI e il XII secolo, per iniziativa del vescovo Rotario, l'area assunse l'impianto attuale e lo stesso duomo fu modificato secondo lo stile romanico. La chiesa venne ingrandita nel tempo con l'aggiunta di cappelle laterali al punto che, per evitare che la struttura, non perfettamente stabile, avesse dei cedimenti, venne demolita per fare spazio all'odierna cattedrale (la cripta risalente a quel periodo</p>	<p style="text-align: center;"><b>AUDIO TRACK P18</b></p> <p>Welcome to Treviso Cathedral, known as <i>Duomo di Treviso</i> in Italian. [p 0.8] It is dedicated to St. Peter and it is the seat of the bishop of Treviso. [p 1.5]</p> <p>Its origins date back to the 6th century AD. [p 0.8] [<i>indistinct chattering in the background</i>] Interestingly enough, it seems that the church was built in what used to be the most central area of the town, where a theatre and maybe even the old Roman baths used to be located. [<i>indistinct chattering fading away</i>] [p 2]</p> <p>The church was remodelled in Romanesque style between the 11th and the</p>

<p>è stata conservata). Il duomo è caratterizzato da sette cupole, cinque poste nella navata centrale ed altre due che chiudono le cappelle del transetto.</p> <p>L'attuale facciata della Cattedrale di San Pietro Apostolo è quella risalente ai lavori del 1836 (eseguiti da Francesco Bomben), ed è formata da una grande scalinata con un maestoso pronao che regge sei colonne ioniche, ai lati della quale sono collocati i due leoni stilofori in marmo rosso di Verona.</p>	<p>12th century<sup>123</sup>. [p 1.5] Over the years, it was enlarged to the point that the whole structure became so unstable that it could collapse at any time. [p 1] Therefore, the whole building was demolished and later replaced by the modern cathedral. [<i>sound of a collapsing building, followed by construction sounds</i>]<sup>124</sup> However, not everything got lost, as the crypt underneath was spared. [p 1.5] Much to your joy, visitors are allowed access to this little underground gem. [p 1.5] Remember when I promised I would not be delivering any more negative piece of news today? [p 1] [<i>change in intonation: ascending pitch movement, energising effect</i>] Well, this is me keeping that promise!<sup>125</sup> [p 2.5]</p> <p>The façade you are looking at is on the west front and was built in this shape back in 1836. [p 1.5] I am sure you will find some analogies with the ancient Greek temples often shown on TV, given the flight of stairs and especially the six pillars<sup>126</sup>. [p 2] If you get closer, you will notice their capitals end in the typical spiral Ionic</p>
--	---

<sup>123</sup> Paraphrase – elimination of unnecessary details (‘Vescovo Rotario’) to avoid overloading our listeners with information.

<sup>124</sup> This confirmatory sound evokes the situation described by the speaker.

<sup>125</sup> This whole paragraph is dense with *vouloir* content: the narrator interacts with the listeners, asking them questions and referring to previously mentioned details.

<sup>126</sup> *Vouloir* content: we make the listeners activate a mental process in order to recall a specific piece of their knowledge acquired at some point in their life and make a connection with what they see in front of them.

<p>Il campanile è incompleto e sembra che il governo veneziano ne sia la causa. Sembra infatti che la costruzione fu stoppata per evitare che superasse in altezza quello della Basilica di San Marco.</p>	<p>volute so commonly used in classical architecture. [p 2.5]</p> <p>[<i>change in intonation: ascending pitch movement, question</i>] What are you saying? [p 0.8] Why is the bell tower so short? [p 0.8] That is a good question, my humble priests, which leads to a fun anecdote<sup>127</sup>. [p 1.5] Apparently, it was neither war, nor any of the other ‘typical’ reasons you might think of to bring the construction to a halt. [p 1] Considering the results though, I would say it was something equally ‘effective’. [p 1.5] You see, I am talking about vanity and jealousy. [p 1.5] Tradition has it that the Venetian government did not fancy the idea of this tower being taller than the one they have next to St. Mark's Basilica, and thus stopped its construction. [p 1.5] I guess it is just as William Shakespeare said, “jealousy is the green-eyed monster, which does mock The meat it feeds on”. [<i>narrator giggling</i>] [p 2.5] Without further ado, it is time to explore the interior. [p 1.5] Take as much time as you need to have a look around or for pictures, we are on track with our schedule. [p 2] Please though, bear in mind the two marble lions to the respective sides of the pillars are extremely friendly and will strike a pose if</p>
--	--

<sup>127</sup> *Vouloir* content: by directly interacting with the listeners and using humour the speaker is able to introduce the anecdote that follows which contains *savoir* elements of plain knowledge described in an entertaining way.

	<p>asked nicely, unless people try to mount them. [p 1.5] You do not want to upset the lions, they were made to support pillars, not tourists<sup>128</sup>. [<i>lion roaring</i>]<sup>129</sup> [p 2]</p> <p>Now, next is audio track P19, I will see you inside! [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>INTERNO</b></p> <p>Il maestoso interno si presenta a tre navate, con cappelle laterali e tre absidi finali. Le due cappelle minori e quella centrale sono tra i pochissimi elementi con una struttura rinascimentale. Ciononostante, l'intero spazio risulta essere organizzato in maniera unica e coerente. La luce, che sottolinea l'armonia degli spazi interni, viene dalla serie di ben sette cupole, di cui cinque sull'asse centrale della chiesa.</p>	<p style="text-align: center;"><b>AUDIO TRACK P19<sup>130</sup></b></p> <p>[<i>music: Gregorian Chants 10 s</i>] [<i>footsteps on the floor</i>] Welcome inside the Cathedral! [p 2]</p> <p>The nave and the two aisles each have an apse ending in a chapel, but we will explore them and the art they contain afterwards. [p 1.5] I would like to invite you to pay close attention to how all the elements and the architectural features combine perfectly, creating structural order despite showing different styles. [p 2]</p> <p>Raise your eyes to the ceiling now: [p 0.8] how many domes can you count? [p 1] There are plenty of them, right?<sup>131</sup> [p 1.5] Five in particular are lined right above the axis of the church, while the remaining two are on the sides. [p 1.5] Ultimately, it is the light filtering through the windows on the seven domes which brings harmony to the whole space. [p 2.5]</p>

<sup>128</sup> *Pouvoir* + *vouloir* content: the speaker employs humour to provide instructions and rules.

<sup>129</sup> This natural confirmatory sound strengthens what is being said by the speaker.

<sup>130</sup> We have divided the part of the ST dealing with the interior into multiple tracks in order to split the information and thus avoid loss of attention while facilitating content uptake.

<sup>131</sup> *Vouloir* content: invitation to act and look at a particular spot – i.e., ‘Raise your eyes [...]’ –, followed by a series of questions to have the listeners actively thinking and not just passively listening.

<p>Una scaletta scende alla Cripta, conservata quasi intatta e parte più antica della cattedrale romanica, risalente al 1030. Sulle volte a crociera sorrette da 68 colonne si possono scorgere tracce di affreschi deteriorati nel tempo. I capitelli sono di forme ed epoche diverse. Nell'abside è collocata l'arca di San Liberale del 1403, dove riposano le reliquie del protettore della città. Realizzata in marmo rosso di Verona, è sormontata dalla statua del Santo e poggia su un pavimento in piastrelle di maiolica ben conservato.</p>	<p>The staircase to the crypt is in the left aisle, I suggest<sup>132</sup> you visit it before exploring the 'ground' floor. [p 1.5] P20 is the number, I will wait for you downstairs! [acoustic signal]</p> <p style="text-align: center;"><b>AUDIO TRACK P20<sup>133</sup></b></p> <p>[footsteps going downstairs] You are now standing in what is thought to be among the most precious areas in the whole Cathedral. [p 1] It is certainly the oldest, dating back to 1030, the years of the old Romanesque church. [p 1.5] Upon coming down here, I am sure you all felt as if somebody had thrown you into a forest, with columns instead of trees. [p 2] The exact number is 68, and they all support the groyne vaults with their typical criss-cross arches on the ceiling<sup>134</sup>, where you can spot some traces of old frescoes. [p 2] As you see, it is rather hard to determine what they show, as they are extremely deteriorated. [p 2.5]</p> <p>Now, walk towards the apse. [p 2.5] Here rest the relics of Saint Liberalis, or <i>San</i></p>
--	---

<sup>132</sup> *Pouvoir* content: the speaker adds some recommendations with regards to the best way to visit the church.

<sup>133</sup> The audio track is filled with *vouloir* content, namely: direct interaction with the listeners – e.g., ‘You are now standing [...]’, ‘[...] I am sure you all felt [...]’, ‘As you see [...]’ – , irony and humour – e.g., ‘[...] and just like with them, no mounting allowed here either’. This allows for an easier content absorption and makes the narration more entertaining.

<sup>134</sup> Paraphrase – transposition: we have changed the order of the constituents to favour disambiguation. Paraphrase – explicatory addition + determinologisation. We disambiguated the term ‘groyne vaults’ by indicating its location (‘[...] on the ceiling’) and by adding a distinctive feature (‘[...] with their typical criss-cross arches [...]’), allowing the listeners to easily identify what the speaker refers to. (<https://www.britannica.com/technology/groin-vault> – “A groyne (or cross) vault is formed by the perpendicular intersection of two barrel vaults”).

<p>Al termine della navata destra, accanto alla sacrestia, si trova la cappella dell'Annunciazione, il tesoro più prezioso del duomo, che risale al 1520 e fu commissionata da Broccardo Malchiostro, segretario del vescovo Bernardo de Rossi.</p>	<p><i>Liberale</i> in Italian, patron and protector of Treviso. [p 1.5] A strong opponent to Arianism, he was known for practising mortification of the flesh and extreme fasting after his conversion. [p 1] I know, right? Perhaps a bit over the line. [p 2]</p> <p>The sarcophagus in front of you dates back to 1403 and was made with the same Verona red marble used for the two lions outside<sup>135</sup> [<i>change in intonation: ascending pitch movement, irony</i>] – and just like with them, no mounting allowed here either! [p 2.5]</p> <p>The audio track P21 covers the precious artwork contained in the chapel in the right apse back upstairs, which, as impossible as it might sound, does not include anything by Tommaso da Modena. [<i>narrator giggling</i>] [p 1.5] Resume the audio when you are ready. [<i>acoustic signal</i>]</p> <p style="text-align: center;"><b>AUDIO TRACK P21</b></p> <p>[<i>footsteps</i>] Here we are, in the chapel that is considered the treasure of the Cathedral. [p 2] Broccardo Malchiostro was the canon who commissioned its construction in 1520<sup>136</sup>, as well as the painting the chapel is particularly famous for. [p 1.5] It is known</p>
---	--

<sup>135</sup> *Vouloir* content: the speaker stimulates the listeners to activate a mental process and recall what had previously been shown.

<sup>136</sup> Paraphrase – elimination of unnecessary names ('Bernardo de Rossi', 'Tullio e Antonio Lombardo') in order not to overburden the listeners with irrelevant details.



<p>Progettata da Tullio e Antonio Lombardo, la cappella ha una struttura quadrata con cupola, in perfetto stile rinascimentale; fu concepita in tale modo proprio in funzione delle pitture che si volevano realizzare, che, infatti, vennero affidate ai due più moderni pittori veneti dell'inizio del XVI secolo: il Pordenone e Tiziano. Il risultato finale è uno dei principali complessi della pittura rinascimentale veneta, caratterizzata dalla grande importanza data alla tonalità rispetto a quella data al disegno da parte della scuola fiorentina. Per i veneziani il colore era lo strumento per unire i personaggi e l'ambiente a loro circostante.</p> <p>Tiziano, che da pochissimo tempo era diventato il pittore ufficiale della Serenissima Repubblica, la <i>Pala</i></p>	<p>as the Chapel of the Annunciation<sup>137</sup> from the name of its most precious painting, which is the <i>Malchiostro Annunciation</i> by Titian. [p 2] The chapel was built in the Renaissance style, as we can infer by its square shape and the dome on top of it<sup>138</sup>. [p 1.5] This specific structure was deemed the fittest to best house the art currently surrounding you. [p 1] Once more, this allows you to grasp the value that was given to these paintings. [p 2] Precisely their importance was the reason why they were commissioned to the two most modern among the painters of the Venetian school in the early 15th century, namely Titian and Pordenone. [p 1.5] The outcome is a great example of Venetian Renaissance, characterised by the typical stress on tonality, as opposed to the greater importance given to drawing by the Florentine school. [p 1.5] In particular, the Venetian school saw colour as the tool to merge characters with the environment surrounding them. [p 2.5]</p> <p>With this bit of background knowledge, you are now ready: [p 0.5] please, gather<sup>139</sup> in front of the central painting, that is the</p>
---	--

<sup>137</sup> Paraphrase – adaptation: we have changed the name of the chapel into its corresponding English name (<https://discovery.nationalarchives.gov.uk/details/c/F230454>) to establish a clear connection with the painting, which is the feature from which the chapel itself takes its name.

<sup>138</sup> Paraphrase – transposition: we have changed the order of the constituents so as to immediately provide the listeners with a description of what characterises the Renaissance style they have just heard of.

<sup>139</sup> *Vouloir* content: the speaker invites the listeners to act and move to a specific spot (Katan 2012; Fina 2018).

<p><i>dell'Annunziata</i>, ponendo in primo piano la figura della Madonna, dipinta su un pavimento a scacchiera, mentre l'Angelo giunge dal fondo, da dove le nubi sono squarciate per lasciar passare la divina luce solare. Normalmente le posizioni erano invertite, con l'angelo sulla sinistra e la Madonna sulla destra. In fondo, seminascosto, vi è la figura del canonico, committente dell'opera, che sembra spiare l'intera scena.</p> <p>Il Pordenone affrescò, invece, le pareti e la cupola. Sono presenti: <i>l'Adorazione dei Magi</i> sulla parete sinistra, la <i>Visitazione</i> sopra il precedente affresco e, secondo la tradizione, realizzato in un'unica giornata; il <i>Sogno di Augusto</i>, nel catino absidale, danneggiato dai bombardamenti del 1944 e infine i Santi Pietro e Paolo.</p>	<p>Malchiostro Annunciation by Titian. [p 5]<sup>140</sup></p> <p>The event takes place in a church with a chessboard floor. [p 0.8] What makes it unique and to a certain extent revolutionary, is the position of the characters in the scene. [p 1.5] While artists thus far had been used to painting the angel on the left and Mary on the right, Titian moved the Madonna into the foreground, on the left hand-side. [p 2] Moreover, the angel is coming from behind on the right, almost as if pushed by the divine sunlight piercing through the clouds. [2] Finally, further back down the centre is Malchiostro himself, spying on the whole scene. [p 2] Again, focus on the colour, notice how important it is to unify the whole scene. [p 2.5]</p> <p>Before moving to see what is at the back of the nave and of the left aisle, take a couple of steps back and look around you<sup>141</sup>: [p 2] you are surrounded by Pordenone's frescoes. [p 1.5] From the left we have: [p 0.8] <i>L'Adorazione dei Magi</i> covering the left wall; [p 1.5] <i>La Visitazione</i>, which seems to have been painted above the previous fresco in just one day; [p 1.5] <i>Il Sogno di Augusto</i> on the vault of the apse, which was heavily damaged by the 1944 bombings, hence why it is only partially visible. [p 1.5] Finally, St.</p>
--	--

<sup>140</sup> Functional pause: a 5-second pause is enough for the listeners to position themselves in front of the painting.

<sup>141</sup> *Vousloir* content: the speaker is directing the listeners' attention towards a specific feature.

<p>In fondo alla navata centrale si trova l'altare maggiore e dietro un presbiterio profondo quanto la navata. Sul lato sinistro, le stanze sono sormontate da un affresco di Biagio Biagetti rappresentante l'Apoteosi di San Pio X, colui che convocò il primo Concilio Vaticano nel 1869 e che perse il controllo dello Stato Pontificio nei confronti del Regno d'Italia.</p>	<p>Peter and St. Paul, respectively to the left and right of the Annunciation. [p 2.5]</p> <p>Ladies and gentlemen, you are now free to explore the interior of the Basilica on your own. [p 1.5] Some details regarding the central and the left apses are in audio tracks P22 and P23 respectively<sup>142</sup>. [<i>acoustic signal</i>]</p> <p style="text-align: center;"><b>AUDIO TRACK P22</b></p> <p>You are now in the central apse. [p 2] In case you missed it, the sanctuary behind the altar you are standing on is just as long as the nave. [p 2] In your defence, you have not been provided with a map of the church, meaning such details are indeed hard to spot. [p 1] I suggest you look for it on your mobile phone, as the layout of the whole Cathedral is quite uncommon, a mixture of multiple styles as mentioned right after entering, in audio track P19<sup>143</sup>. [p 2.5]</p> <p>To your left, covering the wall, a fresco by Biagetti portraying the deification of Pius IX, head of the Catholic Church from 1846 to 1878, notable for convocing the First Vatican Council in 1868 and for permanently losing control of the Papal States to the Kingdom of Italy. [p 1] [<i>change in intonation: ascending pitch movement,</i></p>
---	--

<sup>142</sup> *Pouvoir* content: the speaker provides practical instructions regarding the visit.

<sup>143</sup> *Vouloir* content: the speaker is stimulating the listeners to activate a mental process and recall what was said in one of the previous tracks.

<p>La cappella maggiore è stata ricostruita a partire dal 1488 per volontà dell'allora vescovo Zanetto. Si tratta di uno dei massimi esempi di arte rinascimentale in città, che ha dato poi inizio ad un vero rinnovamento dell'arte trevigiana.</p> <p>Al termine della navata sinistra la cappella del Santissimo Sacramento (Antonio Maria da Milano, XVI secolo) ospita la tomba del vescovo Niccolò Franco (XV secolo), opera in pietra d'Istria e marmo. Niccolò Franco, con l'ausilio dei francescani, fondò a Treviso il Monte di Pietà.</p>	<p><i>humour</i>] Imagine, a pope prisoner of the Vatican!<sup>144</sup> [p 2]</p> <p>Enter the chapel now. [p 3] It was rebuilt in 1488 and stands as one of the greatest examples of Renaissance art in the town – so much so it greatly influenced the renewal of the art in the area of Treviso. [<i>acoustic signal</i>]</p> <p style="text-align: center;"><b>AUDIO TRACK P23</b></p> <p>Around you is the Chapel of the Blessed Sacrament, also known as <i>Cappella del Santissimo Sacramento</i> in Italian<sup>145</sup>. [p 1.5] Here is the 15th-century tomb of bishop Niccolò Franco. [p 1] It is right in front of you, in the middle of the chapel. [p 1.5] History has it that bishop Franco was the one who founded the mount of piety in Treviso with the help of the Franciscans. [p 1.5] In case you are not familiar with the term, a mount of piety is an institution originated in Italy in the 15th century which gave the poor access to loans with reasonable interest rates. [p 0.8] Borrowers offered valuables as collateral, making the mount of piety more like a pawn shop than a bank<sup>146</sup>. [p 1.5] Basically, you could say</p>
---	---

<sup>144</sup> *Vouloir* content: the speaker employs humour to interrupt the flow of *savoir* content delivery and make the narration more entertaining.

<sup>145</sup> Paraphrase – elimination: we have not included some of the names (e.g., ‘Antonio Maria da Milano’) in order not to overburden the listeners with unessential details.

<sup>146</sup> Translation strategy – explicatory addition. A foreign audience might not be familiar with the origins or purpose of a mount of piety, since this is an institution founded in Italy. For this reason, we have added a paragraph containing a concise explanation.

	<p>they were the ancestors of all the modern shops often portrayed in TV Shows the likes of <i>Pawn Stars</i> and <i>Hardcore Pawn</i><sup>147</sup>.  <i>[narrator giggling]</i> [p 2.5]</p> <p>And that is it folks! [p 2] Once you are ready, gather outside and press P24.  <i>[acoustic signal]</i></p>
	<p style="text-align: center;"><b>AUDIO TRACK P24</b><sup>148</sup></p> <p><i>[urban sounds: cars, people chattering]</i><sup>149</sup>  Here we are, ladies and gentlemen! [p 1.5]  Firstly, allow me to congratulate you on reaching the end of your journey. [p 1.5] As real RPG characters do, you have gained experience upon completing each of the four quests and have thus risen through the ranks. [p 0.8] <i>[change in intonation: ascending pitch movement, energising effect]</i> You are now cardinals! [p 2]</p> <p>Careful though: no matter how immersed in your characters you are right now, because I know you are, remember: [p 0.5] it is all fictional. [p 1.5] I strongly recommend you not to try and muscle your way into the next consistory, <i>[change in intonation: ascending pitch movement, humour]</i> the Swiss Guards in Rome are not</p>

---

<sup>147</sup> *Vouloir* content: the joke aims to have the listeners recall two famous American TV shows which are widely known in the world especially due to the internet and social media spreading memes and other humorous contents related to them. This reference is quite likely to be caught by most international visitors, American or not American alike.

<sup>148</sup> This whole audio track is dense with *vouloir* content, namely direct interaction with the visitors through jokes and humour. It also aims to raise the interest in the activities to come.

<sup>149</sup> We have included this narration-related ambient sound to reproduce a typical aural feature of the outdoor environment.

	<p>going to treat you kindly should you try!  [narrator giggling] [p 2]</p> <p>I know you are disappointed, but no matter how hard we tried, the Catholic Church would not acknowledge our tour as an official crash course in church and clerical matters and accept you as cardinals.  [p 1] I daresay we have not taught you enough on corruption and greediness...perhaps it is our fault after all!  [narrator giggling] [p 1.5] I can assure you though: [p 0.5] what is in store next will largely make up for everything. [p 1.5]</p> <p>Listen to track P25 while walking down via Calmaggiore, that is the street to the left of the Cathedral, next to the bell tower.  [acoustic signal]</p>
<p style="text-align: center;"><b>CALMAGGIORE</b></p> <p>È l'arteria principale del centro, la via che collega il duomo con l'altro grande centro di potere in città. Identificata come <i>cardo massimo</i> della Tarvisium romana, mantiene per tutto il suo tracciato direzione nord ovest-sud est. Oggi è principalmente nota per i molti negozi, ma rimane comunque interessante attraversarla per via delle tracce degli affreschi sulle facciate dei palazzi ai lati della via. Gli affreschi di questo tipo,</p>	<p style="text-align: center;"><b>AUDIO TRACK P25</b></p> <p>Once the <i>cardo maximus</i> in Roman times, that is<sup>150</sup> the north-south oriented axis of the town, via Calmaggiore is still the main street in the city centre. [p 1.5] [indistinct chattering] Yes, it has always been some sort of a shopping street, although I am fairly sure Geox, Lush, Sephora and Intimissimi were not as popular among Romans as they are today, but I am no expert at all, mine is just a guess<sup>151</sup>.</p>

<sup>150</sup> Determinologisation. By introducing the definition of '*cardo maximo*' through metalinguistic items ('that is'), we transfer the term into a more common meaning to facilitate expert to non-expert communication.

<sup>151</sup> *Vousloir* content: humour.

<p>sparsi per tutto il centro storico, raccontano un'abitudine iniziata nel XIII secolo e proseguita fino ai giorni nostri, quella di sfoggiare le proprie ricchezze e il proprio status attraverso una decorazione visibile a tutti coloro che passano. Per questa ragione Treviso, così come Venezia e Padova, è definita “città dipinta” (“urbs picta” in latino).</p>	<p>[<i>narrator giggling</i>] [p 2.5]</p> <p>While you are walking through Calmaggione, I suggest you keep your eyes on the walls around you, as some of them still display traces of frescoes. [p 2] They tell us of a peculiar custom among the local noble families ever since the 13th century. [p 1.5] [<i>change in intonation: ascending pitch movement, humour</i>] Yes, ladies and gentlemen, it was nothing more than their way to boast and brag about their wealth! [<i>narrator giggling</i>] [p 1.5] Fortunately for us, their arrogance was so widespread, that the whole Treviso ended up turned into a “painted town”, or “urbs picta” in Latin. [<i>footsteps and indistinct chattering fading away</i>] [p 2.5]</p> <p>Calmaggione is still connecting the Basilica to Piazza dei Signori, Treviso’s main square, which is also our rendezvous. [p 1.5] Once there, you are kindly asked to wait for the other group<sup>152</sup>. [p 1.5] Allow me to remind you that the final stage of your tour requires you all to impersonate a common character<sup>153</sup>. [p 1.5] Once you are all together, please enter 3 and press play. [p 2]</p> <p>Thank you once more for putting up with me over the course of the whole visit, I hope</p>
---	--

<sup>152</sup> *Pouvoir* content: the speaker provides instructions regarding the continuation of the tour.

<sup>153</sup> *Vouloir* content by means of which listeners are encouraged to recall some previously mentioned instructions.

	<p>you enjoyed yourself! My colleague Clara will handle the rest of your visit<sup>154</sup>. Farewell!<sup>155</sup> [<i>acoustic signal</i>]</p>
--	--

### 3. The “Explorers” Tour

	<p style="text-align: center;"><b>AUDIO TRACK E1<sup>156</sup></b></p> <p>Greetings to all of you who have chosen The Explorer as your character for today! [p 2]</p> <p>A word to the wise: [p 0.5] some walking will be required, but I can guarantee you will not be disappointed. [p 1] And hey, you are explorers after all, what did you expect? [p 0.8] [<i>change in intonation: ascending pitch movement, sarcasm</i>] To be wandering around virtually using Street View? [p 0.8] [<i>change in intonation: ascending pitch movement, energising effect</i>] Well, that is not going to happen! [p 1] Your character is the only fictional party here today, the rest is all very real. [p 2.5]</p>
--	---

<sup>154</sup> The speaker is anticipating the change in narrator which will occur in the ‘Gourmet’ tour.

<sup>155</sup> The speaker parts from the listeners using an archaic and more solemn formula which dates as far back as to the late 14th century (<https://www.etymonline.com/word/farewell>) to refer indirectly to the historic relevance of the sites which the audience has just visited (*vouloir* content). Alongside other formulas such as expressing hope that the audience has enjoyed the visit, such expressions are what make the conclusions in the English tours involving.

<sup>156</sup> The first introductory audio track is filled with *vouloir* and *pouvoir* types of content. The narrator continuously interacts with the listeners, often through questions and by employing humour and even some lively but good-natured banter. Throughout the whole ‘Explorer’ tour, the narrator frequently resorts to such strategies and to this type of informal, human-like and entertaining language, constantly challenging and even provoking the visitors. He is just as witty, sarcastic and energetic as Indiana Jones would be. Alongside the reduced amount of *savoir* content, this represents the main difference compared to the previous leg of the tour, more centred on the art and history behind the places of worship, albeit still interactive and entertaining.



	<p>As I have already mentioned, Treviso is not impressive in terms of size, but makes up for it with a massive amount of sites of interest and little gems located virtually at every corner<sup>157</sup>. [p 1] I therefore suggest you never stop paying close attention to your surroundings, or you might miss out on something valuable! [p 2]</p> <p>Right, where are we now? [p 0.8] You are currently gathered in Piazza Garibaldi. [p 1.5] Now, walk along the river until the turn and position yourself in front of the bridge. [p 2] Enter E2 when you are ready<sup>158</sup>. [acoustic signal]</p>
<p style="text-align: center;"><b>PONTE DANTE</b></p> <p>“<i>Dove Sile e Cagnan s’accompagna</i>”. L’iscrizione sotto la stele in marmo di Carrara ad opera dello scultore Luigi Borro recita questi versi con cui il Poeta definì Treviso nel canto IX del Paradiso. Venne collocata qui nel 1865, in occasione del seicentesimo anniversario della nascita del poeta, da cui prende il nome il ponte.</p>	<p style="text-align: center;"><b>AUDIO TRACK E2</b></p> <p>Ladies and gentlemen, your first steps towards becoming a bunch of Indiana Jones have just led you to Dante Bridge, or <i>Ponte Dante</i> in Italian. [p 1.5] Yes, it obviously has something to do with the superstar poet. [p 1] To find out what I am talking about, walk halfway through the bridge, then look at the marble stele to your right<sup>159</sup>. [p 2] It was placed here in 1865, on the six hundredth anniversary of the birth of the poet. [p 1] The engraving on the stele reads “<i>Dove Sile e Cagnan s’accompagna</i>”. [p 1] It is indeed where the river Sile joins the</p>

<sup>157</sup> *Vouloir* content: the speaker is creating hype and anticipation.

<sup>158</sup> *Pouvoir* content. The end of each audio track is where most directions and instructions have been placed.

<sup>159</sup> *Pouvoir* content: practical instructions.

	<p>river Cagnan<sup>160</sup>, as Dante himself wrote in his <i>Paradiso</i><sup>161</sup>. [<i>water flowing</i>]<sup>162</sup> [p 2.5]</p> <p>[<i>sounds of cars driving past</i>]<sup>163</sup></p> <p>Remember though: [p 0.6] this is a regular street, with cars coming and no room for pedestrians on the opposite side. [p 0.8] As such, please do not cross to have a closer look, it is extremely dangerous<sup>164</sup>. [p 2.5]</p> <p>Now, please gather onto the wooden bridge in front of you. [p 1.5] Enter E3 when you are ready. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>QUARTIERE LATINO</b></p> <p>Una volta occupato dal complesso dell'ospedale civile di San Leonardo, le cui origini risalgono agli inizi del '300, è stato riconvertito in polo universitario e in quartiere residenziale dall'architetto Paolo Portoghesi, che ha progettato anche il ponte ligneo che unisce le due sponde del Sile. Ribattezzata con il nome di "Quartiere Latino", l'area è stata riaperta al pubblico nel 2006.</p>	<p style="text-align: center;"><b>AUDIO TRACK E3</b></p> <p>Turn towards the square: [p 0.6] founded in the early '300s, St. Leonard's civil hospital used to be located here. [p 1] The whole neighbourhood has then been converted into a residential area. [p 0.8] The university grounds are also here. [p 1.5] As you can imagine, the amount of work required was quite significant, meaning the whole area remained closed<sup>165</sup> to the public until 2006. [p 2]</p> <p>Before we move further inside the area, the <i>Quartiere Latino</i>, I strongly recommend you spend some time taking pictures. [<i>sound</i></p>

<sup>160</sup> Paraphrase – explicatory addition. We explain the meaning of the engraving in Italian to facilitate the comprehension of culture-specific information.

<sup>161</sup> <https://www.ox.ac.uk/event/introduction-dantes-paradiso>.

Paraphrase – elimination of 'canto IX', as the visitors do not need to remember this detail.

<sup>162</sup> Nature ambient sound, narration-related: it characterises what is being described by the speaker.

<sup>163</sup> This narration-related ambient sound reproduces the aural features of the setting surrounding the listeners.

<sup>164</sup> *Pouvoir* content: the speaker provides practical instructions concerning the visitors' safety.

<sup>165</sup> Paraphrase – modulation: antonymic translation. 'It was reopened in 2006' => 'it remained closed until 2006'.

*of pictures being taken*]<sup>166</sup> [p 1] As a matter of fact, this happens to be one of the most abused spots in the whole town, photographically speaking, especially at sunrise and sunset. [p 1.5] This will probably be the one and only time you are encouraged to perpetrate an abuse: [p 0.5] please, do take as many pictures as you like and post them for the world to see!<sup>167</sup> [p 2]

Before you do though, you might not want to lean against the parapet, especially those among you with arachnophobia. [p 1.5] You see, there is a reason why youngsters in particular call this *Ponte dei ragni*, or Bridge of spiders in English, and that reason covers most of the glass panels on both sides of the bridge. [p 1.5] [*change in intonation: ascending pitch movement, energising effect*] You do not want spider webs to cover your trousers or legs! [p 2]

Anyways, once you are done, please head to the square, [p 0.5] then go through the passage to your right and gather in front of the fountain. [p 1.5] E4 is your next audio. [p 2]

Oh, mind the cars when crossing: [p 0.8] look to your right, that is where they are coming from, and make sure they are going to stop. [p 1.5] Remember, you are in Italy: [p 0.8] [*change in intonation: ascending*

---

<sup>166</sup> Confirmatory sound to encourage action.

<sup>167</sup> *Vouloir* content: the narrator makes a joke, sort of marking the end of the *savoir* part of the track.

	<p><i>pitch movement, energising effect</i>] drivers rarely respect pedestrians!<sup>168</sup> [<i>honking</i>] [<i>acoustic signal</i>]<sup>169</sup></p>
<p style="text-align: center;"><b>QUARTIERE LATINO INTERNO</b></p> <p>La fontana di Santa Maria dei Battuti è costituita da una vasca in pietra decorata da quattro mascheroni, ciascuno con un'espressione diversa. Dei sette dischi da cui cade l'acqua, due sono in pietra e cinque in rame, così come le colonnine che li sostengono.</p> <p>Nella piccola piazzetta antistante si può osservare lo scavo archeologico che ha portato alla luce ciò che rimane del primo nucleo dell'Ospedale dei Battuti del XIV secolo.</p> <p>L'architetto Paolo Portoghesi, sfruttando gli spazi tra gli edifici esistenti, ha ricavato un viale costeggiato da spazi commerciali.</p>	<p style="text-align: center;"><b>AUDIO TRACK E4</b></p> <p>[<i>sound of water flowing from a fountain (background)</i>] You are looking at the fountain dedicated to St. Mary, protector of the Beaten, that is secular confraternities known to impose flagellation as a form of penitence<sup>170</sup> on their brothers during the Middle Ages. [p 1.5]</p> <p>Each of the four masks decorating the stone basin shows a different expression. [p 2] If you pay attention to the seven tiers then, you will realise they have been built using different materials: [p 1] stone for the first two, [p 0.8] then copper for the remaining five and the tiny branches supporting them. [<i>sound of water fading away</i>] [p 2.5]</p> <p>[<i>digging and pickaxe sound</i>] Archaeological excavations brought up some remains of the 14th-century hospital which used to be run by the Beaten, which you can find in the little square just in front of you. [p 2.5]</p>

<sup>168</sup> *Pouvoir* content – i.e., ‘mind the gap [...]’. The narrator directly interacts with the speakers to deliver safety instructions through a joke (*vouloir* content).

<sup>169</sup> We included an artificial confirmatory sound to evoke what the speaker has just described and enforce a concept.

<sup>170</sup> Paraphrase – explicatory addition. By using determinologisation introduced by metalinguistic items ‘that is’, we provide the listeners with further explanation on the nature of the confraternity of the Beaten.

	<p>The whole area was designed as an avenue with shops on both sides<sup>171</sup>, which I encourage<sup>172</sup> you to spend some time exploring, especially if you are into wooden artefacts or handmade cards to bring home as souvenirs. [p 2.5]</p> <p>Enter E5 once you pass through the archway right in front of you to receive the directions to our next stop. [<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK E5<sup>173</sup></b></p> <p>[<i>footsteps and indistinct chattering in the background</i>] Fear not, my intrepid explorers, this is a pedestrian area. [p 0.8] Cars once used to be allowed here, but not anymore. [p 0.8] It took some time and effort, but the result stands in front of you: [p 0.5] a quiet space where to indulge oneself with a glass of prosecco or some delicious Chinese dumplings. [p 1] Students in particular come here during their lunch break and spend a few moments forgetting about their oppressive academic lives. [p 0.8] [<i>change in intonation: ascending pitch movement, humour</i>] Poor souls, as if they</p>

<sup>171</sup> Paraphrase – elimination of the name of the architect, which we deemed unnecessary knowledge, in order to avoid information overload.

<sup>172</sup> *Pouvoir* content: the speaker pauses the narration to give recommendations on potentially interesting shops to spend some time exploring.

<sup>173</sup> This track does not exist in the ST. It contains instructions and directions on how to reach the next site, as well as recommendations on leisure activities – in both cases, *pouvoir* content. Moreover, the usual banter/humour/wit characterises the whole narration – e.g., ‘poor souls, as if they could’, ‘[...] your number one enemy is back, this time with friends [...]’. The sounds which have been added mainly reproduce the aural features of the environment surrounding the visitors and are either narration-related – i.e., cars driving by and cyclists ringing their bells – , or unrelated – i.e., footsteps and chattering.

	<p>could! [<i>footsteps and indistinct chattering fading away</i>] [p 2.5]</p> <p>Anyways, ladies and gentlemen, keep the archway behind you and head straight into St. Leonard's square, then turn left upon reaching the fountain. [p 0.8] There is a little climbing to be done now, all the way up the small hill in front of you. [p 0.8] [<i>change in intonation: ascending pitch movement, energising effect</i>] Careful, your number one enemy is back, this time with friends! [p 1] Yes, not only are there cars here, but also buses and crazy cyclists going downhill as if they were running for their lives! [<i>cars and buses driving by, cyclists ringing their bells</i>] [p 1.5]</p> <p>I will be waiting for you right on top, at the intersection, next to the many bar tables. [p 0.8] E6 comes next. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>LOGGIA DEI CAVALIERI</b></p> <p>Costruita probabilmente nel luogo dell'antico foro della Tarvisium romana, è una struttura unica nel suo genere in Europa. Fu realizzata nella seconda metà del Duecento e inizialmente servì come luogo per convegni, per il gioco degli scacchi e, in generale, per lo svago esclusivo dei nobili e dei cavalieri.</p>	<p style="text-align: center;"><b>AUDIO TRACK E6</b></p> <p>No, ladies and gentlemen, I did not have you climb here to hit your target as far as daily steps are concerned, nor to look downhill. [<i>narrator giggling</i>] [p 1.5] As you might have figured, I am about to ask you to turn backwards and face what is known as <i>Loggia dei Cavalieri</i> in Italian<sup>174</sup>. [p 1] Yes, I am indeed talking about that peculiar roofed structure with arched openings, that</p>

<sup>174</sup> *Vouloir* content: the speaker is guiding the listeners into associating a name in Italian with a specific work of architecture.

<p>L'edificio cadde in rovina nel 1388, quando Treviso passò sotto il controllo della</p>	<p>is<sup>175</sup> what 'loggia' stands for. [p 0.8] [<i>change in intonation: ascending pitch movement, sarcasm</i>] Besides, unless you are fans of cobblestones or pricy Boggi clothing shops like this one to your left, this is indeed the most remarkable element in sight!<sup>176</sup> [p 2]</p> <p>You will agree with me there is very little like this around Europe, if we do not consider similar structures in other Italian cities of course. [p 1.5] This loggia was built in the second half of the 12th century where the old Roman Forum used to be located. [p 1] [<i>indistinct chattering in the background</i>]<sup>177</sup> At first, not only did it serve as a place for meetings, [<i>indistinct chattering fading away</i>] but also as the location where nobles and knights – hence why the name, 'dei Cavalieri' – would play chess and spend their leisure time. [<i>chess pieces on a board, laughter</i>]<sup>178</sup> [p 0.8] I know, rather picturesque, isn't it?<sup>179</sup> [p 2]</p> <p>[<i>change in intonation: ascending pitch movement, energising effect</i>] And then Venice came! [<i>thunder clap</i>]<sup>180</sup> [p 1] In 1388, la Serenissima took over Treviso and</p>
---	--

<sup>175</sup> Determinologisation through metalinguistic items 'that is'. Adding this short sentence does not make the text too heavy and provides an explanation in case some among the audience were not familiar with the term.

<sup>176</sup> *Vouloir* content: the narrator uses humour to crack a joke in order to keep a relaxed atmosphere and the narration entertaining.

<sup>177</sup> Confirmatory sound to evoke the situation described by the speaker.

<sup>178</sup> Confirmatory sound to evoke the situation described by the speaker.

<sup>179</sup> *Vouloir* content: by adding a rhetorical question, the speaker is interrupting the flow of narration and giving a short break to the listeners.

<sup>180</sup> Symbolic sound produced artificially, dramatisation-related.

<p>Serenissima, diventando deposito di legname. Successivamente, nell'Ottocento, fu utilizzata come deposito di casse da morto. Acquisita dal Comune di Treviso, subì un profondo restauro nel 1910, per poi essere nuovamente ricostruita in seguito ai bombardamenti del 1944.</p> <p>L'architettura è molto semplice: è una sorta di piazza coperta a pianta trapezoidale. La parete a nord-ovest è liscia e compatta, mentre su ciascuna delle tre pareti non coperte si aprono cinque archi a tutto sesto, sorretti da colonne che poggiano su un parapetto interrotto in corrispondenza degli ingressi alla loggia. La copertura piramidale,</p>	<p>had the brilliant idea to use the loggia as storage for timber. [p 1] [<i>change in intonation: ascending pitch movement, sarcasm</i>] I bet no other piece of wood in the world has ever been stored in a fancier depository! [p 2]</p> <p>But wait, the horror is not over yet! [p 1] Only a couple of centuries ago, one could find coffins here. [p 1.5] Thankfully, the town of Treviso finally managed to acquire it and to put an end to the utter mess that was being made of this precious piece of architecture. [p 1.5] But was this the end of the bad luck which seemed to have been haunting this place? [p 0.8] [<i>narrator giggling</i>] [<i>change in intonation: ascending pitch movement, energising effect</i>] Of course not! [p 2] World War II came and the Allied bombs with it, meaning the loggia had to be completely rebuilt again once the conflict ended. [<i>construction sounds: hammer on wood and stone, pickaxe</i>] [p 2]</p> <p>The architecture per se is nothing too complicated to describe: [p 1] one could as well say you are looking at a covered square, with three sides each opened by a series of five round arches supported by columns. [p 2] Before we move inside, raise your eyes and notice the frieze decorated with scenes portraying knights<sup>181</sup>. [p 2]</p>
--	--

<sup>181</sup> Determinologisation through juxtaposition. The listeners are guided into spotting the 'frieze' by describing its distinctive decorative features.



<p>quasi un enorme cappello, è sorretta da travi lignee. L'esterno fu abbellito da un fregio con scene di cavalieri.</p> <p>L'interno, invece, fu decorato con scene tratte dal poema francese "Roman de Troie", oggi solo parzialmente visibile. Nel centro s'innalza una colonna in pietra d'Istria con capitello a piramide tronca ad angoli smussati, su cui grava la gran parte del peso della struttura.</p>	<p>Right, now comes E7 for the interior. [acoustic signal]</p> <p style="text-align: center;"><b>AUDIO TRACK E7</b></p> <p>Luckily, as you can see, there is no trace of coffins in here whatsoever. [narrator giggling] [p 0.8] Unfortunately, the same can be said for most of the original decorations. [p 1] All that people can see today are only some parts of the frescoes which used to cover the walls. [p 0.8] The scenes come from <i>Le Roman de Troie</i>, that is <i>The Romance of Troy</i>. [p 1] It was written between 1155 and 1160 as a mediaeval retelling of the theme of the Trojan War and even Chaucer and Shakespeare themselves were influenced by it<sup>182</sup>. [p 2.5]</p> <p>[change in intonation: ascending pitch movement, calling for attention] Eyes on the ceiling please! [p 1.5] You noticed outside, the roof almost looks like a hat with the shape of a pyramid, only with wooden beams instead of wool covering the inside. [p 1] You will agree with me that wool would not be suitable to support any sort of roof, although it would certainly make it look cosier. [narrator giggling] [p 2] Finally, most of the weight of the structure</p>
--	--

<sup>182</sup> Paraphrase – explicatory addition. Including names of famous English poets, such as Shakespeare and Chaucer, allows the visitors to build a connection with some piece of literature they could be familiar with.

	<p>is on this single stone pillar in the middle<sup>183</sup>. [p 2]</p> <p>Right, we are done with the loggia! [p 1.5] Explorers, do feel free to explore, [change in intonation: ascending pitch movement, joke] I would not want you to oppose your own nature! [narrator giggling] [p 1.5]</p> <p>Once you are ready, gather outside again and enter E8 to receive the directions to reach the next spot. [acoustic signal]</p>
	<p style="text-align: center;"><b>AUDIO TRACK E8<sup>184</sup></b></p> <p>[change in intonation: ascending pitch movement, excitement] Ladies and gentlemen, we are heading to the fish market now! [p 1.5] Getting there is fairly simple, just follow down the same street you came from, [p 0.4] get past the fountain and reach the bridge. [p 1] Halfway across the bridge turn left and gather in front of the mill. [p 1.5] I will be waiting for you at audio track E9, see you there! [acoustic signal]</p>
<p style="text-align: center;"><b>MULINO DELLA PESCHERIA</b></p> <p>Il Sile veniva sfruttato anche come fonte energetica per attivare meccanismi grazie al</p>	<p style="text-align: center;"><b>AUDIO TRACK E9</b></p> <p>[water flowing sound, moving to the background when the narrator starts</p>

<sup>183</sup> Paraphrase – elimination of those architectural details which would make the description overly complicated for an average audience of non-specialised people – i.e., ‘con capitello a piramide tronca ad angoli smussati’.

<sup>184</sup> The whole audio track contains *pouvoir* content, namely all the directions and instructions the visitors need to reach the following stop.

<p>mulino. Solo la parte esterna del mulino, quella “<i>de fora</i>”, è visibile. Dei molti antichi mulini in città non c’è più traccia: quello della Pescheria è solo uno dei due superstiti, ancora funzionanti a scopo decorativo.</p>	<p><i>speaking</i>]<sup>185</sup> Being basically built on a system of canals, it is only natural to think of Treviso as a town where water mills used to be quite common in the past. [p 1] [<i>water mill sound alongside the water flowing sound (background)</i>] The river Sile was indeed a precious source of energy which allowed such mechanisms to work. [p 1] You can only see the external section of the watermill, which locals still refer to as ‘<i>de fora</i>’ using their dialect. [p 2]</p> <p>This one next to the fish market is one of the only two mills left. [p 0.8] Neither of them serves their original purpose of course, not anymore. [p 0.8] They are both decorative structures, reminders of old traditions and of a past which has partly survived until today. [<i>water mill sound fading away</i>] [p 2.5]</p> <p>Cameras at the ready now, the island of the fishery is certainly one of the locations Treviso is most famous for and one of the highlights you definitely want to have framed on your wall!<sup>186</sup> [p 2] The greenery, [p 0.5] ducks and swans, [p 0.5] the houses built overlooking the river...[<i>change in intonation: ascending pitch movement, excitement</i>] all of this indeed calls for a</p>
---	--

<sup>185</sup> This narration-related natural ambient sound reproduces the aural features of the setting which is being described.

<sup>186</sup> *Pouvoir* content: the speaker provides recommendations on where to take a picture.

	<p>picture! [<i>sound of photos being taken 3s</i>]<sup>187</sup>  [<i>water sound fading away</i>] [p 2]</p> <p>Once you are ready, make it to the island and enter E10 to know a little more about this peculiar location. [<i>acoustic signal</i>]</p>
<p><b>ISOLA DELLA PESCHERIA</b></p> <p>L'isola è al centro dello specchio d'acqua formato dalle acque del Cagnan grande. Fu realizzata nel 1856 ed è centro frequentato ogni mattina dal mercato del pesce, che in origine si teneva in Piazza dei Signori, da cui poi si spostò qui per evitare che gli odori poco gradevoli disturbassero gli abitanti della zona. In passato l'isola ed i sottoportici adiacenti fungevano anche da magazzino per i commercianti provenienti da Burano, isola nella Laguna di Venezia.</p>	<p><b>AUDIO TRACK E10</b></p> <p>[<i>water flowing sound and indistinct chattering, moving to the background once the narrator starts speaking</i>] Here we are, on this little piece of land surrounded by the water of the river Cagnan. [p 1.5] The island was created in 1856 and has hosted the fish market every morning ever since. [p 1.5] However, Treviso had a fish market way before then, in Piazza dei Signori, the town's main square. [p 1] There is one specific reason behind this change of location, one that is fairly simple to guess too, I dare say<sup>188</sup>. [p 1.5] It is exactly what you are thinking about, I am afraid that 'smell of fish' and 'town's main square' do not cope well together, definitely not. [<i>narrator giggling</i>] [p 1.5] Moreover, this little island used to be the warehouse for the traders who came from Burano, which is an island in the Venetian lagoon famous<sup>189</sup> for its Lace Museum and the <i>bussolà</i> biscuits, among other things. [p 2]</p>

<sup>187</sup> Confirmatory sound which we added to encourage action.

<sup>188</sup> *Vouloir* content: the narrator directly interacts with the visitors in order to draw their attention and introduce an interesting and funny anecdote.

<sup>189</sup> Paraphrase – explicatory addition of some elements which make Burano worldwide famous – i.e., 'Lace Museum', 'bussolà biscuits'.

<p>Dal ponte di ghisa sull'altro lato dell'isola della Pescheria è ben visibile, sulla riva destra del fiume, una casa con portico la cui facciata è ricoperta di frammenti decorativi di varie epoche. In particolare, la fascia in sottotetto mostra cavallucci marini uno di fronte all'altro.</p>	<p>Sorry, I am digressing! [p 1] Where was I? [p 0.5] Right, the fish market. [p 1] Now, walk to the bridge on the other side of the island. [p 4]</p> <p>The building on the right bank of the river still displays fragments of old decorations, dating back to different moments in history. [p 1.5] Yes, those right underneath the roof are indeed seahorses, well spotted! [p 2]</p> <p>Also, a tip for later: the little snacks, or <i>cicchetti</i> as locals call them, served in the bar on the ground floor are worth trying!<sup>190</sup> [p 2.5]</p> <p>Brace yourself, E11 is the audio track containing the directions you need to follow as soon as you are ready. [<i>water flowing sound and indistinct chattering fading away</i>] [<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK E11</b></p> <p>Head for that same palace I have just mentioned in the previous audio track, [p 0.5] then keep it to your left and walk down the alley known as Vicolo Pescheria until you reach an intersection. [p 1.5] Continue walking straight until there are no more cobblestones. [p 0.8] To your left is Piazza Matteotti, which I am going to briefly talk about in audio track E12. [p 0.6] See you there! [<i>acoustic signal</i>]</p>

<sup>190</sup> *Pouvoir* content: the speaker provides the listeners with recommendations on what to eat and where.

<b>PIAZZA MATTEOTTI</b>	<b>AUDIO TRACK E12</b>
<p>Era conosciuta in origine come piazza dei Grani, in quanto qui aveva sede la parte del mercato dedicata ai cereali. Ancora oggi, due volte a settimana, martedì e sabato mattina, si svolge il mercato cittadino. Inoltre, la piazza è stata più volte il punto di partenza o di passaggio del Giro d'Italia, una famosa corsa ciclistica a tappe.</p>	<p>Right, are you all here? [p 0.8] Lovely, let's carry on then! [p 0.8] What you might describe as a huge area mainly used for parking is in truth quite a relevant square in Treviso. [p 1] It was once called <i>piazza dei Grani</i>, which would be 'Grains square'. [p 1] Here, the city market used to take place in the past. [p 0.6] In fact, it still does on Tuesday and on Saturday morning. [<i>market sounds: indistinct chattering, moving then to the background</i>]<sup>191</sup> [p 0.8] However, while now customers can find a huge variety of products, ranging from clothing to pans and pots, in the old days mostly one thing used to be sold here, and that is...cars. [p 1.5] No, I am only joking, the answer is actually part of the original name of the square itself. [p 1.5] That is correct, people would come here to buy grain and cereals. [<i>market sounds fading away</i>] [p 2.5]</p> <p>By the way, some races of the famous cycling annual competition known as <i>Il Giro d'Italia</i> have also started from here. [p 0.8] Pretty amazing, right? [p 2.5]</p> <p>Now, head straight, right towards the mediaeval city gate in front of you, walk through the archway and gather on the pavement outside. [p 1.5] In audio track E13</p>

---

<sup>191</sup> Confirmatory sound.

	we will be dealing with the gate itself, see you in a minute! [ <i>acoustic signal</i> ]
<p style="text-align: center;"><b>PORTA SAN TOMASO</b></p> <p>È una delle tre porte superstiti e un punto nevralgico di ingresso a Treviso. Il nome rimanda a una vicina chiesa dedicata a San Tommaso di Canterbury, andata distrutta.</p> <p>Fu fatta erigere dal podestà Paolo Nani nel 1518, come riportato sulla facciata, che è divisa in tre settori: in quello centrale si apre il grande arco di passaggio, a tutto sesto, recante la scritta ‘Porta de San Thomaso’ sormontato dal Leone di San Marco in</p>	<p style="text-align: center;"><b>AUDIO TRACK E13</b></p> <p>[<i>change in intonation: ascending pitch movement, energising effect</i>] Welcome to St. Thomas’ Gate! [p 1.5] The name refers to a church dedicated to St. Thomas of Canterbury, which used to be located nearby before being destroyed. [<i>building collapsing</i>] [p 2]</p> <p>This is one of the three gates still standing up to today to guard the main entrances to town, although there seem to be no more invaders to keep out. [p 0.8] At least, not human invaders. [p 1.5] Evolution happened, ladies and gentlemen, now vehicles are the ones not allowed through the gates, only through a few breaches in the wall the likes of what you can see there, a hundred metres to the right of the gate<sup>192</sup>. [<i>narrator giggling</i>] [p 2]</p> <p>Anyways, back on track. [p 1.5] Paolo Nani commissioned the gate in 1518. [p 0.8] He was the <i>podestà</i> back then, that is<sup>193</sup> the magistrate holding the highest civil office in the government of Italian cities during the Late Middle Ages<sup>194</sup>. [p 2]</p>

<sup>192</sup> By using humour (*vouloir*) the speaker makes the narration more entertaining, which means that the audience will be able to remember more easily *savoir* content.

<sup>193</sup> Determinologisation through metalinguistic items ‘that is’ which introduces the definition of *podestà* in order to make this specific bit of knowledge proper of Italian culture and history accessible to foreign visitors and thus facilitate expert to non-expert communication.

<sup>194</sup> Paraphrase – explicatory addition in order to facilitate the uptake of culture specific information.

<p>pietra, che però non è l'originale. Gli altri due settori sono suddivisi da tre colonne con leoni ad altorilievo sulla base. Gli elementi decorativi che rivestono la porta sono in pietra d'Istria e riprendono lo schema degli archi trionfali classici. Tra colonna e colonna, sulla parte superiore, si notano gli stemmi del podestà Paolo Nani (due), della città di Treviso e del doge Leonardo Loredan. La statua sulla sommità della cupola in legno e piombo è di San Paolo.</p>	<p>The gate is divided into three sections, with the one in the centre standing out due to the huge round archway surmounted by the words '<i>Porta de San Thomaso</i>' – local dialect for 'St. Thomas' Gate' – and by the lion of St. Mark. [p 2] I suggest<sup>195</sup> you pay close attention during your time here, for there are quite a few of those around town, reminders of the Venice domination and influence over Treviso... [<i>change in intonation: ascending pitch movement, humour</i>] Boy, do Venetians love lions! [<i>narrator giggling</i>] [p 1] However, this one in particular is not the original: [p 0.8] it was placed here only in 1857. [p 2]</p> <p>Have any of you been to Rome? [p 1.5] Well, you will have noticed the resemblance between the gate and the many triumphal arches scattered around the Eternal City<sup>196</sup>. [p 2] The Istrian stone decorations all over the façade were designed precisely with the intent of recreating that classical structure. [p 2.5]</p> <p>For the lovers of detail among you, the coats of arms between the columns in the upper portion of the gate are not identical. [p 1] [<i>change in intonation: ascending pitch movement, encouraging an action</i>] Get closer, come on! [p 2] The two at the</p>
---	---

<sup>195</sup> *Pouvoir* content: the visitors are given recommendations on a specific feature to look for while visiting the town.

<sup>196</sup> *Vouloir* content: the narrator is having certain listeners activate a mental process and recall some past memory of what they saw while visiting Rome in order to better understand what a 'classical arch' is.



	<p>opposite ends represent the aforementioned Paolo Nani, whereas the two in the middle are that of the town of Treviso to the left-hand side, and that of Venetian Doge Leonardo Loredan to the right-hand side. For those among you who are not familiar with the term, the Doge used to be the elected head of the Venetian Republic<sup>197</sup>. [p 2.5]</p> <p>Ladies and gentlemen, next is the top of the city walls. [p 1.5] The access is right past the breach and it requires you to climb up the short slope. [p 1] Do not worry, it goes up fairly gently and the view from the top of the walls is worth the effort anyway. [p 2] [<i>change in intonation: ascending pitch movement, energising effect</i>] But pictures come first! [p 0.8] The gate loves to pose for photos, do not be shy! [p 2]</p> <p>I will be waiting for you at audio track E14, which you can enter upon reaching the bar on top of the walls. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>CANALI E PONTE DE PRIA</b></p> <p>I suoi bellissimi canali sono sicuramente tra gli elementi più caratteristici di Treviso. L’atmosfera che questa città d’acqua crea è, a tutti gli effetti, quella che si può trovare in una Padova o in una piccola Venezia. Questi canali sono originati dalla divisione in rami</p>	<p style="text-align: center;"><b>AUDIO TRACK E14</b></p> <p>[<i>footsteps on pebbles</i>]<sup>198</sup> [<i>change in intonation: ascending pitch movement, conveying excitement</i>] You are now standing on top of the city walls! [p 1.5]</p> <p>[<i>nature sounds: birds and wind moving branches</i>] I know it is tough to resist the</p>

<sup>197</sup> Paraphrase – explicatory addition. We provide the listener with culture-specific information to facilitate overall comprehension.

<sup>198</sup> By adding this natural confirmatory sound we underline the change of setting.

<p>del Botteniga, corso d'acqua principale. Il suo percorso inizia quando questo attraversa il <i>Ponte de Pria</i> (Ponte di Pietra), in corrispondenza del quale vi sono delle chiuse, opera di Fra' Giocondo. Gli altri due rami del Botteniga, poi, costeggiano le mura cittadine per immettersi nel fiume Sile. I canali sono stati sempre fondamentali per il trasporto delle merci e per la pesca.</p>	<p>idea of having a drink here, surrounded by trees and greenery, but now is not the time. [p 1] Be patient, the bar is not going anywhere, you can return later, maybe in the company of some of your priest counterparts. [p 2]</p> <p>By turning your back on the wall for a moment, you will understand why Treviso is often referred to as 'Little Venice'<sup>199</sup>. [p 1.5] [<i>water flowing sound in the background</i>] His unique canals are certainly one of the town's most distinctive features, and have always been extremely functional routes to carry goods and to ferry people around. [<i>rowing on water</i>]<sup>200</sup> [p 1.5] The water enters the city right here, through the sluices underneath what is known as the Stone Bridge, or <i>Ponte de Pria</i> as locals call it. [<i>water flowing sound fading away</i>] [p 2]</p> <p>Before<sup>201</sup> carrying on with your walk, I have got to ask you to respect the environment. [p 1] There are bins along the way, please use them. [p 1] There is a reason why we talk about greenery and not plastic-ry and that is how we would like to keep it: [p 0.5] green, unspoilt. I know for certain that you are the most wonderful and respectful among explorers, but that does not work for everyone sadly. [p 0.8]</p>
---	---

<sup>199</sup> Paraphrase – elimination. There is no need to mention 'Padova' too, 'Little Venice' is enough for the audience to get the idea.

<sup>200</sup> Confirmatory sound evoking the situation described by the speaker.

<sup>201</sup> What follows is a whole paragraph dense with *vouloir* and *pouvoir* types of content.

	<p>Therefore, but I have never said this, if you see somebody dropping rubbish onto the ground, make sure no one is watching you and make good use of the height of the walls to deliver the proper punishment: [p 0.8] the fall should teach them a lesson. [p 2.5]</p> <p>The rest of the audio provides you with some details about the wall itself and can be listened to while walking, so I suggest we start moving. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>MURA</b></p> <p>La cinta muraria di Treviso è il complesso di opere difensive erette nel corso dei secoli per difendere la città da attacchi nemici. Nel corso del XIV secolo Treviso era dotata di alte mura merlate realizzate in mattoni cotti pensate per resistere alle tecniche d’assalto medievali: catapulte e arieti. Nel 1509, con la città minacciata dagli austriaci, si avviò un rinnovamento delle fortificazioni.</p> <p>Tra il 1509 e il 1518 le mura medievali furono così in gran parte demolite. Le nuove mura furono rivestite di laterizio all’esterno, un materiale più elastico per meglio resistere all’artiglieria. In prossimità dei principali</p>	<p style="text-align: center;"><b>AUDIO TRACK E15<sup>202</sup></b></p> <p>[<i>footsteps on pebbles</i>] Now the perfect scenery to jog or to take a stroll with the dog, the current structure is what remains of centuries of extensive work in order to keep any invaders well outside the town. [p 1.5] The 14th-century tall mediaeval walls proved to be unfit to withstand an attack brought with modern war machines: [p 0.6] [<i>change in intonation: ascending pitch movement, sarcasm</i>] battle rams and catapults were old-fashioned by then! [p 1.5] With the looming threat of the Austrians hanging over the town, the defensive structures needed to be updated. [p 0.8] Most of the old mediaeval walls were therefore brought down between 1509 and 1518 and replaced by a new larger brick structure, elastic enough to withstand artillery fire. [<i>bricks being laid</i>] [p 1.5]</p>

<sup>202</sup> See audio track P12.

<p>bastioni sono tuttora visibili dei bassorilievi raffiguranti il leone di San Marco. Una volta completate le mura, fu deviato parte del corso del Botteniga in modo da creare intorno alla città un profondo fossato.</p>	<p>[<i>change in intonation: ascending pitch movement, energising effect</i>] And it is not over yet! [p 1] No city walls would be complete without a nice deep moat, wouldn't it? [p 1] All they needed to do was to divert part of the river Botteniga and there you have the moat! [p 1.5] Needless to say neither cute ducks nor swans were there to welcome the outsiders in the old age, as good manners imposed pointy arrows and later cannons. [<i>arrows being shot, followed by cannons being fired</i>] [p 2.5]</p> <p>Once more, I encourage you to spend some time taking pictures, as there is no need to be hasty. [p 1] This stroll makes for the perfect break being halfway through your visit. [p 2]</p> <p>Now, follow the path until the very end of it. [p 1] Right after walking down the wall, you will notice a huge door to your right: [p 0.5] go through the archway and gather outside. [p 0.8] Press E15 when you are ready. [<i>acoustic signal</i>]</p>
<p><b>PORTA SANTI QUARANTA</b></p> <p>È la porta che in passato garantiva l'accesso in città da ovest, che trae il nome dalla vicina chiesa intitolata ai quaranta martiri di Sebaste. La porta attuale fu realizzata nel 1516 dal podestà veneziano Andrea Vendramin che la battezzò 'Porta</p>	<p><b>AUDIO TRACK E16<sup>203</sup></b></p> <p>You are now looking at <i>Porta Santi Quaranta</i>, that is the Forty Saints Gate in English. [p 1] It used to be the only passage for people to enter the city from the west. [p 2] The current structure was built in 1516 by Venetian podestà Andrea Vendramin. [p 0.8]</p>

<sup>203</sup> See audio track P13.

Vendramina', apponendo una lapide autocelebrativa. Ciò non piacque al governo della Serenissima, che mutò la denominazione e fece rimuovere l'iscrizione (ci sono tuttora i segni della scalpellatura).

La facciata esterna, dalla decorazione sobria ed elegante, è suddivisa da quattro pilastri in pietra d'Istria che sorreggono la trabeazione, sopra la quale si notano delle feritoie. Il grande arco centrale, a tutto sesto, e il portello rettangolare sul lato destro erano gli unici ingressi, dato che quello a sinistra fu aperto solo in epoca recente.

Il leone sul lato esterno, come quello di Porta San Tommaso, non è l'originale, che fu abbattuto dai francesi nel 1797. Sopra l'arco centrale la scritta indica il nome della porta: in latino per chi esce da Treviso ("Porta Sanctorum Quadraginta") e in veneto per chi vi entra ("Porta de Sancti

He named it after himself and even added a commemorative plaque dedicated to himself. [*change in intonation: ascending pitch movement, humour*] Quite the narcissist, wasn't he? [p 2]

Do not waste time looking for the plaque, the Venetian government already took care of it a few centuries ago. [p 1] They changed the name of the gate and removed the inscription. [p 1.5] Only the most attentive among you will manage to spot the markings [*chisel on stone in the background*] left by the chisel they used to destroy that poor man's vanity. [*narrator giggling*] [p 2]

What stands out on the façade in front of you are the four Istrian stone pillars which sustain the entablature. [p 1] Moreover, it is worth pointing out that there was no left door until recently. [p 1.5] In the past, people could only go through the huge round arch in the middle, or they could use the rectangular door to the right-hand side. [p 2]

[*change in intonation: ascending pitch movement, humour*] Anyone spotting any typical Venetian mark? [p 0.8] A feline perhaps? [p 1] It is certainly hard to miss, I will give you that! [*narrator giggling*] [p 1] However, just like the one on St. Thomas Gate, that is *Porta San Tommaso* in Italian,

<p>Quaranta”). Il cannone di fronte alla porta, purtroppo in pessime condizioni, è la riproduzione ottocentesca di un piccolo cannone del XVI secolo collocata nel 2006.</p>	<p>this is not the original lion. [p 0.8] The dear French thought well to tear that one down in 1797. [p 2]</p> <p>The inscription right above the lion is not Latin in case you were wondering, but Venetian dialect and it reads ‘<i>Porta de Sancti Quaranta</i>’. [p 2]</p> <p>By the way, do not be scared to take pictures next to the cannon. [p 1] Even though it is in such bad shape, it will not blow up and certainly not fire, you are perfectly safe! [<i>narrator giggling</i>] [p 2.5]</p> <p>Anyways, let’s walk back through the gate and carry on. [p 1.5] Once you are back inside, simply continue straight down the avenue known as <i>Borgo Cavour</i>. [p 1] Further details about it and directions are in the next track, E17. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>BORGO CAVOUR</b></p> <p>Una volta borgo di poveri e emarginati, oggi qui si trovano la principale biblioteca della città e vari istituti superiori, nonché il museo Luigi Bailo con le sue collezioni di pitture e sculture di altissimo livello e la chiesa di Sant’Agnese, risalente agli inizi del Seicento.</p>	<p style="text-align: center;"><b>AUDIO TRACK E17</b></p> <p>[<i>footsteps on concrete</i>] If one were to look back in history, they would find quite the contrast with regards to this part of the town. [p 1] While it was once home to the poor and the outcast, the main town library can now be found here. [p 1] Moreover, to the left is the Luigi Bailo museum, where some of the highest level art and sculpture collections are displayed. [p 1] Highly recommended<sup>204</sup>. [p 1] It is open from</p>

<sup>204</sup> *Pouvoir* content: the speaker adds recommendations on a possible activity to do during the stay in Treviso.

	<p>Tuesday to Sunday, from 10 am to 6 pm. [p 0.8] No booking required. [p 1] For further information regarding the ticket and the exhibitions, please check on the website<sup>205</sup>. [p 0.8] The English version is available, do not worry. [p 2]</p> <p>Back to us: [p 0.8] you only need to continue down <i>Borgo Cavour</i>, then turn right and carry on walking on the main street, which is now Via Antonio Canova. [p 1] Continue straight uphill until you reach the square where the Cathedral is. [p 1] Please, cross the street and gather in front of the steps, then enter E18. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>DUOMO</b></p> <p>Le sue origini risalgono all'età paleocristiana (VI secolo). Fu costruito in un'area centralissima della città dove, come testimoniano i reperti, sorgevano un tempio, un teatro e, forse, delle terme. La chiesa venne ingrandita nel tempo con l'aggiunta di cappelle laterali al punto che, per evitare che la struttura, non perfettamente stabile, avesse dei cedimenti, venne demolita per fare spazio all'odierna cattedrale. Il duomo è caratterizzato da sette cupole, cinque poste nella navata centrale ed altre due che chiudono le cappelle del transetto.</p>	<p style="text-align: center;"><b>AUDIO TRACK E18<sup>206</sup></b></p> <p>[<i>urban noise: cars driving by and indistinct chattering</i>] I am well aware you are not part of the priest group, but Treviso Cathedral, known as <i>Duomo di Treviso</i> in Italian, is a must-see even for explorers, at least from the outside. [p 1] It is dedicated to St. Peter and it is the seat of the bishop of Treviso. [p 2]</p> <p>Its origins date back to the 6th century AD. [p 1] Interestingly enough, it seems that the church was built in what used to be the most central area of the town, where a theatre and maybe even the old Roman baths used to be located. [p 2]</p>

<sup>205</sup> *Pouvoir* content: the speaker provides the listeners with the opening hours and other practical information regarding the museum.

<sup>206</sup> See audio track P18.

<p>L'attuale facciata della Cattedrale di San Pietro Apostolo è quella risalente ai lavori del 1836 (eseguiti da Francesco Bomben), ed è formata da una grande scalinata con un maestoso pronao che regge sei colonne ioniche, ai lati della quale sono collocati i due leoni stilofori in marmo rosso di Verona.</p> <p>Il campanile è incompleto e sembra che il governo veneziano ne sia la causa. Sembra infatti che la costruzione fu stoppata per evitare che superasse in altezza quello della Basilica di San Marco.</p>	<p>Over the years, the church was enlarged to the point that the whole structure became so unstable that it could collapse at any time. [p 0.8] Therefore, the whole building was demolished and later replaced by the modern cathedral. [<i>building collapsing</i>] [p 2]</p> <p>The façade you are looking at is on the west front and was built in this shape back in 1836. [p 1.5] I am sure you will find some analogies with the ancient Greek temples often shown on TV, given the flight of stairs and especially the six pillars. [p 2] If you get closer, you will notice their capitals spiral into the typical Ionic volutes so commonly used in classical architecture. [p 2.5]</p> <p>[<i>change in intonation: ascending pitch movement, question</i>] What are you saying? [p 0.8] Why is the bell tower so short? [p 0.8] That is a good question, my humble priests, which leads to a fun anecdote. [p 1.5] Apparently, it was neither war, nor any of the other 'typical' reasons you might think of to bring the construction to a halt. [p 1] Considering the results though, I would say it was something equally 'effective'. [p 1.5] You see, I am talking about vanity and jealousy. [p 1.5] Tradition has it that the Venetian government did not fancy the idea of this tower being taller than</p>
--	---



	<p>the one they have next to St. Mark's Basilica, and thus stopped its construction. [p 1.5] I guess it is just as William Shakespeare said, “jealousy is the green-eyed monster, which does mock The meat it feeds on”. [<i>narrator giggling</i>] [p 2.5] As always, pictures are absolutely permitted. [<i>sounds of pictures being taken</i>] [p 1.5] Please though, bear in mind the two marble lions to the respective sides of the pillars are extremely friendly and will strike a pose if asked nicely, unless people try to mount them. [p 1.5] You do not want to upset the lions, they were made to support pillars, not tourists. [<i>lion roaring</i>] [p 2.5]</p> <p>Once you are ready, go through the archway to the left of the church, gather next to the fence and start the next audio track, the E19. [<i>acoustic signal</i>]</p>
<p><b>MOSAICO PALEOCRISTIANO</b></p> <p>Sotto il Palazzo Vescovile un sottoportico introduce nella via Canoniche, dove è visibile un mosaico pavimentale risalente al IV secolo d.C., appartenente ad un’aula circolare, forse in origine sala termale. Anche se la maggior parte del mosaico non</p>	<p><b>AUDIO TRACK E19</b></p> <p>[<i>footsteps</i>] This mosaic you are now looking at might constitute further proof of the possibility that Roman baths were once located here<sup>207</sup>. [p 1.5] It dates back to the 4th century AD<sup>208</sup>, meaning it is almost 2500 years old! [p 2] Unfortunately, most of</p>

<sup>207</sup> Paraphrase – elimination of ‘Palazzo Vescovile’ and of ‘via Canoniche’. They are not essential details for the visitors to know and can therefore be kept out. The mosaic will be right in front of the visitors once they walk through the archway (the only reference point they need and the easiest to spot), which means they do not need to be provided with two more.

<sup>208</sup> Paraphrase – adaptation: ‘d.C.’ => ‘AD’. Moreover, in English papers, it is more common to address centuries using Arabic numerals rather than employing Roman numerals – e.g., <https://www.dailymail.co.uk/sciencetech/article-10222489/Ancient-plate-adorned-winged-gods-griffins-to-mb-4th-century-BC-warrior.html>.

<p>esiste più, una buona porzione è ancora visibile. È diviso in tre fasce: quella interna ed esterna recano disegni di pesci e motivi marini, la mediana invece un ricco motivo a viticcio con uccelli variopinti, amorini vendemmianti ed una testa femminile che rappresenta la stagione dell'autunno.</p>	<p>it has been erased over time, but a considerable portion is still visible. [p 1.5] As you can see, it is divided into three sections. [p 1.5] Look, both the internal and external ones boast sea-related motifs, with fish and other marine creatures. [p 2]<sup>209</sup> The middle is richly decorated with tendrils, colourful birds and cherubs busy harvesting the grapes<sup>210</sup>. [p 2] The feminine head represents autumn, when the harvesting of wine grapes takes place. [p 2.5]</p> <p>Ladies and gentlemen, we are almost there. [p 1.5] The next stop is right ahead of you. [p 1] As soon as you enter the square, turn to your left and enter E20. [<i>acoustic signal</i>]</p>
<p><b>TORRE DEI CANONICI E DEGLI OLIVA</b></p>	<p><b>AUDIO TRACK E20</b></p> <p>[<i>footsteps on cobblestones</i>] You are now standing in Piazza Pola, mostly a quiet place where to have an aperitivo with very few cars around<sup>211</sup>. [<i>low urban noise</i>] [p 1] That is not why we are here though, I am afraid. [p 1] Have a look to your left, toward the side alley<sup>212</sup>. [p 1.5] See the two towers? [p 1] [<i>narrator giggling</i>] No, this is not related to the Lord of the Rings, otherwise you would have orcs and all sorts of demons lurking around. [p 0.8] Instead, dog poop</p>

<sup>209</sup> This and the following pauses between utterances are 2-second long in order to give the listeners enough time to spot what the narrating voice is describing.

<sup>210</sup> Paraphrase – expansion: ‘amorini vendemmianti’ => ‘cherubs busy harvesting the grapes’.

<sup>211</sup> *Pouvoir* content: the speaker gives implicit recommendations on where to have an *aperitivo*.

<sup>212</sup> *Voluire* content: the speaker is guiding the visitors’ gaze by indicating them where to look.

<p>Fin dal XII secolo la città di Treviso poteva vantare diverse torri, adibite ad abitazioni, usate come carceri, ma la maggior parte erano state erette per motivi strategici. Nei secoli il loro numero si ridusse: in parte furono abbattute, in parte crollarono a causa dei terremoti.</p> <p>La Torre dei Canonici fu donata dal conte Giovanni (forse di Collalto), anche se la sua identità rimane avvolta dal mistero. La struttura risalente al XIII secolo è in laterizio e, come molti altri edifici di prestigio, è stata danneggiata durante il bombardamento degli Alleati, per poi essere ricostruita. Entrambi gli ingressi sono a tutto sesto.</p>	<p>might pose the biggest threat here, courtesy of those respectful owners casually forgetting their dog bags.<sup>213</sup> [p 1.5] [<i>change in intonation: ascending pitch movement, sarcasm</i>]</p> <p>It is a pity the city walls are too far and cannot be used to teach some manners anymore, right? [p 2.5]</p> <p>That aside, the two towers. [p 1.5] Treviso used to have plenty of towers already in the 12th century. [p 1] Some of them were meant to be living quarters, while others were built as prisons. [p 0.8] Most of them, however, were built for strategic purposes. [p 1] Over the centuries, many of them got either torn down, or collapsed due to earthquakes. [<i>building collapsing</i>]<sup>214</sup> [p 2.5]</p> <p>The Canonici Tower to the left happened to be donated by some count Giovanni, whose precise identity still remains a mystery. [p 1] It is a brickwork dating back to the 13th century, with round archways at both entrances<sup>215</sup>. [p 2.5]</p> <p>Its elder twin is the Oliva Tower to the right, which dates back to 1200. [p 1.5] Raise your eyes: [p 0.8] you will notice that</p>
---	---

<sup>213</sup> First the question, then the joke: through *vouloir* we made the narration lighter and the visitors are being entertained properly. Expecting to have fun at each stop with a singular anecdote or a funny joke will help not to exhaust them, meaning they will keep a high level of attention for the important features which are discussed through the audio guide.

<sup>214</sup> Confirmatory sound evoking the image described by the speaker.

<sup>215</sup> Paraphrase – elimination: no need to stress the impact the Allied bombings during the war had on Treviso and its building again, since the visitors have been repetitiously told in previous audio tracks.

<p>La Torre degli Oliva, sulla stessa via, è una costruzione in mattoni risalente al 1200. La parte superiore in particolare, pur avendo subito delle modifiche, lascia intravedere ancora la struttura originaria.</p>	<p>the upper portion of the tower looks slightly different compared to the rest of the building. [p 1.5] That is because it has not been altered as much as the rest, meaning this is mostly the original structure. [p 2.5]</p> <p>Now, ladies and gentlemen, one last bit of walking. [p 1] Go ahead and join the perpendicular street in front of you. [p 0.8] Enter E21 once you are there. [<i>acoustic signal</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK E21<sup>216</sup></b></p> <p>[<i>footsteps on cobblestones</i>] [<i>change in intonation: ascending pitch movement, energising effect</i>] Here we are, ladies and gentlemen! [p 2]</p> <p>[<i>change in intonation: ascending pitch movement, conveying excitement</i>] Firstly, allow me to congratulate you on reaching the end of your journey! [p 1.5] As real RPG characters do, you have gained experience upon completing each of the many quests and have thus risen through the ranks. [p 1] You are now a bunch of Indiana Jones! [<i>narrator giggling</i>] [p 2]</p> <p>Walk down via Calmaggiore, that is the street to the left of the bell tower and play track E22 while strolling. [<i>acoustic signal</i>]</p>

<sup>216</sup> This track contains the directions to reach the final stop of this leg of the tour – *pouvoir* content type – as well as some intense interaction with the listeners: the speaker congratulates them on reaching the end of their tour, always showing the same energy he has employed throughout the whole tour.

CALMAGGIORE	AUDIO TRACK E22 <sup>217</sup>
<p>È l'arteria principale del centro, la via che collega il duomo con l'altro grande centro di potere in città. Identificata come cardo massimo della Tarvisium romana, mantiene per tutto il suo tracciato direzione nord ovest-sud est. Oggi è principalmente nota per i molti negozi, ma rimane comunque interessante attraversarla per via delle tracce degli affreschi sulle facciate dei palazzi ai lati della via. Gli affreschi di questo tipo, sparsi per tutto il centro storico, raccontano un'abitudine iniziata nel XIII secolo e proseguita fino ai giorni nostri, quella di sfoggiare le proprie ricchezze e il proprio status attraverso una decorazione visibile a tutti coloro che passano. Per questa ragione Treviso, così come Venezia e Padova, è definita "città dipinta" ("urbs picta" in latino).</p>	<p>[<i>footsteps and indistinct chattering, moving to the background when the narrator starts speaking</i>] To both your sides is via Calmaggione. [p 1.5] Once the north-south oriented axis of the town, also known as <i>cardo maximus</i> in Latin, via Calmaggione is still the main street in the city centre. [p 2] Yes, it has always been some sort of a shopping street, although I am fairly sure Geox, Lush, Sephora and Intimissimi were not as popular among Romans as they are today, but I am no expert at all, mine is just a guess. [<i>narrator giggling</i>] [p 2.5]</p> <p>Calmaggione is still connecting the Cathedral to Piazza dei Signori, Treviso's main square, which is also our rendezvous. [p 1.5] Once there, you are kindly asked to wait for the other group. [p 1.5] Allow me to remind you that the final stage of your tour requires you all to impersonate a common character. [p 1.5] Once you are all together, please enter 3 and press play. [p 2]</p> <p>While you are walking through Calmaggione, I suggest you keep your eyes on the walls around you, as some of them still display traces of frescoes. [p 2] They tell us of a peculiar custom among the local noble families ever since the 13th century. [p 1.5] [<i>change in intonation: ascending</i>]</p>

---

<sup>217</sup> See audio track P25.

	<p><i>pitch movement, humour</i>] Yes, ladies and gentlemen, it was nothing more than their way to boast and brag about their wealth! [<i>narrator giggling</i>] [p 1.5]</p> <p>Fortunately for us, their arrogance was so widespread, that the whole Treviso ended up turned into a “painted town”, or “urbs picta” in Latin. [<i>footsteps and indistinct chattering fading away</i>] [p 2.5]</p> <p>With this last bit of knowledge, I am afraid I have run out of time and must take my leave. [p 2] Thank you once more for putting up with me over the course of the last couple of hours, I sincerely hope you learnt a lot about this little gem of a town. [p 1.5] [<i>change in intonation: ascending pitch movement, energising effect</i>] Most importantly, though, I hope you enjoyed yourself! [p 2] From the next track, my colleague Clara will handle the rest of your visit. [p 1.5] Farewell! [<i>acoustic signal</i>]</p>
--	--

#### 4. The “Gourmet” Tour

<b>PIAZZA DEI SIGNORI</b>	<b>AUDIO TRACK 3<sup>218</sup></b> [ <i>change in intonation: ascending pitch movement, energising effect</i> ] Hello, ladies
---------------------------	--

<sup>218</sup> Paraphrase – transposition. We have moved everything concerning the architecture of the buildings – e.g., the merlons and the stairs – to the following track for semantic reasons. This one is indeed only an introductory track, where the new narrator takes the stage and familiarises with the group. Adding the rest of the information would have made it too long and hard to follow for the listeners. It is in audio track 4 where the narrator deals with the proper description of the buildings and the features characterising them.

	<p>and gentlemen, Clara speaking here!<sup>219</sup> [p 2]  I will be guiding you through this last leg of your journey. [p 1] Fear not, I am not like Jacob, my area of expertise is neither art, nor architecture. [p 1.5] No, my friends, my task is to introduce you to the third and final character: [p 0.8] the gourmet! [p 1.5] That is right, ladies and gentlemen, you are about to be given the chance to make up for all the calories burnt thus far while walking around. [<i>narrator giggling</i>] [p 2]</p> <p>Before we begin though, I need to ask whether my colleague has briefed you on your current location. [p 2]<sup>220</sup> No, of course he has not! [p 1] The naughty one must have been in a hurry to abandon you for a glass of prosecco at his favourite bar, that is so typical of him [<i>narrator sighing</i>]<sup>221</sup> ...Well, no need to worry, I know who I am dealing with and I have not come unprepared. [p 1] Besides, this very square is the location where any wannabe gourmet would start their journey. [p 2.5]</p> <p>[<i>footsteps and indistinct chattering moving to the background once the narrator starts speaking</i>]<sup>222</sup> As you can probably</p>
--	--

<sup>219</sup> *Vouloir* content: the new narrator introduces herself, explaining what the last part of the tour will consist of. The interaction once again takes place in a way resembling a human-guided tour and indirectly brings the visitors to consider all tracks as linked parts of a whole.

<sup>220</sup> The 2-second pause replicates what would normally happen in a human-guided tour, since it allows the listeners enough time to provide an answer to the rhetorical question, even though the narrator already knows it.

<sup>221</sup> Symbolic sound, representing the narrator's feelings.

<sup>222</sup> We included narration-related ambient sounds, to mimic the aural features which normally characterise the area described by the speaker.

<p>Piazza dei Signori è la piazza più importante di Treviso, ubicata nel cuore della città e suo centro culturale, storico e sociale. Il nome attuale della piazza è dovuto alla presenza dei palazzi dell'antica Signoria trevigiana: a nord il Palazzo del Podestà con la Torre Civica, che risale al XIII secolo, ma che fu rimaneggiato più volte nel corso dei secoli; a est il Palazzo dei Trecento, costruito nel 1268 come sala per l'assemblea cittadina, costituita da trecento membri. Tra la fine dell'800 e la metà del '900 il palazzo ha subito numerose vicissitudini che ne hanno mutato l'aspetto. In seguito ai primi lavori di restauro, terminati a inizio '900, la Torre, la Prefettura e il Palazzo furono coronati da merlature di tipo ghibellino. Fu inoltre spostata la scalinata esterna di accesso al Salone, dal lato ovest al lato est.</p>	<p>guess by just looking at it, this is Treviso's main square, or <i>Piazza dei Signori</i> in Italian. [p 1.5] It is the heart of the town<sup>223</sup> and its cultural, historic and social centre. [p 2]</p> <p>Graceful like few others, it is surrounded by splendidly preserved monumental palaces. [p 1] From left to right<sup>224</sup>, [p 0.8] the 13th-century Podestà Palace with the Civic Tower, [p 0.8] then the Palace of the Three Hundred, known as <i>Palazzo dei Trecento</i> in Italian. [p 1.5] This one in particular was built in 1268 to host the city council, made up of three hundred members, hence why the name 'Palace of the Three Hundred'. [p 1] In short, you are looking at the palaces which represent the old <i>Signoria</i>, that is<sup>225</sup> the government and the lord, or <i>signore</i> in Italian, running it. [p 2]</p> <p>Move to the little square to the right of <i>Palazzo dei Trecento</i> and gather in front of the stairs please. [p 0.8] Start audio track 4 when you are ready. [<i>footsteps and indistinct chattering fading away</i>] [<i>acoustic signal</i>]</p>
<p><b>PALAZZO DEI TRECENTO</b></p>	<p><b>AUDIO TRACK 4</b></p> <p>[<i>indistinct chattering</i>] Over the centuries, the palaces have been renovated multiple times and plenty of features have been</p>

<sup>223</sup> Paraphrase – modulation, cause-effect: '[...] ubicata nel cuore della città [...]' => '[...] it is the heart of the town'.

<sup>224</sup> *Vouloir* content: the speaker is guiding the listeners' gaze into recognising each of the palaces following their order.

<sup>225</sup> Determinologisation through metalinguistic items 'that is' which we added in order to make a specific piece of cultural knowledge accessible to foreign visitors.



<p>Il 7 aprile 1944 il Palazzo fu centrato da una bomba che causò gravi danni alla struttura e agli affreschi interni, tanto che inizialmente se ne ipotizzò la completa demolizione. Grazie all'intervento dell'allora soprintendente Ferdinando Forlati, si decise di procedere al restauro delle pareti superstiti e alla ricostruzione delle pareti irrimediabilmente crollate, della copertura e dei merli, ricostruiti però di foggia guelfa. La sua ricostruzione è ancora oggi considerata una delle maggiori imprese europee in anastilosi, riutilizzando cioè le stesse pietre recuperate dalle macerie. Una fila di mattoni più arretrati rispetto al piano dei muri perimetrali permette ancora oggi di</p>	<p>changed. [p 1] Originally, for example, there used to be two flights of stairs allowing access to the main hall, whereas now there is only the one you are looking at. [p 1.5] Tip for you: [<i>change in intonation: ascending pitch movement, conveying excitement</i>] the view from the top is remarkable and makes for a photographic hot spot!<sup>226</sup> [p 2]</p> <p>As Jacob must have mentioned plenty of times, on April 7 1944 Treviso was heavily bombed by the Allied forces and the palace was completely ripped open. [<i>bombs exploding and buildings collapsing</i>] [p 1] The attack did almost irreversible damage to the palace, with many suggesting no restoration was possible. [p 1.5] However, the palace is still here, which means they were luckily proven wrong! [p 2] [<i>construction sounds: hammer on stone, bricks being laid (background)</i>] The parts of the walls still standing were renovated, whereas the rest was completely rebuilt, including the merlons, which were changed from the V-shaped<sup>227</sup> Ghibelline to the squared Guelphs. [<i>construction sounds fading away</i>] [p 1.5] Well done to the most</p>
---	--

<sup>226</sup> *Pouvoir* content: the narrator gives the visitors some advice on where to take the best pictures of the square.

<sup>227</sup> Paraphrase – explicatory addition: by adding ‘V-shaped’ and ‘squared’, the narrator is immediately providing the listeners with the key elements to be able to distinguish the merlons, in a way that even those who lack architectural and religious knowledge are able to associate what they hear to what they have in front of them.

<p>distinguere le porzioni di pareti originali da quelle ricostruite.</p> <p>Oggi Palazzo dei Trecento è ancora sede del consiglio comunale. La “loggia dei Soffioni” al piano terra, aperto da archi a tutto sesto, rappresenta un luogo di ritrovo e relax. Qui è inoltre conservata quella che si crede essere l'originale Fontana delle Tette, la cui copia è in un cortile privato appena a lato di via Calmaggione. La fontana risale al XVI secolo e da quel momento fino alla</p>	<p>attentive among you who noticed earlier that this is the exact difference between the merlons crowning the Podestà Palace to the left and those you have just heard of, hardly anyone does it! [p 2]</p> <p>Talking about details, the walls of the palace are still carrying the scars of that fateful day in April. [p 1.5] Can you see the markings?<sup>228</sup> [p 1.5] They show which portions of the walls had to be completely rebuilt. [p 2]</p> <p>What was done here is still one of the greatest examples of anastylosis. [p 1] No, folks, I am not casting a spell in some weird language, I am simply using the Greek term which describes a particular reconstruction technique whereby a ruined building is restored using the original architectural elements to the greatest degree possible. [p 1] Pretty impressive, right? [p 2.5]</p> <p>What you see beyond the round arches is another loggia, a much-recommended place to have a shot of espresso coffee with a view like few others. [p 1.5] Also, it is where what is believed to be the original Boob Fountain is displayed. [p 2]</p> <p>Pheeeew! [p 1] [<i>change in intonation: ascending pitch movement, conveying excitement</i>] Ladies and gentlemen, it is</p>
---	---

<sup>228</sup> *Vouloir* content: the speakers use the question to indirectly direct the listeners' attention towards a characterising feature of the walls.

<p>caduta della Repubblica di Venezia, ogni anno, per tre giorni di seguito, la fontana gettava vino bianco da un lato e vino nero dall'altro per festeggiare l'ingresso del nuovo Podestà.</p>	<p>finally time for you to become gourmets!<sup>229</sup> [p 2] Gather in the centre of the square and enter G1. [<i>acoustic signal</i>]</p>
<p>Vivere a Treviso non vuol dire visitare solamente le sue chiese e i suoi musei, o vederne i monumenti, ma anche frequentare le sue osterie, dove è possibile accompagnare bicchieri di buon vino (“ombre”) a cicchetti e ottimi panini.</p>	<p style="text-align: center;"><b>AUDIO TRACK G1</b><sup>230</sup></p> <p>Ladies and gentlemen, as you are about to find out, Treviso is not just a little town filled with history, art, churches, secret alleys and all sorts of valuable old stuff to admire and marvel at. [p 1.5] You see, while earlier you were divided according to your own interests, now you are about to embark on the loveliest among all quests that no one in the world can turn down. [<i>narrator giggling</i>] [p 2]</p> <p>No worries, I am not about to have you wander around the four corners of the town looking for restaurants, no. [p 1] What I have in store for you is the chance to act like locals and eat like them, in their favourite spots. [p 1.5] Aside from restaurants, Treviso is famous for its <i>Osterie</i>. [p 1] Just like the Venetian <i>Bacaro</i>, an <i>osteria</i> serves</p>

<sup>229</sup> *Vouloir* content: the speaker directly interacts with the visitors. By addressing the group in this way, the narrator seems to mean the boring part is over and now it is high time for the real treat. This creates hype and interest among the audience.

<sup>230</sup> All of the gourmet audio tracks are filled with *pouvoir* content – i.e., directions and recommendations – , but mostly with *vouloir* content. The narrator continuously interacts with the listeners and shows interest in what food is presented, almost as if she were there to try the food herself. There are also plenty of cases in which popularisation strategies are employed, given the dishes are part of the local culture and as such are likely to be unknown to the vast majority of foreigners visiting. Such knowledge has therefore been made accessible.

	<p>wine and simple food, with the emphasis on local specialities<sup>231</sup>. [p 1] They are normally cheap venues where locals enjoy an aperitivo accompanied by tasty snacks after a long day of work. [p 2.5]</p> <p>Good, are you ready? [p 1] [<i>change in intonation: ascending pitch movement, conveying excitement</i>] Gosh, what a silly question, of course you are! [p 2] I have four options for you, all of them a stone's throw from your current location, including also one offering vegetarian and vegan snacks for those among you with specific requirements. [p 2.5]</p> <p>Next are four short audio tracks, I suggest you listen to all of them in order to decide what to go for. [p 1] They are G2, [p 0.5] G3, [p 0.5] G4 and G5. [p 1.5] Audio track G6 is to be listened to once you are all done eating at your venue of choice: [p 0.8] it contains the last directions before the end of the tour. [p 2] Buon appetito and see you later! [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>OSTERIA DALLA GIGIA</b></p> <p>Locale storico situato accanto Piazza dei Signori, famoso per le sue focacce alle verdure e non, le fortaie (frittate) e</p>	<p style="text-align: center;"><b>AUDIO TRACK G2</b></p> <p>No tourist can leave Treviso without trying a <i>mozzarella in carrozza</i><sup>232</sup>. [p 2] It is the specialty which the <i>Osteria dalla Gigia</i> is</p>

<sup>231</sup> Paraphrase – explicatory addition: a foreign audience will unlikely be familiar with the whole idea behind an ‘osteria’, a typical feature of the Italian culinary culture, hence why we added extra information and made this culture-specific feature understandable.

<sup>232</sup> Paraphrase – explicatory addition: a foreign audience will unlikely be familiar with a ‘mozzarella in carrozza’, hence why we added extra information and made this culture-specific piece feature understandable.

<p>soprattutto per le mozzarelle in carrozza con l'acciuga o con il prosciutto. Non ci si siede, si mangia e si beve in piedi, come una volta.</p>	<p>acclaimed for, a type of mozzarella sandwich coated in egg and flour, then fried. [p 2] [<i>change in intonation: ascending pitch movement, conveying excitement</i>] Gosh, that crispy batter and that rich taste, so hard to resist! [p 2]</p> <p>Careful, though: they usually have anchovies inside. [p 1] Those of you not too fond of fish with a strong taste might want to try the ones with ham inside instead<sup>233</sup>. [p 2] That aside, there is nothing else you need worry about: [p 0.8] the food is delicious and it is not a tourist trap spot which will rip you off! [p 2.5]</p> <p>[<i>footsteps</i>] Without further ado, keep the Civic Tower behind you, [p 0.5] walk straight and enter the alley. [p 1] The Osteria is about 40 metres to your right, you cannot miss it. [p 1.5] [<i>indistinct chattering, laughter</i>] There is always a bunch of happy customers with their snacks or their <i>ombra</i>, that is<sup>234</sup> the Venetian term for 'wine glass'. [p 2]</p> <p>By the way, there is no seating here, customers eat and drink while standing, as per tradition. [<i>acoustic signal</i>]</p>

<sup>233</sup> *Pouvoir* content: the speaker is providing the listeners with recommendations on alternatives, given not all among them might be fans of anchovies and of their strong taste.

<sup>234</sup> We provided the definition of the culture-bound term “ombra” through metalinguistic items ‘that is’ in order to make a specific feature of the local culture accessible to foreign visitors.

<p style="text-align: center;"><b>HOSTARIA DAI NANETI</b></p> <p>Locale ultracentenario, un simbolo di tradizione, situato in Piazza Indipendenza, dietro Piazza dei Signori. Non c'è cucina, ma la qualità dei panini e dei salumi è notevole.</p>	<p style="text-align: center;"><b>AUDIO TRACK G3</b></p> <p>One of the absolutely must-eat-at, the <i>Hostaria dai Naneti</i> is among the locals' favourites. [p 2] To reach it, walk back to the little square where the stairs to <i>Palazzo dei Trecento</i> are. [p 1.5] See the wooden tables? [p 0.8] Good, you can either sit and wait for the waiter to come and take your order, or you can go inside and have your order quickly prepared. [p 1.5] Given we are not in a hurry, I would recommend sitting. [p 2]</p> <p>The place is more than a hundred years old, a real example of tradition. [p 1] There is no kitchen as they specialise in sandwiches. [p 1] It is up to the customer to choose among the vast range of top quality cured meat and cheese to fill it with. [p 2]</p> <p>Alternatively, you can also settle for a platter with a selection of freshly sliced meats and cheese, to be paired with an <i>ombra</i> of their red wine of course. [p 2]</p> <p>What are you waiting for then? [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>CANTINETTA VENEGAZZÙ</b></p> <p>Deliziosi cicchetti al bancone, ottimo vino di tutti i tipi...Locale famoso per il panino con la porchetta alla trevigiana, tagliata con il coltello direttamente al banco.</p>	<p style="text-align: center;"><b>AUDIO TRACK G4</b></p> <p>Another one among the venues you want to stop by is the <i>Cantinetta Vinegazzu</i>. [p 1.5] I know, the name is quite a mouthful, but so is their delicious food. [<i>narrator giggling</i>] [p 1.5] They offer a vast selection of wines to</p>

	<p>pair with the many <i>cicchetti</i>, that is the term for this high-quality<sup>235</sup>, Venetian style finger food. [p 1.5] They are particularly famous for their <i>porchetta</i>, that is suckling pig that has been seasoned with garlic and herbs and then roasted. [p 1] They slice it using a knife right in front of the customer and then fill their crusty sandwiches with it. [p 2] To reach it, go straight through the archway next to the pizza restaurant in front of you, then cross the street and turn to your left when you reach the barrels<sup>236</sup>. [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>BASILICO TREDICI</b></p> <p>Locale storico a Treviso in Piazza San Vito, dietro Piazza dei Signori, oggi trasformato in una “biosteria”, che si mantiene fedele ai gusti della tradizione, ma accostando un’offerta sia vegetariana che vegana, con materie prime di grande qualità.</p>	<p style="text-align: center;"><b>AUDIO TRACK G5</b></p> <p>[<i>change in intonation: ascending pitch movement, conveying excitement</i>] Vegans and vegetarians, I have not forgotten about you! [p 1.5]</p> <p>Located in <i>Piazza San Vito</i>, behind <i>Piazza dei Signori</i>, <i>Basilico Tredici</i> offers typical food of the area, but also a reinterpretation of traditional recipes to make them suitable for vegetarians and vegans. [p 1.5] What sets them apart is the exceptionally high quality raw materials they use to prepare their snacks. [<i>acoustic signal</i>]</p>

<sup>235</sup> ‘High-quality’ has replaced the sensory language ‘delizioso’ because low-context oriented cultures often prefer objective descriptions over sensory language.

<sup>236</sup> *Pouvoir* content: the speaker provides the instructions to reach the bar.

<b>GELATERIA DASSIE</b>	<b>AUDIO TRACK G6</b>
<p>Dassie rappresenta quasi mezzo secolo di evoluzione del gelato artigianale a Treviso. Nel corso degli anni il numero dei gusti disponibili è cresciuto, così come la qualità del gelato, che è andata via via affinandosi e questo ha significato premi a non finire per Dassie.</p>	<p>How great it is not to be on an empty stomach anymore, right? [<i>narrator giggling</i>] [p 1.5] [<i>change in intonation: ascending pitch movement, conveying excitement</i>] I hope you enjoyed what you tried and that you are up for some gelato!<sup>237</sup> [p 2]</p> <p>Head towards via Calmaggione and walk all the way back to the Cathedral. [p 1] To your right you will find Dassie, one of the best ice cream shops in town. [p 1.5] They have been enhancing the quality of their artisan gelato over the years and they spoil customers for choice<sup>238</sup> flavour-wise. [p 1.5] Moreover, the staff inside speak English and will be more than happy to assist you in your choice! [p 2.5]</p> <p>Oh, before I forget, let's have a quick detour. [p 1.5] I would like you to see the replica of the Boob Fountain I mentioned earlier<sup>239</sup>, the one displayed in the loggia underneath <i>Palazzo dei Trecento</i>. [p 2] Walk into Calle del Podestà, that is the alley next to Pinko to the right-hand side of Calmaggione. [p 5]</p>

<sup>237</sup> *Vouloir* content: the speaker stimulates the listeners' interest by changing her tone in order to convey excitement for what is to come.

<sup>238</sup> Paraphrase – modulation: cause > effect. 'the amount of flavours they offer has increased' > 'they spoil the customer for choice flavour-wise'.

<sup>239</sup> *Vouloir* content: the speaker has the listeners activate a mental process to recall what had been previously shown.



	<p>Here, folks: the 16th-century <i>Fontana delle Tette!</i><sup>240</sup> [p 1.5] [<i>sound of water flowing from the fountain (background)</i>]  Now plain and innocent water comes out of it, but it was not always like this. [p 1.5]  Tradition has it that the fountain used to pour white and red wine during special celebrations for people to drink, sometimes even over two or three consecutive days. [p 2]  This use went on until the fall of Venice, which means for a couple of centuries. [p 2]  [<i>change in intonation: ascending pitch movement, humour</i>] Can you see now why people from this region of Italy are regarded as pretty heavy drinkers? It has been in their blood for centuries! [<i>narrator giggling</i>] [p 2.5]</p> <p>Now, where were we? [p 1.5] Right, gelato. [p 1.5] I will be waiting for you at the audio track G7. [p 0.8] Start it once you have ordered your ice cream. [<i>acoustic sound</i>]</p>
	<p style="text-align: center;"><b>AUDIO TRACK G7</b></p> <p>One last piece of advice for you: [p 0.5] you need to know where the best place to consume your gelato is. [p 1] Go right at the intersection and simply walk straight until you reach a canal. [p 0.8] I will see you in a</p>

---

<sup>240</sup> This paragraph containing a description of the fountain was originally supposed to be part of audio track 4, but was moved here for narration purposes, considering the visitors would have to walk down via Calmaggiore again to reach the ice cream shop, this time as part of a single group and not two separate ones.

	<p>couple of minutes at audio track G8! [<i>acoustic signal</i>]</p>
<p style="text-align: center;"><b>BURANELLI</b></p> <p>Quest'angolo della città è certamente uno dei più caratteristici dell'intero centro storico. Il nome Buranelli si deve alla presenza in questo tratto del Botteniga delle case e dei magazzini dei commercianti di Burano, che venivano in città per vendere le loro mercanzie. Il corso d'acqua nasce al Ponte de Pria in corrispondenza dell'ingresso della città di Treviso, dove un tempo, le donne della zona venivano a lavare i panni e prosegue attraverso tutta la città, scorrendo tra i numerosi palazzi medioevali e rinascimentali, passando sotto i salici piangenti, incontrando mulini e ponti, fino a sfociare nel fiume Sile.</p>	<p style="text-align: center;"><b>AUDIO TRACK G8</b></p> <p>[<i>nature sounds: water flowing moving to the background once the narration starts</i>] The Buranelli, ladies and gentlemen. [p 1.5] As the name suggests, traders from Burano used to come here to store their goods. [p 1.5] Moreover, women would do their laundry here. [<i>clothes being rubbed (foreground)</i>] [p 2]</p> <p>The last hidden gem I had in store for you, the most appropriate place to end our time together and to eat ice cream while surrounded by ducks, with the only noise being the wind gently caressing the willow. [<i>ducks and wind</i>] [p 1.5] The most unique of perspectives from which to look at the canals, right? [<i>nature sounds fading away</i>] [p 2.5]</p> <p>Thank you for listening, it has been an absolute pleasure to show you around Treviso, both for Jacob and myself. [p 1] We sincerely hope you enjoyed your time with us. [p 0.8] See you!</p>

It has not been easy to adapt the ST and make it suitable to be directed at a non-specialised and low-context-oriented audience, in particular with regards to the high amount of *savoir* content and the many multimodal features. Furthermore, having to change the communicative style for each of the three tours in order to make them attractive to different types of audience depending on the main interest proved to be quite the challenge. Nevertheless, I worked with the goal of producing the script for an audio guide which could be practical, interactive and generally enjoyable, while at the same time enriching in terms of knowledge.

In the following ‘conclusions’ section, I will summarise the approach and methodology employed in the realisation of this work, and then provide my personal considerations on my experience as a translator compared to a more professional context in the current time.

## CONCLUSIONS

In this last section, I shall summarise and further elaborate on what has been discussed thus far with regards to the methodology and the approach adopted to successfully create a written-to-be-recorded script to guide tourists while they visit the town of Treviso.

As I mentioned in the preliminary analysis in chapter 4, simple equivalence cannot be the ultimate translational goal in this specific case. Therefore, the focus shifted onto the purpose of the TT, its *skopos*, which needed to be taken as the main reference for the translation, in line with the model of the Skopos theory (Reiss and Vermeer 1984/2013; Vermeer 1996). A new text which could function for our LC-oriented addresses needed to be created. This aspect related to the idea of creating a text is in line with Katan's observations (2018). He distinguishes between two separate lines within the process of translation, the world of *trans-latere* and that of *trans-creare*. While the former sees the translator focus "on the language of the text" and on how to best "transfer what has been communicated", the latter sees him/her aim to create the text which can best allow the recipients to "access what has been communicated" (Katan 2018: 15). The dualism between these different views is what has always been at the base of any debate on the discipline of translation.

As Katan states, choosing either one approach or the other will have specific consequences. As we mentioned previously, a *latere*-oriented approach will seek to achieve a successful transfer, in line with Jakobson's definition of language translation – i.e., translation proper – as "converting, transferring, turning or rendering a source text using other words into a subsequent target text" (Jakobson, in Katan 2018: 18). Interestingly enough, many guidelines for professionals also abide by the idea of a *latere*-oriented approach, whereby the translator must pursue a faithful – which does not mean 'literal' – translation able to "render the idea and form of the original" (Katan 2018: 19) and act as messenger.

Conversely, a *creare*-oriented translation gravitates around the experience. A correct comprehension of the experience will be followed by research for the appropriate way to render that same experience in a way that is understandable by receivers with a "different organisation of experience" (Katan 2018: 22). As we discussed previously,

this is precisely what the *Skopos* theory proposes: to move away from the ST and to prioritise reader understanding. Throughout the entire adaptation, as I stressed in chapter 4, the goal has been to make a series of sites and their respective features accessible to an audience who lacks the same competence and does not have the same “privileged access” (Katan 2016: 69) as the receivers of the original ST. However, translators should not choose one approach over the other entirely. Katan quotes Gene Schriver (2011, in Katan 2016a), founder and CEO of GLOBO, a provider specialised in delivering high-quality translation, interpreting and transcreation services:

In transcreation, translators aim to produce a conversion that stays close [to the original], while also evoking the desired reaction from those who receive the message in the target language. Transcreation involves neither a strict translation nor creation of a message from scratch.

Similarly, Agorni (2018: 93) argues that translators should try to avoid both end poles, both complete foreignisation and domestication. They should “negotiate solutions bringing together tourists’ appetite for the foreign and at the same time their need to make sense of it”. Consequently, they should operate in between the *latere* and the *creare*, trying to find a balance, which is what I have aimed for while working on this dissertation.

Unlike professional translators, be they freelancers or people who are employed by an agency and work as part of a team, I did not have any real employer to answer and report to. Therefore, part of what Nord (1991) and Scarpa (2008) included in their model of the *Skopos* theory was not realised. According to them, not only do translators have to meet the TT’s receivers’ expectations, but they should also work towards achieving loyalty with respect to the commissioner, to the editors and to everyone else who is involved in the translation. However, in my situation I lacked a commissioner, which meant I had to achieve loyalty towards the ST’s author and the TT’s addressee. This obviously allowed me to work more freely, especially when it came to defining the methodology, the approach and the strategies to employ in order to carry out the translation work. Instead, my choices were based on previous research and on the theoretical background which has been presented in chapters from 1 to 4. Conversely, within a professional environment like the one I have just mentioned, the whole

realisation of such work would have been completely different. There would have been constraints imposed by the aforementioned commissioners depending on their roles and even on their knowledge and experience in the field of translation. As Katan (2018) noted, some commissioners might even go as far as to doubt the translator's expertise and choices and try to force the translator to implement their ideas. Moreover, from the mere promotional point of view, a hypothetical commissioner would have certainly impacted on the intersemiotic translation from multiple points of view. Ranging from the choice of what to include in the audio guide and how to the recommendations on where to spend time after the visit, this translation would likely have become a tool to promote the commissioner's interests.

## REFERENCES

### 1. Bibliography

- AGORNI M. (2012), "Tourism communication: the translator's responsibility in the translation of cultural difference", *Pasos: Revista de Turismo y Patrimonio Cultural*, 10(4), 5-11.
- ID. (2018), "Translating, Transcreating or Mediating the Foreign? The Translator's Space of Manoeuvre in the Field of Tourism". In Spinzi C, Rizzo A, Zummo M.L. (eds.), *Translation or Transcreation? Discourses, Texts and Visuals*, Newcastle upon Tyne, Cambridge Scholars Publishing, 87-105.
- AGORNI M., SPINZI C. (2019), "Mind the gap in tourism discourse: traduzione, mediazione, inclusione" in *Altre Modernità*, n 21 – 5/2019.
- BEZEMER J., JEWITT C. (2010), "Multimodal Analysis: Key Issues". In: Litosseliti L. (ed.), *Research Methods in Linguistics*. London: Continuum. pp. 180-187.
- BONSIGNORI V., CAPPELLI G. (2020), "Specialized And Culture-Bound Knowledge Dissemination Through Spoken Tourism Discourse: Multimodal strategies in guided tours and documentaries". In *Lingue Linguaggi* 40, pp. 213-239
- CALSAMIGLIA H., VAN DIJK T.A. (2004), "Popularisation discourse and knowledge about the genome". In Nerlich B., Dingwall R., Martin P. (eds.), *Genetic and Genomic Discourses at the dawn of the 21st century, special issue of Discourse & Society*, 15(4), 369-89.
- CAPPELLI G. (2016), "Popularization and accessibility in travel guidebooks for children in English", *Cultus: the Journal of Intercultural Mediation and Communication*, 68-89.
- CROOK T. (1999), *Radio Drama Theory and Practice*, London, Routledge.
- CRYSTAL D. (1994), "Refining stylistic discourse categories". In Melchers G., Warren B. (eds.), *English linguistics in honour of Magnus Ljung*, Stockholm, Almqvist & Wiksell, 35-46.
- CRYSTAL D., DAVY D. (1969), *Investigating English Style*, London, Longman.
- DANN G.M.S. (1996), *The Language of Tourism: a Sociolinguistic Perspective*, Cabi Publishing.

- FINA M.E. (2011), "What a TripAdvisor corpus can tell us about culture", *Cultus*, 4, 59-80.
- ID. (2017a), "The Role of Music in City Audio Guides in Italian and in English" in *Multimodal Communication*, vol. 6, pp. 87-107.
- ID. (2017b), "Prosody in tourist oral communication. Pausing in city audio guides" in *Lingue e Linguaggi*, vol. 23, pp. 57-73
- ID. (2018), *Investigating Effective Audio Guiding: A multimodal Comparison of the Genre in Italian and English*, Rome, Carocci Editore.
- ID. (2020), "The Sound of Art: Soundscape in Pictorial Descriptions", *Linguae & - Rivista di lingue e culture moderne*, vol. 19, no. 1.
- FIRTH J.R. (1935), "The Techniques of Semantics" in *Transactions of the Philological Society* / Volume 34, Issue 1 / 36-73
- FRANCESCONI S. (2014), *Reading Tourism Texts: A Multimodal Analysis*, Bristol, Channel View Publications.
- FRYER L. (2010), "Audio description as audio drama – a practitioner's point of view", *Perspectives: Studies in Translatology*, 18:3, 205-213.
- ID. (2016), *An Introduction to Audio Description: A practical guide*, London, Routledge.
- GOTTI M. (2006), *The Language of Tourism as specialized discourse*, in O. Palusci, S. Francesconi (eds.), *Translating Tourism. Linguistic/Cultural Representations*, Editrice Università degli Studi di Trento, Trento, pp. 15-34.
- HALL E.T. (1976), *Beyond Culture*, Garden City, N.Y., Anchor Press.
- ID. (1982). "The Rediscovery of "Ideology": Return of the Repressed in Media Studies". In T. Gurevitch, M. Bennet, J. Curra, & J. Woollacott (Eds.), *Culture, Society and the Media* (pp. 56-90). London: Methuen.
- ID. (1983), *The Dance of Life*, New York, Doubleday.
- HALLIDAY M.A.K. (1978), *Language as Social Semiotic: The Social Interpretation of Language and Meaning*, London, Edward Arnold.
- ID. (1985/89) Part A. In Halliday M.A.K., Hasan R., *Language, Context and Text: Aspects of Language in a Social-Semiotic Perspective*, Oxford/Geelong, OUP/Deakin University Press.



- HATIM B., MASON I. (1997), *The Translator as Communicator*, London/New York, Routledge.
- HOFSTEDE G. (1991), *Cultures and Organizations: Software of the Mind*. London: McGraw-Hill.
- IGAREDA P. (2012), “Lyrics against images: music and audio description”, *MonTI*, 4, 233-54.
- JAKOBSON R. (1959), “On linguistic aspects of translation”. In Brower R.A. (ed.), *On Translation*, Cambridge, MA, Harvard University Press, 232-239.
- JEWITT C. (ed.) (2009), *The Routledge Handbook of Multimodal Analysis*. London: Routledge.
- JEWITT C., BEZEMER J., O’HALLORAN K. (2016), *Introducing Multimodality*, Oxon/New York, Routledge.
- KATAN D. (2004), *Translating Cultures*, Manchester, St. Jerome.
- ID. (2006), “It’s a question of life or death. Cultural differences in advertising private pensions”. In Vasta N (ed.), *Forms of Promotion. Texts, Contexts and Cultures*, Bologna, Pàtron Editore, 55-80.
- ID. (2009), “Translation as Intercultural Communication”. In Munday J., *The Routledge Companion to Translation Studies*, Oxford, Routledge, 74-92.
- ID. (2012), “Translating the tourist gaze: from heritage and ‘culture’ to actual encounter”, *Pasos: Special Issue Language and Culture in Tourism Communication*, 10(4), 83-95.
- ID. (2013), “Intercultural Mediation”. In Gambier Y, Van Doorslaer L. (eds.), *The Handbook of Translation Studies*, Volume 4, Amsterdam/Philadelphia: John Benjamins, 84-91.
- ID. (2016a), “Translation at the cross-roads: Time for the transcreational turn?”. *Perspectives* 24, (3), pp. 365-381
- ID. (2016b), “Translating for Outsider Tourists: Cultural Informers Do It Better”, *Cultus: The journal of intercultural mediation and communication*, issue 9 vol.3, 63-90.
- ID. (2018), “Translatere or transcreare: in theory and in practice, and by whom?”. In Spinzi C, Rizzo A, Zummo M.L. (eds.), *Translation or Transcreation?*

- Discourses, Texts and Visuals*, Newcastle upon Tyne, Cambridge Scholars Publishing, 15-38.
- KLUCKHOHN F., STRODTBECK F. (1961) *Variations in value orientation*. N. Y.: Harper Collins.
- KRESS G., VAN LEEUWEN T. (1996), *Reading Images: The Grammar of Visual Design*. New York: Routledge.
- ID. (2001), *Multimodal discourse: The modes and media of contemporary communication*. London: Arnold Publishers.
- KROEBER A.L., KLUCKHOHN C. (1952) *Culture: A Critical Review of Concepts and Definitions*. Peabody Museum, Cambridge, MA, 181.
- MANCA E. (2013), “Describing through the five senses. A contrastive socio-cultural and linguistic analysis of Italian and British tourist websites”. In Manca E., Bianchi, F. (eds.), *Tourism and Tourist Promotion around the world: a Linguistic and Socio-Cultural Perspective*, Lecce, Salento University Publishing, 109-24.
- ID. (2016), *Persuasion in Tourism Discourse. Methodologies and Models*, Cambridge Scholars Publishing, Newcastle.upon.Tyne.
- MALINOWSKI B. (1923), “The Problem of Meaning in Primitive Languages”. In C. K. Ogden, & I. A. Richards (Eds.), *The Meaning of Meaning* (pp. 296-336). London: K. Paul, Trend, Trubner.
- MONTALT-RESURRECCIÓ V., SHUTTLEWORTH M. (2012), “Research in Translation and knowledge mediation in medical and healthcare settings”, *Linguistica Antverpiensia New Series – Themes in Translation Studies*, II, 9-30.
- NORD C. (1991), *Text Analysis in Translation. Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis*. Translated by Nord C., Sparrow P., Amsterdam/Atlanta, GA, Rodopi.
- O’HALLORAN K.L., SMITH B.A. (eds.) (2011), *Multimodal Studies: Exploring Issues and Domains*, Routledge: London, 2011.
- O’SULLIVAN C. (2013), “Multimodality as a challenge and resource for translation”, *The Journal of Specialised Translation*, 20 – July 2013.
- REISS K., VERMEER H.J. (1984/2013), *Towards a General Theory of Translational Action*. Translated by Nord C., reviewed by Dudenhöfer M., Manchester, St. Jerome.

- REMAEL A. (2012), “For the use of sound. Film sound analysis for audio-description: Some key issues”, *MonTI*, 4, 255-76.
- SABATINI F. (1997), Prove per l’italiano “trasmesso” (e auspice di un parlato serio semplice). In AA.VV., *Gli italiani trasmessi: la radio. Atti del Convegno*, Firenze, Accademia della Crusca, 11-30.
- SCARPA F. (2008), *La traduzione specializzata. Un approccio didattico professionale*, Milano, Hoepli.
- VAN LEEUWEN T. (1999), *Speech, Music, Sounds*, London, Macmillan.
- VENUTI L. (1992), *Rethinking Translation: Discourse, Subjectivity, Ideology*, New York: Routledge.
- ID. (1995), *The Translator’s Invisibility. A History of Translation*, Routledge, London.
- VERMEER H.J. (1996), *A skopos theory of translation (Some arguments for and against)*, Heidelberg, TEXTconTEXT.
- ID. (1998), “Smettiamola di interrogarci sull’oggetto della traduttologia”. In Agorni M. (2005), *La traduzione. Teorie e metodologie a confronto*, Milano, LED, 177-191.

## 2. Other sources

- BOSCOLO M. (2019), *Treviso, una guida*. Odòs Libreria Editrice.
- FOLLIERO R. (2016), *Ri...scoprire Treviso. Guida completa per amarla e gustarla*. Editoriale Programma.
- Oxford Advanced Learner’s Dictionary* (2010).

## 3. Web Pages

- Cambridge Online Dictionary* <https://dictionary.cambridge.org> (last accessed February 2022).
- Dark Cloud OST* soundtrack <https://youtu.be/43VyQyUeBRg> (last accessed August 2021).
- Gregorian Chants* <https://youtu.be/W-hrBhA4XkM> (last accessed August 2021).
- Immaculate Mary* <https://youtu.be/laquwkfPwJU> (last accessed August 2021).
- Who Wants to be a Millionaire – Suspense* <https://youtu.be/edlncAZ17XY> (last accessed August 2021).