

Analysis of the presence of Spanish culture in American culinary language

Study of the series *Spain... on the road again* and a comparison with its dubbed version into Spanish

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Received: 15/03/2019

Accepted: 18/04/2019

Abstract

In the sphere of gastronomy, there is a marked convergence of languages, especially with regard to the cuisine of a specific region, since it is here where cultural aspects most often emerge. In this paper, we investigate the strength of Spanish and its inclusion in English through an analysis of the presence of cultural aspects of the Spanish language in the American television series *Spain... on the road again*; a series in which agrifood and audiovisual translation overlap. Based on the classification of cultural terms proposed by Newmark (2004), we focus on the categories of ecology and material culture and, more specifically, gastronomy. In addition, we add a new category that covers popular culture; a category in which terms related to proverbs, idioms and colloquial expressions are included. In order to identify the way in which Spanish cultural terms are adopted in English-speaking culture and with the aim of demonstrating the difficulties that translators face when translating the cultural terms of a region, we create terminological records and analyse the techniques by which these terms are transferred from the Spanish to the English language. In the light of the results obtained, we conclude that there is no total equivalence for most of the Spanish cultural terms, thus making it necessary to resort to translation techniques such as borrowings or the description of the terms.

Key Words

Agrifood translation, Gastronomy, Audiovisual translation, Cultural terms, Borrowing.



1. Introduction

Agrifood texts have always been classified within the scientific-technical field. Nevertheless, agrifood translation covers a hybrid and multidisciplinary field of translation, as it can share subject with any field and genre of translation since it combines diverse scopes, such as literature, art, religion, psychology and popular culture.

To prove this hypothesis, we analysed *Spain ... on the road again*, an American TV series. Therein, the prestigious chef Mario Batali, the American actress Gwyneth Paltrow, the culinary writer for the *New York Times* Mark Bittman, and the Spanish actress Claudia Bassols undertake an adventure through the different regions of Spain to enjoy all its pleasures: regional cuisine, art, history and culture. This series has been chosen because its main objective is to show Americans all Spanish culinary customs seen from a foreigner perspective, bringing the American public closer to Spanish culture. This series consists of 13 chapters divided by routes from the different regions they visited. In this paper we will focus on chapter one, entitled “Tilting At Windmills in Castilla la Mancha,” which takes place in Madrid and Toledo.

The main objective of this paper is to analyse the presence of cultural aspects related to the Spanish gastronomy in the American language. For that purpose, we will identify and analyse the translation techniques and strategies most used in the series *Spain... on the road again* with examples taken from both the dialogues and the subtitles of our subject matter.

A textual analysis has been also carried out in order to focus on the structure of the text, as well as its form and content. This task allows us to observe the difficulty that translators must face when translating cultural terms. When translating a text awash with cultural components, the question is whether we should maintain this strong presence of the source culture by means of the “no translation” of culturemes —producing a text with more exotic and sophisticated language— or we should rather translate them to achieve a text which is more familiar to the target culture. To settle this question, we will explain the purpose of using foreignizing and domesticating translation strategies.

Then, we will classify and analyse the most relevant terms extracted from the text in order to see the techniques and strategies used and the solutions provided to the different problems. We will also make a translation proposal in those cases where we do not agree with the provided solutions. Finally, we will

expose the conclusions reached by means of graphs that enable the quantification of terms, translation techniques, and areas of expertise present in the text.

2. *Agrifood translation*

Agrifood translation is generally defined as a type of specialised translation. However, there may be specialised, semi-specialised, and even informative or general agrifood texts. Referring to agrifood translation as specialised translation is regarded as an error by Cabré (2004). She prefers to call it “translation of specialized texts” because she sustains that any kind of translation can be specialised, since it presents characteristic features that define it like unique.

Following this clarification, agrifood translation can be considered as a variety of translation because it has a specific theme and a characteristic language that covers a very broad field of expertise in which all the terms belonging to agriculture and food are included. A clear example of this terminology can be the terms related to the agricultural legislation, the names of food, or the agricultural machinery, *inter alia*. Additionally, agrifood translation requires to have specific competences and to know and handle different translation strategies and techniques.

Therefore, as described above, any text whose subject has to do with agriculture or food can be considered as an agrifood text. In this sense, we can find both oral and written texts, or texts belonging to specialized genres and non-specialized genres. For example, there are literary texts mentioning agrifood themes, advertising texts including agrifood terminology, and even legal texts where the agrifood language is present. Therewith, we can confirm that agrifood translation covers a hybrid and multidisciplinary field of translation, since it can share topics with any field and genre of translation.

The subject of our study does not only belong to the gastronomic field, but is also imbricated with the audiovisual one, so in the next section we will be discussing about audiovisual translation and its different modalities, especially those involved in this project.

3. *Audiovisual translation*

Audiovisual translation is a variety of translation in which both the acoustic and visual channels participate. In other words, both image and sound must be considered because these two channels provide us with translatable information. Chaume Varela (2004, p.30) says that audiovisual translation is a type of translation in which texts provide (translatable) information through two main channels of communication —acoustic and visual channels— rendering codified meaning simultaneously. According to this definition, we can understand audiovisual texts as those in which verbal codes (oral and written) are combined with visual codes (iconic and linguistic).

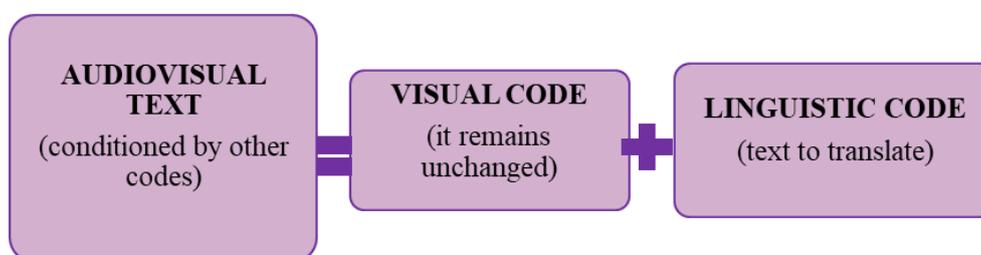


Figure 1. Codes of audiovisual text based on Chaume (2004)

As shown in Figure 1, while the visual code remains unchanged, the linguistic one needs to be translated, which makes it the only manipulated code. However, not only the message in the source language has to be considered, but all the codes of meaning comprising the audiovisual text.

3.1. *Modalities of audiovisual translation*

Although there are many audiovisual translation modes, in this paper we will only explain those that appear in our chapter under analysis.

If we make a comparison between the source version and the dubbed one, we find different audiovisual modes: while the source version — American — is subtitled, the target one — Spanish — includes dubbing and voiceover. That is, we find two parallel channels transmitting information at the same time: the audio in the source language in an unaltered form, and the written text — at the bottom-centre of the screen — broadcasted simultaneously.

In the source version, some fragments of the dialogues are spoken in Spanish, and these are usually subtitled. We can define the subtitling process as the

incorporation of a text written in the target language on screen (subtitles) onto the original version of a film, so these subtitles are displayed in synchrony with the actors' oral speech (Chaume Varela, 2004, p.33). In other words, we find two parallel channels transmitting information at the same time: the audio track in the source language and the written text — in the lower part of the screen — in the target language.

However, the Spanish version is configured by dialogues translated by two different modalities: voiceover for the main characters on screen and dubbing for the narrator off-screen.

Regarding voiceover, it is the most used translation modality for documentaries since it provides a high level of reliability about the source text. According to Chaume Varela (2004, p.35), voiceover can be defined as the simultaneous reproduction of the original dialogue soundtrack and the translated version. For that purpose, the technicians lower the volume of the original soundtrack so the dubbed version can be listened to. In other words, the original track in the source language is heard in the background together with the track translated into the target language.

Finally, we find the dubbing process when the storyteller speaks. This process can be defined as the translation and adjustment of a script, and the subsequent interpretation of the said translation by the actors, under the guidance of a dubbing director and a linguistic expert (Chaume, 2004, p. 32). In short, the source text is replaced by another oral text in the target language.

To sum up, based on all the foregoing, we can describe our text subject to analysis as a bilingual, multidisciplinary and multimodal text in which different areas and modes of translation are imbricated. This matter adds translation difficulties to the text due to the fact that there converge the characteristics of each of them.

4. Cultural framework within the audiovisual text

For the purpose of the commercial export of Spanish cuisine and Spanish products to the United States, and as a consequence of its easy reception due to the existing bilingualism (English-Spanish), more and more Spanish culinary terms are coined in English. Throughout this chapter, we find clear evidence that confirm this influence of Spanish in phrases such as: “the best of the local *vino*”, “there is no oil, no *sofrito*”, “*was* is typical?”, etc. The most remarkable

thing is that most of these words that are pronounced in Spanish have an equivalent in American English. *A priori*, it may seem that cultural terms are being used to allow Spanish culture to reach the English public in a visible way, but the fact is that more and more Spanish terms are being coined in American English through foreignizing.

When a translator deals with a text with a high cultural level as our subject matter, two translation strategies can be chosen: domesticate the text and hide its original features by adapting the terms to the target culture; or foreignize the text and accentuate its characteristic features through “no translation.”

We can define foreignizing as “an ethnocentric pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p. 20). That is to say, it is a translation strategy that defends the characteristics of the source text through “no translation”, and brings exoticism and prestige to the text, transmitting the original nature of the text, as well as respecting the source culture.

However, domesticating involves “an ethnocentric reduction of the foreign text to target-language cultural value, bringing the author back home” (Venuti, 1995, p. 20). In other words, this translation strategy shows a more natural and familiar text close to receivers’ culture without signs of the source culture.

As we can see in our subject matter, in gastronomy field we are faced with a foreignized text in which cultural terms are used to allow Spanish culture to reach the English public in a visible way. A clear evidence of this is shown by the term chorizo. Unlike the previous examples given, this term has been borrowed in English through foreignizing.

4.1. Selection and analysis of the terms

As mentioned before, gastronomic translation is subject to various elements such as culture, gastronomy and popular culture of a specific region, so the terms selected to perform this analysis are cultural terms.

According to Christiane Nord, a cultural term is “a social phenomenon of culture X that is regarded as relevant by the members of this culture and, when compared with a corresponding social phenomenon in culture Y, is found to be specific to culture X” (Nord, 1997: 34). In other words, they are cultural elements of a specific culture.

The translation of cultural terms is one of the biggest problems a translator faces, since they usually lack total equivalences in other languages and may not be understood by the target audience when we translate them. For this reason, in order to analyse our terms in a clearer way, we will organize them through the classification of the cultural terms established by Newmark (2004, p.135), shown in Figure 2.

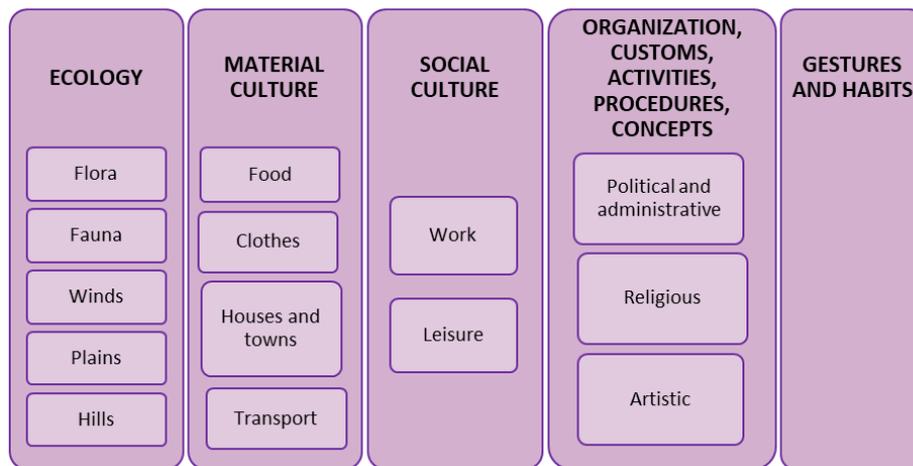


Figure 2. Classification of cultural terms based on Newmark's model (2004)

As we can see in Figure 2, Newmark groups the cultural terms in five categories: ecology; material culture; social culture; organization, customs, activities, procedures, concepts; and gestures and habits. In addition, within each category, he establishes different subcategories in order to organise the cultural terms in a very specific way. Since our object of study belongs mainly to the agrifood sector, the most important categories for this paper are ecology and material culture — food —. However, we consider it appropriate to add a new category because our text requires it. This additional category corresponds to the popular culture and includes proverbs, idioms and colloquialisms. Hereunder, Figure 3 shows the proposed categories that will be used throughout this paper.

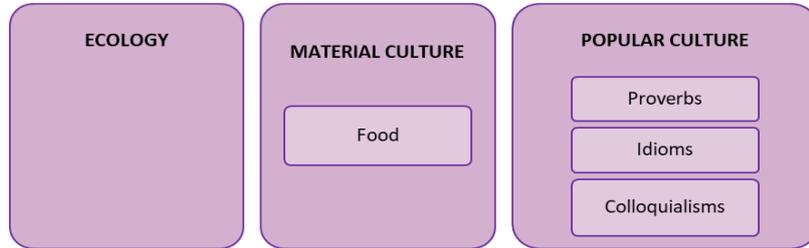


Figure 3. Proposed categories of cultural terms

It should be noted that all the terms that will be analysed below have been extracted from the source text, written in English and produced for an American audience, except for some examples extracted from the translated version. Therefore, the directionality will be specified throughout this paper in order to avoid any doubt or confusion, especially when it comes to cases taken from the Spanish version.

3.1.1. *Ecology*

| | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sample No. 1 |  Source: https://www.fotocasa.es |
| CIGARRALES | |
| Contextualization: Mario Batali and Gwyneth Paltrow head to Los Cigarrales of Toledo, where they will meet with Adolfo Muñoz, a local chef who will prepare some traditional dishes of Castilla-La Mancha. | |
| 13:33 Cigarrales: gardens and vineyards that overlook Toledo and the real Tajo | 07:14 Cigarrales: huertos y viñedos con vistas a Toledo y al río Tajo |
| <ul style="list-style-type: none"> - Field of expertise: agriculture - Translation technique: borrowing + description (generalization) | |

Table 1. Sample No. 1: cigarrales

In the source text they use a borrowing from Spanish: the term *cigarrales* (Sample 1). In addition, for the total understanding of the term, they give a description of it: gardens and vineyards that overlook Toledo and the real Tajo. In this example we not only identify notable features in the main term (*cigarrales*), but also in its description (gardens).

On the one hand, with regard to the main term, the DLE (Diccionario de la lengua española) defines *cigarral* as “*casa de recreo y huerto que la rodea, en los alrededores de Toledo y con vistas a la ciudad.*” This definition allows us to identify this term as a cultural term, since it is a word used to name a very specific area of the Iberian Peninsula, specifically of Toledo. As for its translation into English, we find some disparities:

- If we search in bilingual dictionaries, we find the following explanations:
 - The Collins English-Spanish dictionary defines *cigarral* as: “(from Toledo) country house on the banks of the Tagus.”
 - Similarly, in Wordreference dictionary, it is translated as “(house, garden in Toledo) country house.”
- On the Cineuropa website —a European portal dedicated to cinema and audiovisuals that seeks to promote European film industry throughout the world— we find an entry about Los Cigarrales of Toledo (see Table 1). Thanks to the availability of the official translation into four different languages (Spanish, English, French and Italian), we can access its translation and verify that it has also been translated as “country house”.

| SPANISH VERSION | ENGLISH VERSION |
|-------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------|
| Posteriormente, el equipo se trasladará a Madrid y a un cigarral a pocos kilómetros de Toledo. | The team will later relocate to Madrid and a country house a few kilometres from Toledo. |

Table 2. Term comparison on Cineuropa website based on Ríos Pérez (2010)

- In the same way, in a publication of UNESCO Sources magazine — a monthly magazine published by the United Nations Educational, Scientific and Cultural Organization — there is also a chapter where they talk about Los Cigarrales of Toledo. As we can see in Table 2,

when we search for the English version of the document, we find an omission (the term *cigarral* has been deleted).

| SPANISH VERSION | ENGLISH VERSION |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------|
| Realizan palacios donde las fuentes dominan el patio, las galerías comparten la comunicación y el ámbito de frescor en verano como en los palacios del Guadalquivir o los cigarrales de Toledo. | Palaces were built with fountains in the centre of luxuriant gardens and long galleries leading to cool patios like those in Guadalquivir or Toledo. |

Table 3. Term comparison on UNESCO Sources magazine based on López Guzmán (1999, pp. 13-14)

- On the other hand, if we search in advertising copy, specifically on hotel webpages published in Trivago and Destinia, we observe that they tend to use borrowings to refer to this term. The examples shown in Table 3 have been obtained from webpages including the Abacería de Toledo hotel, located in Los Cigarrales.

| SOURCE | SPANISH VERSION | ENGLISH VERSION |
|----------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Trivago | El hotel Abacería, de tres estrellas, se encuentra situado en las afueras de Toledo, en una zona conocida como Los Cigarrales , un entorno tranquilo donde se encuentran las mejores vistas para contemplar la ciudad que es Patrimonio de la Humanidad. | The Abacería Hotel is situated in Los Cigarreles - one of the most privileged and prettiest areas of Toledo, surrounded by green with magnificent views of the historic quarter. The building represents the residential charm of old Toledo. |
| Destinia | Este hotel está emplazado en una zona tranquila, en el exquisito barrio de los Cigarrales , uno de los más bonitos de la ciudad, con vistas impresionantes de la antigua ciudad de Toledo. | The Abacería hotel is situated in Los Cigarrales , one of the most pleasant and beautiful districts of Toledo. |

Table 4. Term comparison on different websites based on Trivago (2018) and Destinia (s.f.)

After carrying out this search, we can conclude that bilingual dictionaries specify it as an inherent term of the region of Toledo but both translate it as “country house” in this case; in texts which contain information about the area there are different options: the translation and the omission; and in advertising texts, specifically in English hotel guides, they use borrowing to bring more exoticism to the text.

As we can see, the term *cigarral* is a cultural term rooted in a very specific area of the Iberian Peninsula. For this reason, we believe we would translate it in texts where this term was not relevant, for example, in a Spanish series in which this term appears unrelated to the receiver’s interests and does not provide important information. However, our text is meant for a knowledgeable audience that is interested in the Spanish culture. That is why, in this particular case, we consider it appropriate to keep the term untranslated, since any translation could cause a loss of the nuances that characterize the term. In addition, if a viewer does not understand what a *cigarral* is, the image would be very helpful for him because he can see it in the scene.

On the other hand, as already mentioned, in this example we not only identify notable features in the main term (*cigarrales*), but also in its description (gardens). Regarding to this last term, a generalization is used to translate it. But “garden” is not a total equivalent of *huerto*.

According to the English monolingual Merriam-Webster dictionary, these are the different meanings of garden:

1. a: a plot of ground where herbs, fruits, flowers, or vegetables are cultivated
b: a rich well-cultivated region
c: a container (such as a window box) planted with usually a variety of small plants
2. a: a public recreation area or park usually ornamented with plants and trees a botanical garden
b: an open-air eating or drinking place
c: a large hall for public entertainment

As we can see, we find several meanings with different connotations, so it is not clear if reference is made to gardens or orchards. To find the most appropriate term, we need to start by searching for the term in Spanish.

The DLE defines huerto as “*terreno de corta extensión, generalmente cercado, en que se plantan verduras, legumbres y a veces árboles frutales.*” According to this definition, we could choose from several terms in English:

- “Orchard”, defined by Merriam-Webster dictionary as “a planting of fruit trees, nut trees, or sugar maples; also: the trees of such a planting”;
- “garden”, using its first meaning of Merriam-Webster dictionary: “a plot of ground where herbs, fruits, flowers, or vegetables are cultivated”;
- “kitchen-garden”, defined by Merriam-Webster dictionary as “a garden in which plants (such as vegetables or herbs) for use in the kitchen are cultivated”;
- or “vegetable garden”, whose meaning according to the Collins English-Spanish dictionary is: “a garden, or part of a garden, in which vegetables are grown.”

In conclusion, in this particular case, we would translate it by an amplification. Thus, we would use “vegetable garden and orchard” because it provides nuances that the rest of the terms ignore. Thus, we obtain a more specific translation for the term *huerto*.

3.1.2. Material culture – Food

According to Newmark, “food is for many the most sensitive and important expression of national culture; food terms are subject to the widest variety of translation procedures” (Newmark, 2004, p.137). For this reason, we consider it very important to analyse the extracted examples belonging to the field of food. For greater clarity, we decided to divide the examples into two categories: local gastronomy and presence of a third language (L3).

Local gastronomy

The gastronomy of Castilla-La Mancha has a humble and pastoral origin and is formed by a variety of austere and simple dishes, as they are made with basic ingredients such as bread, meat and orchard products. In addition to traditional dishes, Castilla-La Mancha also has a large number of side dishes, such as sheep cheese, different types of wine and desserts.

One of the most relevant examples in this category is *pisto manchego*.

| | |
|----------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------|
| Sample No. 2 |  |
| PISTO MANCHEGO | Source: https://cocinateelmundo.com/ |
| Contextualization: Chef Adolfo Muñoz is cooking some traditional dishes for Mario and Gwyneth. One of them is <i>pisto manchego</i> . | |
| 13:54 And a dish called <i>pisto manchego</i> , made of roasted vegetables | 07:38 Y el pisto manchego , hecho a base de hortalizas asadas |
| <ul style="list-style-type: none"> - Field of expertise: food - Translation technique: borrowing + description | |

Table 5. Sample No. 2: *pisto manchego*

As its name suggests, it is a dish belonging to the regional cuisine of Castilla-La Mancha and, therefore, is considered cultural term.

Originally, it was a dish that the peasants cooked outdoors with the orchard products. The authentic *pisto manchego* only contains green and red peppers, tomatoes and zucchini. In addition, it is usually served with egg or fried pork loin. This makes it a very complete dish.

When we consider the term looking for equivalences in English or possible translations, we find that its coined translation is *ratatouille*. It is worth noting that the use of borrowings in English to name dishes from other cultures, such as French in this particular example. Newmark argues that “whilst commercial and prestige interests remain strong, the unnecessary use of French words is still prevalent for prestige reasons” (Newmark, 2004, p.137). This statement allows us to observe the great influence, sometimes unnecessary, that exists of other languages in the gastronomy language.

Returning to the analysis, *ratatouille* is a regional dish belonging to French cuisine made with different stewed vegetables: tomato, garlic, red pepper, onion, zucchini and eggplant. In addition, it is flavoured with Herbes de Provence and is usually served as a side dish for meat or fish dishes.

Merriam Webster dictionary defines *ratatouille* as “a seasoned stew made of eggplant, tomatoes, green peppers, squash, and sometimes meat.”

It might be that the term *ratatouille* allows the American public to understand what *pisto manchego* is, but we consider that it is a partial equivalence because it is not the same as *pisto manchego*, and *ratatouille* is associated with French culture instead of the Spanish one, so it could be ambiguous. Although it is very similar to French dish, as we have mentioned before, *pisto manchego* is not made with eggplant, it also has red pepper and no garlic or onion are added. In addition, it is served as a single dish instead of as a side dish and is not flavoured with Herbes de Provence.

As shown in Sample 2, Mario Batali uses this term in Spanish and adds a small description of it, so he mentions the real name of the dish and specifies that it is made with roasted vegetables. For this reason, we consider it a very good option because he allows to American audience to understand what the stew is, even if it is not a dish belonging to their culture.

Presence of a third language (L3)

In addition to the previously mentioned terms, in the field of food we can appreciate the presence of a third language (L3 hereafter), which makes the text multilingual. A clear example of that is the term *Bruschetta*.

| | |
|----------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Sample No. 3 |  <p>Source: http://www.kraftrecipes.com</p> |
| BRUSCHETTA | |
| Contextualization: Mario and Gwyneth get ready to try one of the dishes cooked by the chef Adolfo Muñoz: <i>pisto manchego</i> . | |
| 17:20 This will be very good on a <i>Bruschetta</i> | 11:03 Esto quedaría muy bien sobre una tostada , ¿no? |
| <ul style="list-style-type: none"> - Field of expertise: food - Translation technique: borrowing | |

Table 6. Sample No. 3: bruschetta

When they finished cooking *pisto manchego*, they decide to eat it on toast. In the source version, Mario Batali uses the Italian term *bruschetta* and in the Spanish version it is translated as *tostada* (Sample 3).

On the one hand, we can define *bruschetta* as an Italian dish consisting of slices of toasted bread battered with garlic, olive oil, salt and ground paprika. According to the website of La Mafia restaurant (2017), *bruschetta* is the name given to a “*plato originario de la cocina italiana que consiste en rebanadas de pan tostado a la parrilla, rebozadas con ajo y servidas con un chorrito de aceite de oliva, sal y pimentón molido.*”

On the other hand, according to the sixth meaning of the term *tostada* in DLE, in Spain we define *tostada* as “*rebanada de pan que, después de tostada, se unta por lo común con manteca, miel u otra cosa.*” Since this term refers to a slice of toasted bread that is usually smeared with butter, honey or something else, in Spain we associate the term *tostada* with breakfast.

As we can see, even though both terms are about slices of toast, the terms *bruschetta* and *tostada* are not total equivalents. Therefore, regarding the translation, we would use the term *tosta* instead of *tostada*. This is because in Spanish cuisine we use the term *tosta* to refer to a slice of crusty bread accompanied by different ingredients — we can understand this as synonym with toast —.

3.1.3. Popular culture: proverbs, idioms and colloquialisms

We consider it appropriate to broaden the classification of cultural terms proposed by Newmark (2004) and add a new category because our text requires it. This additional category corresponds to the popular culture and includes proverbs, idioms and colloquialisms — fundamental categories of the culture of a country —.

Proverbs usually are anonymous short phrases that have an educational and instructive end. According to Wordreference dictionary, a proverb is a “short popular saying, usually of unknown and ancient origin, that expresses effectively some commonplace truth or useful thought.”

Likewise, idioms are intimately related to proverbs. According to Wordreference dictionary, idioms are “expressions whose meaning is not predictable from the usual meanings of its constituent elements or from the general grammatical rules of a language, and that is not a constituent of a larger

expression of like characteristics.” That is, both proverbs and idioms are popular sayings of common use and knowledge. The main difference between them lies in that proverbs have a didactic purpose and idioms are only expressions.

On the other hand, according to Wordreference dictionary, colloquialisms are “words or phrases appropriate to conversation and other informal situations.” That is, those of direct and common use that move away from formality and use colloquial style or usage instead of specific terminology.

According to these definitions, we can consider proverbs, idioms and colloquialisms as cultural terms. For this reason, we are now going to show the different cultural terms belonging to this category that appear in our text subject of study and we will analyse them to prove how they have arrived at American culture, if there are equivalences for them and if these equivalences fulfil the same function — where they exist —.

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|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|
| Sample No. 4 | |
| MÁS VALE MAÑA QUE FUERZA | |
| Contextualization: Claudia Bassols and Mark Bittman are in the dairy and Claudia is preparing to cut a very hard cheese. Then, the cheesemaker says to her the expression <i>más vale maña que fuerza</i> . To help Mark Bittman understand this, Claudia tries to translate it. | |
| 34:26 Más vale maña que fuerza. It’s more important to have... knowhow than strength. Do you know that meaning? | 26:31 ¿Conoces ese refrán? Más vale maña que fuerza. Es más importante saber cómo hacerlo que la fuerza. |
| <ul style="list-style-type: none"> - Field of expertise: proverb - Translation technique: borrowing + description | |

Table 7. Sample No. 4: más vale maña que fuerza

In this example we find a borrowing accompanied with a description. Regarding the description, Claudia Bassols tries to explain the meaning of this proverb and she says: “It’s more important to have... knowhow than strength.” We believe that it is a good explanation of this proverb because she clarifies its meaning without using a literal translation. Despite this, we consider it appropriate to question the reasons why the subtitle has been left in

Spanish — since it appears in the American version —. That is why we think translating this proverb is a necessity.

In this case, the two fundamental requirements to develop a good subtitle are:

1. The subtitle should keep the same meaning and sense as the original proverb.
2. The subtitle should exceed neither characters per line nor characters per second stipulated. In this case, since we have no guidelines, we will be guided by characters of the existing subtitle (26 characters).

The proverb *más vale maña que fuerza* is used to express that if you use knack, ability and intelligence, you can obtain better results than if you use only the force. One of the most used cases as an example to explain this proverb is the following: you are trying to open a can that is impossible to open because the lid is tightly sealed. If you use knack, you realize that leveraging with the tip of a knife in the lid you can take the vacuum and, therefore, open the can. On the other hand, if you use force, you can keep trying to unscrew the lid in a thousand possible ways, but the can will still not be able to open.

Examining the meaning of the proverb, we have considered different subtitle options:

- Option 1 (according to Wordreference dictionary): “Brains over brawn” (17 characters).
- Option 2 (according to the Spanish Centro Virtual Cervantes): “Brain is more than brawn” (24 characters).
- Option 3 (from Ebi idiomas website [s.f.]): “Brain is better than brawn” (26 characters).
- Option 4 (clarification used by Claudia Bassols): “It’s more important to have... knowhow than strength” (51 characters). We can explain the meaning of the proverb through this option and the target audience could read the same explanation that they will hear later. Although it is not the best option for us, we consider it better than leaving the text in Spanish.

These four proposals fulfil the function of the proverb and are appropriate to its meaning. Despite this, we are faced with three equivalences — options 1, 2 and 3 — and one explanation — option 4 —.

Once the different possibilities have been found, we check that the two proposed requirements have been met and verify that:

1. The four proposed options fulfil the function, meaning and sense of the Spanish proverb.
2. The first three options do not exceed the number of characters, while the fourth one does.

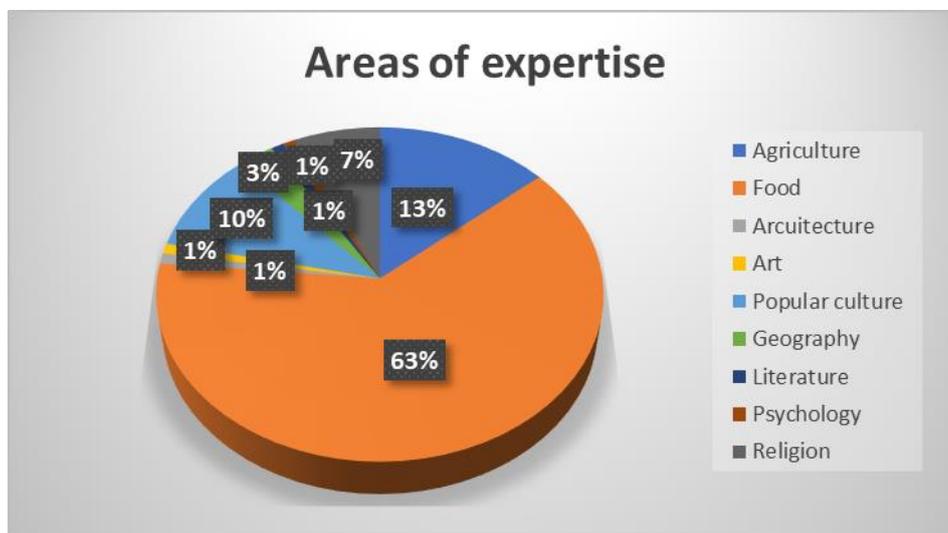
Therefore, taking all the above into account, we can conclude that the first three options are more appropriate, since they are most complied with the text and could be used interchangeably because they are total equivalences of the Spanish expression and are accepted by American culture.

4. *Conclusions*

In this paper, we have studied the specific fields involved in the text selected. According to our analysis, the American series *Spain... on the road again* belongs to the gastronomic and audiovisual fields. In addition, various topics such as literature, art, religion, psychology and popular culture are interwoven, a fact that makes our object of study a multidisciplinary text.

It is worth stressing that, although only four term samples are displayed in this paper, we extracted at first 102 terms from the text. Therefore, for accurate results, we consider it appropriate to take into account all the terms extracted from the text and not only those analysed throughout this paper. The three graphs below include all the extracted terms, qualified and quantified. These graphs will serve us to justify more visually the conclusions drawn from our analysis.

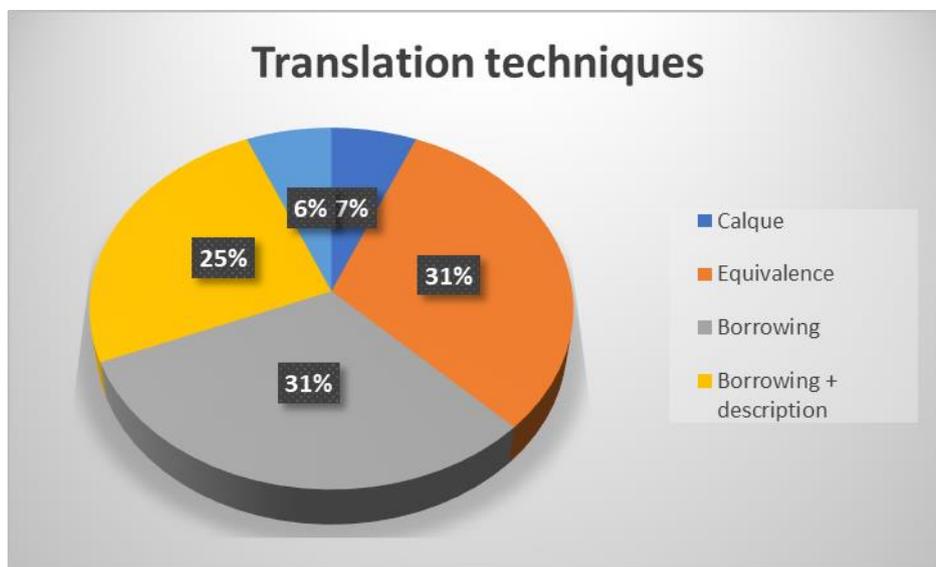
Going back to the multidisciplinary of the text and the overlapping of topics, graph 1 demonstrate the areas of expertise covered by all the extracted terms.



Graph 1. Areas of expertise

As graph 1 illustrates, 76% of the terms belong to agrifood, while the remaining 24% belong to other areas such as architecture, art or popular culture, inter alia. Therefore, we can confirm that agrifood translation covers a hybrid and multidisciplinary field of translation because it can share topics with any field and genre of translation.

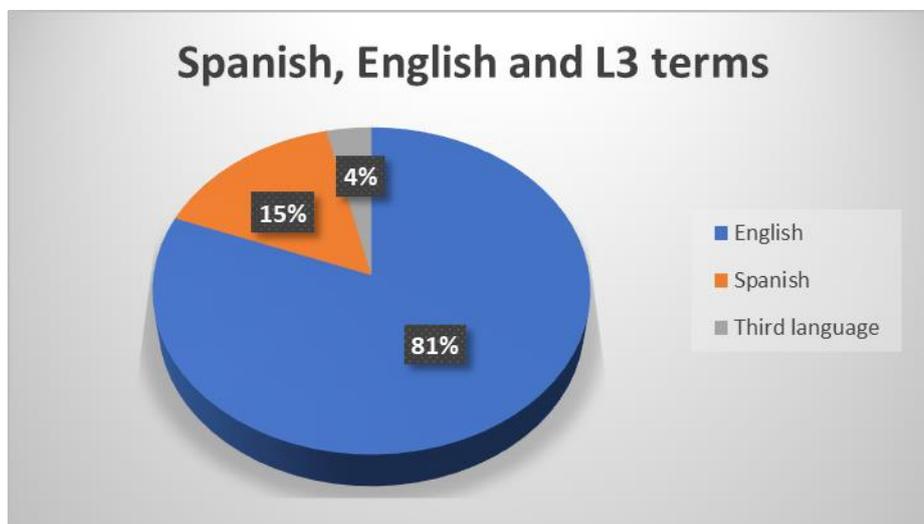
The second area of focus of this study was to analyse the difficulties that translators face when translating the cultural terms of a region. As we have previously stated, when translating a text awash with cultural components, we have two very different options: keeping the cultural term in its source language by means of “no translation” or translating it and naturalizing the text. Throughout our analysis we have verified that, in the specific case of the first chapter of the series *Spain... on the road again*, several translation techniques have been used for the Spanish cultural terms used in the American version. This fact led us to break down all cultural terms through a very detailed analysis in order to examine whether they were adequate and maintained their sense and meaning. Hereunder, graph 2 illustrates the translation techniques used.



Graph 2. Translation techniques used in analysed terms

As we can see in graph 2, 56% of the terms analysed are borrowings from Spanish used in English or borrowings accompanied by a brief description. Therefore, we can assert that our text subject of study contains a highly foreignized vocabulary. This makes a less natural and familiar text for the American public but keeps the features of the Spanish culture, so that is how Spanish culture reaches the American public in a quite visible way.

This high level of borrowings led us to analyse the presence of Spanish gastronomic terms in English. This allowed us to confirm that one of the greatest problems of cultural terms' translation is the lack of equivalences. This fact forces us to use the borrowing or to add a brief description. graph 3 allows us to appreciate both the presence of Spanish terms in American language and the presence of a third language (L3).



Graph 3. Spanish, English and L3 terms

As can be observed in graph 3, although there are many gastronomic terms coined in English, in our text under study we can find a strong lack of equivalences, since 19% of the extracted terms appear both in Spanish and in a third language.

In the light of the above, we can summarize our conclusions in the following points:

- Agrifood texts do not have to be included within the scientific-technical field, since they can be full of terms belonging to many other areas of expertise.
- 15% of the terms are borrowings in Spanish and the remaining 85% appear both in English — their own language — or in a third language, so the presence of Spanish in American culture is undeniable.
- Since there are no equivalences for most of the Spanish cultural terms, foreignizing is the most used strategy throughout our text under study.

Finally, considering the findings of this study, we firmly believe that there is a high presence of Spanish in the American culture, either due to the lack of equivalences in a gastronomic language or to the current export trade of Spanish cuisine to the United States. Additionally, we must emphasize the increasingly easier reception by the Americans due to the existing bilingualism (English-Spanish) in the country, as there are more and more Spanish culinary terms that are borrowed in American English. This will lead to the fact that the

gastronomic texts written in English will include more Spanish borrowings and become, therefore, far more foreignized texts.

Meanwhile, translators will continue to raise the eternal question of whether to maintain cultural terms in their own language or to translate them in order to naturalize the text. There seems to be no doubt that the most advisable option is to not modify the gastronomic terms, in order to make Spanish culture and cuisine visible, and to help them permeate in other cultures.

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