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Subtitling cookery programmes from English to Traditional Chinese: Taiwan as a case study

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A thesis submitted for the degree of Doctor of Philosophy

April 2019

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Declaration of originality

I, Yu-Hua Chou confirm that the work presented in this thesis is my own. Where information has been derived from other sources, I confirm that this has been indicated in the thesis.

Abstract

Within translation studies, the topic of food and translation is still under-researched and the understanding of subtitling cookery programmes is also very limited. This research hopes to bridge the current research gap, by providing an overview of the classification of food-related texts and their embedded linguistic characteristics, thus expanding the knowledge in regard to this matter.

The research also sets out to understand the nature of two specific linguistic items, sensory language and culture-specific references, as well as the translation strategies used in subtitling them. The methodological foundation of the thesis builds upon the framework of the Toury's (1995) notion of translation norms, realised by Pedersen's analytical model. In addition, the framework of product experience is also consulted to help contextualise sensory language and its classification.

The analysis is carried out on a corpus of 480 minutes which includes two cookery programmes and represents two formats: the modern format, *Jamie's 15-Minute Meals* (Channel 4, 2012) and the cooking competition format, *The Taste* (Channel 4, 2014). All sensory language and culture-specific references present in the corpus have been identified and their translation from English into Traditional Chinese analysed from both quantitative and qualitative viewpoints in an attempt to reveal the prevalent translational trends.

Impact Statement

The translation of cookery programmes is an under-researched field in Translation Studies and in order to understand its significance, an in-depth investigation is required. This research aims to shed some light upon this matter, and focuses on its classification and the potential embedded linguistic challenges, as well as its subtitling, based on the analysis of Traditional Chinese translations.

The academic contributions of this thesis are mainly towards Translation Studies (TS). The most important of these is the thorough analysis which was conducted in order to fill the current research gap and provide a comprehensive understanding of this material. This in turn could lead to upgraded and improved teaching practices within TS. Furthermore, given the fact that this research has consulted existing findings from other academic disciplines, including Cultural Studies, Product Experience and Sensory Analysis, it makes it clear that its impact could be expanded beyond TS. That being said, it builds a new bridge between individual disciplines and expands the horizons for potential interdisciplinary cooperation.

Non-academic benefits include the contextualisation of sensory language from a linguistic point of view. This could potentially provide some useful insights, especially in the field of sensory analysis, to understand the importance of language in researching human sensations with regards to food products.

Acknowledgements

I wish to express heartfelt thanks to my primary supervisor, Dr Rocío Baños-Piñero. She has invested immeasurable time and energy to guide me go through a complex and challenging research process. Her valuable advice and encouragement has been pivotal to all the effort coming to fruition.

Special thanks go to Dr Claire Yi-Yi Shih, my secondary supervisor. She had provided me with valuable guidance through many difficulties, advised on topics that I might not have considered and offered constructive feedback and support.

I also want to thank my upgrade examiner, Prof. Lucile Desblache, for her precious comments which helped me shape the direction of my thesis.

I also must express my gratitude to my family, especially my mother and father, for having the strength to support my decision despite all the odds. Their positive attitude has also been a driving force throughout the years and I owe a great deal to them.

I am also extremely appreciative and thankful to Miss Shu-yu Lin, for offering valuable feedback and insider information on a number of topics and to Miss Jiin-yu Lin, for providing her comments as a professional subtitler.

I am eternally grateful to my partner Christos, for offering his enduring support, patience and encouragement to my work on this project. I wouldn't be where I am if not for him.

Finally, I would like to thank all my friends, for their constant support and encouragement.

Table of Contents

List of figures **11**

List of tables **14**

List of abbreviations **15**

Chapter 1 Introduction **16**

1.1 Aims and research questions 19

1.2 Methodology 21

1.3 Thesis structure 23

Chapter 2 Food, culture and language **25**

2.1 Food in British and Taiwanese cultures 26

2.1.1 Food in British culture 26

2.1.2 Food in Taiwanese culture 31

2.1.3 Comparisons of British and Taiwanese food cultures 37

2.2 Classifying food-related texts 40

2.2.1 Classifying audiovisual food-related texts 44

2.2.2 Classifying cookery programmes 47

2.2.2.1 Motivations of audiences watching cookery programmes 53

2.3 Main features of food-related texts 56

2.3.1 Special-purpose vocabulary in food-related texts 61

2.3.1.1 The names of ingredients and dishes 61

2.3.1.2 Culinary verbs 64

2.3.1.3 Kitchen utensils 66

2.3.1.4 Units of measurement 68

2.3.2 Sensory language 70
2.3.2.1 Classification of sensory language 77
2.4 The challenges of translating food-related texts 83
2.5 Conclusion 88
Chapter 3 Audiovisual translation: Subtitling cookery programmes 91
3.1 Audiovisual translation: Subtitling 97
3.1.1 Change of medium and text reduction in subtitling 100
3.1.2 Technical considerations 102
3.1.3 Linguistic and cultural issues 108
3.1.3.1 Culture-specific references in subtitling 109
3.1.3.2 Classification of culture-specific references 113
3.1.3.3 Strategies for the translation of culture-specific references 118
3.2 Challenges of subtitling cookery programmes 124
3.2.1 Technical considerations in subtitling cookery programmes 125
3.2.1.1 Text reduction 125
3.2.1.2 Subtitle position 130
3.2.1.3 Shot changes 132
3.2.2 Linguistic issues in subtitling cookery programmes 135
3.2.2.1 Marked speech 135
3.2.3 Cultural issues in subtitling cookery programmes 142
3.2.3.1 Multicultural background 142
3.2.3.2 Culture-specific references 143
3.2.3.3 Cultural adaptation and re-translation 144
3.3 Subtitling in Taiwan 146
3.3.1 Taiwan's subtitling industry 149

3.3.2 Current studies of subtitling in Taiwan 157
3.4 Conclusion 161
Chapter 4 Methodology 165
4.1 Descriptive translation studies and translation norms 165
4.2 Corpus design 169
4.2.1 Case study 1: *Jamie's 15-Minute Meals* 175
4.2.2 Case study 2: *The Taste* 179
4.2.3 Subtitle files and corpus preparation 181
4.3 Data analysis model in the present study 181
4.3.1 Pedersen's model for the analysis of ECRs 182
4.3.2 The application of Pedersen's model to the current research 190
4.3.3 Tools for data collection and analysis 203
4.4 Conclusion 206
Chapter 5 The subtitling of sensory language 208
5.1 Sensory language in *Jamie's 15-Minute Meals* 208
5.2 Translation strategies for the subtitling of sensory language in *Jamie's 15-Minute Meals* 216
5.2.1 Direct translation 219
5.2.2 Addition 223
5.2.3 Substitution 229
5.2.4 Omission 233
5.3 Sensory language in *The Taste* 235
5.4 Translation strategies for the translation of sensory language in *The Taste* 242

5.4.1 Direct translation 244
5.4.2 Addition 245
5.4.3 Substitution 250
5.4.4 Omission 253
5.5 Sensory language: Comparison of the two case studies 254
5.5.1 Trends in the use of sensory language in both case studies 255
5.5.2 Trends in the use of translation strategies in the two case studies 259
5.6 Influential factors in subtitling sensory language 262
5.7 Conclusion 264
Chapter 6 The subtitling of culture-specific references 266
6.1 Culture-specific references in *Jamie's 15-Minute Meals* 266
6.2 Translation strategies for the subtitling of CSRs in *Jamie's 15-Minute Meals* 269
6.2.1 Direct translation 270
6.2.2 Official equivalent 272
6.2.3 Addition 275
6.2.4 Substitution 278
6.2.5 Generalisation 282
6.2.6 Calque 285
6.2.7 Omission 288
6.3 Culture-specific references in *The Taste* 290
6.4 Translation strategies for the subtitling of CSRs in *The Taste* 293
6.4.1 Direct translation 294
6.4.2 Official equivalent 295
6.4.3 Calque 297

6.4.4 Addition 299
6.4.5 Substitution 303
6.4.6 Generalisation: paraphrase and superordinate term 305
6.4.7 Omission 307
6.5 Culture-specific references: Comparison of the two case studies 310
6.5.1 Trends in the use of culture-specific references in both case studies 310
6.5.2 Trends in the use of translation strategies in both case studies 313
6.6 Possible influential factors: transculturality, polysemiotics and centrality 317
6.7 Conclusion 319
Chapter 7 Conclusion 321
7.1 Summary of findings pertaining to research questions 322
7.2 Limitations of the study and suggestions for further research 330
Bibliography 334
Filmography 359
Appendix 1: Corpus 0 food-related TV programmes available in Taiwan 362
Appendix 2: Corpus 1 British cookery programmes 370

List of figures

Figure 1.1: Object of study and research questions 21
Figure 2.1: Classification of food-related texts 41
Figure 2.2: UK beef cuts versus US beef cuts (Wikipedia.com, 2006) 63
Figure 2.3: Chinese frying pan (Marks and Spencer plc, 2018) 66
Figure 2.4: Western frying pan (Marks and Spencer plc, 2018) 66
Figure 2.5: Western Chef's knife (Wüsthof.com, 2018) 67
Figure 2.6: Chinese chef's knife (Wüsthof.com, 2018) 67
Figure 2.7: Spaghetti spoon (John Lewis Plc, 2018) 67
Figure 2.8: Rice paddle (Wikipedia.com, 2011) 67
Figure 2.9: Snail tongs (WMF.com, 2018) 68
Figure 2.10: Chopstick holder (Wikipedia.com, 2016) 68
Figure 3.1: The double axis of audiovisual texts (Zabalbeascoa, 2008: 28) 93
Figure 4.1: Methodological stages of the research 168
Figure 4.2: Steps within Barambones-Zubiria's (2012) catalogue approach .. 170
Figure 4.3: Corpus design - Implementation of a catalogue approach in this study 171
Figure 4.4: Pedersen's (2011) model for the analysis of ECRs 183
Figure 4.5: Pedersen's (2011: 75) categorisation of translation strategies 184
Figure 4.6: Pedersen's (2011: 102) simplified process-oriented taxonomy of ECR transfer strategies 187
Figure 4.7: Application of Pedersen's (2011) model to the analysis of culture-specific references 191
Figure 4.8: Application of Pedersen's (2011) model to the analysis of sensory language 199
Figure 4.9: Analysis of sensory language – sample 205
Figure 4.10: Analysis of Culture-specific reference – sample 205
Figure 5.1: Distribution of types of sensory language in *Jamie's 15-Minute Meals* – unique types 209
Figure 5.2: Distribution of types of sensory language in *Jamie's 15-Minute Meals* – all examples 210

Figure 5.3: Subclassification of sensory descriptors in *Jamie's 15-Minute Meals* 212
Figure 5.4: Subclassification of symbolic descriptors in *Jamie's 15-Minute Meals* 213
Figure 5.5: Subclassification of affective descriptors in *Jamie's 15-Minute Meals* 215
Figure 5.6: Translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of sensory language 217
Figure 5.7: Translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of different types of sensory language 218
Figure 5.8: Screenshot of Example 10 227
Figure 5.9: Screenshot of Example 11 228
Figure 5.10: Screenshot of Example 13 231
Figure 5.11: Substitution strategy in *Jamie's 15-Mintue Meals*: Shifts in the use of descriptors 232
Figure 5.12: Distribution of the types of sensory language in *The Taste* – unique types 236
Figure 5.13: Distribution of types of sensory language in *The Taste* – all examples 237
Figure 5.14: Subclassification of sensory descriptors in *The Taste* 238
Figure 5.15: Subclassification of symbolic descriptors in *The Taste* 239
Figure 5.16: Subclassification of affective descriptors in *The Taste* 241
Figure 5.17: Translation strategies used in *The Taste* for the subtitling of sensory language 242
Figure 5.18: Translation strategies used in *The Taste* for the subtitling of different types of sensory language 243
Figure 5.19: Substitution strategy for different descriptors in *The Taste* 250
Figure 5.20: Comparison of the types of sensory language used in both case studies – unique types 256
Figure 5.21: Comparison of the types of sensory language used in both case studies - all examples 257
Figure 5.22: Comparison of the distribution of symbolic descriptors in the two case studies 258
Figure 5.23: Comparison of the translation strategies used 260

Figure 5.24: Distribution of addition and substitution strategies in the subtitling of sensory language in the two case studies 261
Figure 5.25: Differences and similarities in the use of substitution for the subtitling of sensory language in the two case studies 262
Figure 6.1: Types of culture-specific references in *Jamie's 15-Minute Meals* 267
Figure 6.2: Translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of CSRs 269
Figure 6.3: Screenshot of *Jamie's 15-Minute Meals*: Substitution of 'casserole pot' 280
Figure 6.4: Screenshot of *Jamie's 15-Minute Meals*: Substitution of '*kofta*' 282
Figure 6.5: Screenshot of *Jamie's 15-Minute Meals:* Generalisation of 'kettle' 284
Figure 6.6: Screenshot of *Jamie's 15-Minute Meals:* Omission of 'glug of oil' 289
Figure 6.7: Types of culture-specific references in *The Taste* 291
Figure 6.8: Translation strategies used in *The Taste* for the subtitling of CSRs 293
Figure 6.9: Screenshot of *The Taste*: Generalisation of 'clementine' 307
Figure 6.10: Comparison of the types of CSRs used in both case studies – unique types..... 311
Figure 6.11: Comparison of translation strategies used for the subtitling of CSRs in both case studies 313
Figure 6.12: Comparison of the distribution of retentive and interventional strategies with similar studies (Pedersen, 2011; Cheng, 2014)..... 316

List of tables

Table 3.1: Types of screenshots of Jamie's 15-Minute Meals 133
Table 3.2: Split-screen in *Jamie's 15-Minute Meals*..... 134
Table 4.1: General data regarding the catalogue 172
Table 4.2: Selection criteria to form the first corpus..... 173
Table 4.3: Configuration of final corpus (corpus 2) 175
Table 4.4: *Jamie's 15-Minute Meal* episode selection and broadcast information 177
Table 4.5: *The Taste* episode selection and broadcast information 180
Table 5.1: Overview of quantitative data and types of sensory language in *Jamie's 15-Minute Meals* 211
Table 5.2: Detailed overview of translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of sensory language 218
Table 5.3: Definition of example 'delicious' 223
Table 5.4: Overview of quantitative data and types of sensory language in *The Taste* 238
Table 5.5: Detailed overview of translation strategies used in *The Taste* for subtitling of sensory language 243
Table 5.6: Statistics of the types of sensory language used in both case studies - unique types 256
Table 5.7: Statistics of the types of sensory language used in both case studies - all examples..... 257
Table 6.1: Statistics of culture-specific references in *Jamie's 15-Minute Meals* 267
Table 6.2: Statistics of translation strategies used in *Jamie's 15-Minute Meals* for subtitling CSRs 270
Table 6.3: Statistics of culture-specific references in *The Taste*..... 291
Table 6.4: Statistics of translation strategies used in *The Taste* for the subtitling of CSRs..... 293

List of abbreviations

CPS: Characters per second

CSR: Culture-specific reference

DTS: Descriptive Translation Studies

ECR: Extralinguistic Cultural References

J15: *Jamie's 15-Minute Meals*

PDO: Protected Designation of Origin

SC: Source Culture

SL: Source Language

ST: Source Text

TA: Target Audience

TC: Target Culture

ThT: *The Taste*

TL: Target Language

TS: Translation Studies

TT: Target Text

WPM: Words per minute

Chapter 1

Introduction

Since the 1980s, research into food-related topics has been carried out in many disciplines, including anthropology, economics, psychology, linguistics and cultural studies, and this type of research continues to attract scholarly interest nowadays (Gerhardt, 2013: 8–11). The studies carried out within cultural studies and linguistics have provided practical insight into food culture and contributed to an increased understanding of food-related texts and their contexts. While in cultural studies the focus tends to be on the relationship between food and cultural identity (Albala, 2013; Ashley et al., 2004), the collective volumes published recently in the field of linguistics have explored the relationship between food and language, as well as the specificities of food discourse and food writing (Gerhardt et al., 2013; Hosking, 2010; McWilliams, 2015). These studies emphasise the prevalence of food in literature, film, television programmes and in other important forms of communication, as well as the variety of food-related texts available nowadays. They also highlight how such texts travel across cultures, exerting influence on other contexts; yet, the translation of such texts has not been discussed with the same level of academic attention. The limited works available on the translation of food-related texts have a strong focus on written material, such as menus or literary texts (Epstein, 2009; Grammenidis, 2008; Hagfors, 2003; Mussche and Willems, 2010; Paradowski, 2010; Shih, 2005). This is surprising given the popularity of some food-related texts worldwide, especially in the audiovisual context.

Despite the exponential increase in the number of contributions and scholarly activities witnessed in the field of audiovisual translation (AVT) over the past 30 years (Baños and Díaz-Cintas, 2018: 316) the translation of food-related audiovisual texts is still underexplored, having been addressed only recently (Chiaro and Rossato, 2015; Rossato, 2014, 2015). As a result, our understanding of the translation of these popular and challenging texts remains limited. The aforementioned observations show an evident research gap that requires further development and warrants and justifies the potential and significance of the research of these texts.

To address this research gap, this study delves into the translation of cookery programmes, aiming to conduct an in-depth investigation into how these programmes are subtitled from English into Traditional Chinese, focusing on two specific features: sensory language and culture-specific references. This choice is motivated by a previous study that I conducted for my MSc dissertation at University College London (Chou, 2014), where I investigated the strategies used when subtitling names of dishes and ingredients in cookery programmes from English into Traditional Chinese. The study conducted revealed the interesting nature of these culture-specific items and suggested further challenges that would be worth exploring.

One of them was the translation of **sensory language**, which is understood as the linguistic expressions used to describe the experience of food consumption (see Chapter 2 for a more detailed explanation). These expressions might refer to physical sensations (e.g. taste, smell, colour), but also to the symbolic values attached to food consumption (e.g. when food is defined as ‘comforting’ or ‘nutritious’) or to how we experience such consumption from an

emotional point of view (and refer to food as ‘beautiful’ or ‘lovely’, for example). Sensory language has been studied in other disciplines, such as food science (Cetó et al., 2015; Diederich, 2015; Fenko et al., 2009; Fillion and Kilcast, 2002; Schifferstein, 2006). While some studies on sensory analysis have focused on linguistic aspects (Winter, 2019), others have unveiled the potential connections between language and the expression of human senses (Fenko, Otten, and Schifferstein, 2010). Although some translation scholars have touched upon this feature when analysing the speech styles of presenters in cookery programmes (Chiaro, 2013), the focus has been on the use of some types of sensory language and not on its translation. Overall, no previous studies have provided a detailed overview of this specific linguistic feature, how it is materialised in different cultures and contexts and the challenges it poses as regards its translation. As sociologist Milne (2015: 214–221) suggests, the contemporary sociological discussion of taste has to consider the socio-cultural influences. Discussions around this topic suggest that sensory language could be culture-bound, an aspect that is worth further exploration.

Unlike sensory language, the investigation of **culture-specific references** (CSRs) has received due attention in translation studies in general (e.g., Leppihalme, 1997; Newmark, 1988), and in AVT in particular (see among others, Bywood 2016; Diaz-Cintas and Remael, 2007; Pedersen, 2011; Ranzato, 2016). However, these discussions are not specifically related to the food context. Thus, it is still necessary to investigate how issues associated to the translation of CSRs in food contexts, such as non-equivalence (Epstein, 2009; Paradowski, 2010), are resolved in audiovisual texts. As will be explained in the following section, by analysing sensory language and CSRs in cookery programmes in English, and

the strategies used by subtitlers to render these into Traditional Chinese, this study aims at deepening our understanding of translation practices in food-related audiovisual texts.

1.1 Aims and research questions

This research aims to analyse the translation of key linguistic characteristics of food-related audiovisual texts (i.e. sensory language and CSRs), with a particular focus on the subtitling of cookery programmes from English into Traditional Chinese in Taiwan. In order to accomplish these goals, the project is based on the research questions and aims explained below.

Research question 1:

What is the nature of CSRs and sensory language in cookery programmes created originally in English?

Aims

- To classify and analyse CSRs in the original texts of an audiovisual corpus of cookery programmes in English.
- To classify and analyse the use of sensory language in the original texts of an audiovisual corpus of cookery programmes in English.

Research question 2:

Which strategies are used when subtitling CSRs and sensory language in cookery programmes from English into Traditional Chinese?

Aims:

- To identify the subtitling strategies implemented when rendering CSRs from English into Traditional Chinese in the corpus under study.
- To identify the subtitling strategies implemented when rendering sensory language from English into Traditional Chinese in the corpus under study.

Research question 3

Which factors influence the subtitling of CSRs and sensory language in cookery programmes from English into Traditional Chinese?

Aims:

- To investigate potential factors that might have influenced the use of some strategies when subtitling CSRs and sensory language from English into Traditional Chinese.

Figure 1.1 includes a diagram indicating the object of study and the focus on both specific linguistic traits (sensory language and CSRs) and subtitling strategies, thus providing an illustration of the research questions posed. As will be discussed in section 1.2 below, two case studies will be investigated to answer these questions: *Jamie's 15-Minute Meals* and *The Taste*.

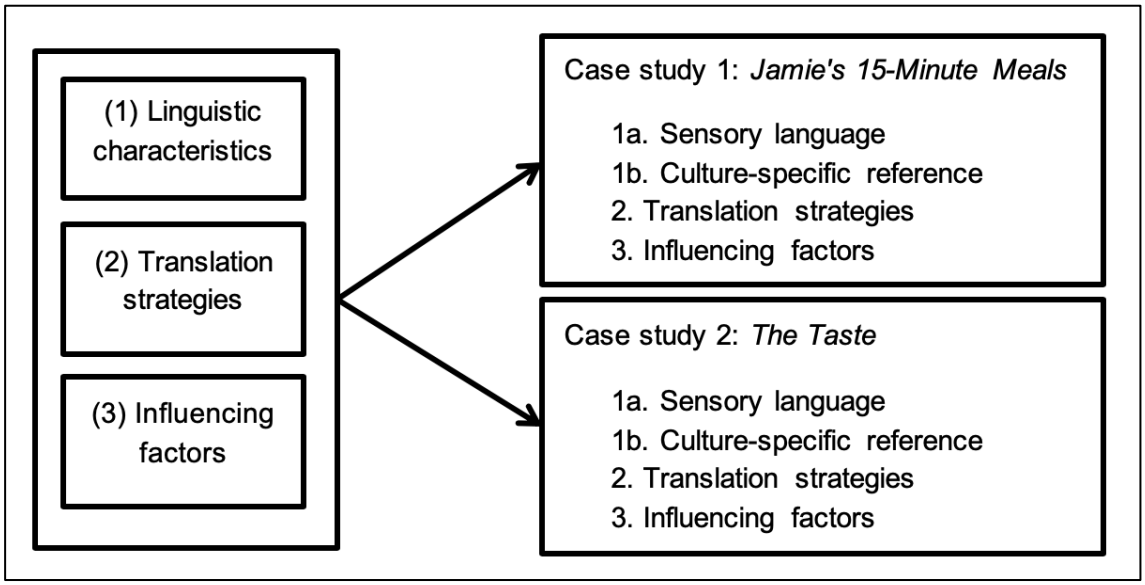

Figure 1.1: Object of study and research questions

1.2 Methodology

This research relies in Descriptive Translation Studies (DTS) both from a methodological and a theoretical point of view, acknowledging that translation research should start with observational facts and then move on to reconstruct non-observation facts (Toury, 1982: 25). As such, the aim of this study is to observe and analyse the actual translations (i.e. subtitles) and, in turn, to reconstruct subtitlers' behaviours. Following Toury (ibid.), the focus is placed on "operational norms", given the fact that the analysis is based on the translator's actual decisions regarding the subtitling of CSRs and sensory language. In particular, significant emphasis is placed on "textual-linguistic norms", and the specific selection of linguistic material to subtitle the aforementioned linguistic elements.

Following DTS principles, the study has been divided into three methodological stages: (1) corpus design, (2) data analysis and (3) interpretation

of results. The first stage involves the design of the corpus, based on Barambones-Zubiria's (2012) catalogue approach and Zanettin's (2012) corpus selection criteria. The implementation of these criteria has resulted in the selection of two cookery programmes broadcast originally in the UK and belonging to two different formats with the genre of cookery programmes: *Jamie's 15-Minute Meals,* classified as a modern format cookery programme; and *The Taste*, deemed as a competition cookery programme. The second stage involves data analysis and draws mainly on Pedersen's (2011) analysis model of extralinguistic cultural references (ECRs), which is further adapted to suit the needs of this research and to accommodate the analysis of sensory language as well. The third stage involves the interpretation of the results from the analysis. More information on the methodological approach is provided in Chapter 4.

The selection of the two cookery programmes investigated in this PhD thesis (*Jamie's 15-Minute Meals* and *The Taste*) is informed by DTS principles, specific corpus selection criteria and the information compiled in the previous study (Chou, 2014). The latter ascertained the prevalence of both domestic and foreign cookery programmes broadcast on Taiwanese television channels. As regards the choice of Taiwan and Traditional Chinese for the investigation of Chinese subtitling, it was considered that Taiwan offers a greater possibility of accessing official, authorised research material than mainland China does, where strict censorship on imported foreign films and television programmes is implemented. As a result, there are few officially imported films and television programmes and a high number of fan subbed materials available on various Chinese websites and forums (Zhang, 2013: 30).

1.3 Thesis structure

The current chapter serves as an introduction to this thesis, describing its motivations, aims, research questions, methodology, and providing a brief summary of every chapter. The literature review and some of the theoretical notions underpinning the research are discussed in **Chapter 2**. This chapter offers an interdisciplinary overview and discussion around food, culture and language, drawing on literature from cultural studies, linguistics and translation studies. The chapter begins with an exploration of the source and the target food cultures and moves on to a discussion on the classification of food-related texts, focusing particularly on audiovisual cookery programmes. The main features of food-related texts and their translation challenges are also provided. In addition, drawing on the framework of product experience within industrial design, a definition and classification of sensory language are included.

Chapter 3 starts with a review of the existing publications on audiovisual translation, focusing on subtitling and the technical and linguistic challenges of this AVT mode. The discussion then moves on to the subtitling of CSRs, including definitions, classifications of their types and of potential translation strategies. This chapter also contains an exploration of the subtitling of food-related audiovisual texts and, in particular, of cookery programmes. A brief overview of the historical background and current status of the subtitling industry and research in Taiwan, in the case of Traditional Chinese, marks the end of this chapter.

Chapter 4 introduces the theoretical framework and methodological approaches to this research. Regarding the former, this research builds upon DTS and Toury's (1995) interpretation of translation norms. The methodological

approaches used to compile and analyse the audiovisual corpus summarised above are also explained in depth, with information on the selected corpus and a description of the analytical model, supported by relevant examples.

Chapter 5 contains a quantitative and qualitative analysis of the examples of sensory language found in the corpus. The chapter discusses the distribution of sensory language and the translation strategies used in both case studies. A comparison of both case studies is included, drawing on quantitative and qualitative results, and the implications of the findings are also presented. **Chapter 6** mirrors the structure of the previous chapter, but with a focus on CSRs. To conclude, **Chapter 7** summarises the main findings of this research, including answers to the above-mentioned research questions, implications of the findings, and the limitations of the current study. Advice for future research avenues and suggestions are also presented.

Finally, a **bibliography** is included, which identifies all works referred to in this thesis, followed by a **filmography** and a list of **appendices**, in electronic form. The latter include information about corpus selection (see Chapter 4): the corpus 0, comprising of lists of food-related programmes broadcast in Taiwan (Appendix 1); and the corpus 1, containing a list of British cookery programmes (Appendix 2). Appendix 3 is an Excel file where all examples of sensory language identified in the corpus have been recorded, categorised and classified according to the aims of the research, while Appendix 4 follows the same approach for the analysis of CSRs in *Jamie's 15-Minute Meals* and *The Taste.*

Chapter 2

Food, culture and language

Food is vital to life. The food industry nowadays is enormous; we are surrounded by a myriad of different foods and food-related products in a number of spheres. In order to investigate the translation of food and food-related texts, it is necessary to study food culture and the diverse backgrounds associated with it. Gerhardt (2013: 11) argues that, because of its "interdisciplinary nature", the study of food has been explored by different disciplines ranging from anthropology to economics. Bassnett (2015: 22) appears to concur with this argument when she points out that "studying food takes one into aspects of history, sociology, anthropology, medicine, psychology, linguistics and, of course, translation". Although the focus of this research is on audiovisual translation, in order to gain a deeper understanding of the object of study (food-related texts), this chapter will also examine relevant discussions from cultural studies and linguistics. The chapter is divided into four parts. The first section illustrates the relationship between food and culture from the perspective of cultural studies, and is primarily devoted to discussing significant differences between the source culture (SC) (i.e. British) and the target culture (TC) (i.e. Taiwanese) investigated in this research. The second section reviews food-related texts, paying particular attention to audiovisual food-related texts in general and to cookery programmes in particular, and explores their classification. The third part discusses the main features of these texts, and the fourth part consists of a discussion of the challenges of translating food-related texts.

2.1 Food in British and Taiwanese cultures

The audiovisual corpus chosen for this study has been selected from cookery programmes produced by British television companies and broadcast on Taiwanese television channels. Both British and Taiwanese cultures are explored from the point of view of their food trends in order to contextualise the texts from the corpus and to compare the SC and TC. The reviews of these two food cultures enhance our understanding of the research material, particularly the potential cultural information that appears in the texts.

2.1.1 Food in British culture

Scholars who have examined British food culture have come to different conclusions regarding what it comprises, although most of them seem to have highlighted its multicultural diversity (Panayi, 2008; Warde, 2009). Food in Britain has changed dramatically and has gained many multicultural characteristics since the late 1990s (Mennell, 1996). Due to the historical background and the geographical proximity of Britain to Europe, British food culture has been deeply influenced by foreign ethnic groups (ibid.). Understanding British food culture necessitates the understanding of foreign food culture and the ways in which these cultures have become trends in Britain.

In her study, James (1996: 84-90) observes the changes in food preferences indicated in newspapers, magazines and food journalism in the 1990s and divided British food culture into four transnational food trends: “expatriated food, creolized food, traditional British food and global food”. These categories reflect how British food has been shaped by a number of external

influences. James's categorisation covers general historical and cultural-ethnic changes in British food culture, allowing us to enhance our understanding of the SC in this research.

The first category highlighted by James (ibid.) is expatriated food, which can be understood as foreign cuisine in Britain, and categorised at an ethnic level; examples are cuisines from other European nations or from Asian or African countries, such as Italy, Spain, Greece, India, Japan, Vietnam, Pakistan, Morocco or Ethiopia, to name a few. Expatriated food also reflects the considerable changes that have affected the ethnic composition of Britain. According to the results of a United Kingdom 2011 population census conducted in England and Wales, other ethnic groups[1] apart from the original white ethnic group have almost doubled since 1991, increasing from 7% to 14% of the population (Simpson et al., 2016). Nützenadel and Trentmann (2008: 9) point out that immigrants are important agents in triggering the changes in local food consumption because they increase the demand for food products from their home countries. It can safely be concluded that immigration has driven the emergence of expatriated food. Because of "invoked memories of home", this expatriated food not only preserves the original and authentic flavour of the dishes, but also demonstrates the immigrants' new identity within a foreign country (James, 1996: 85). This food trend is also reflected in British cookery programmes. A case in point is Nigel Slater's *Eating Together* (BBC, 2015), in which Slater meets many immigrant families living across Britain and tries their

[1] These include Caribbean, Pakistani, Bangladeshi, Indian, mixed, other White, African, Chinese, other Asian, and Arab (Simpson et al., 2016)

home cooking, in addition to interviewing them to find out how they cook their traditional food by adapting local ingredients.

Foreign food has become a staple of British food culture, but foreign dishes have been re-developed in order to satisfy British traditional eating habits, giving rise to a second food trend: creolized food (James, 1996). Unlike expatriate food, creolized food offers a hybrid consumption experience. James (ibid.: 91) argues that it “rejects authenticity”: creolized food recipes do not adhere strictly to original ingredients; instead they re-develop foreign food by embracing and adopting British eating habits. One of these eating habits is related to saving time and money. In this regard, Mennell (1996: 194–195) observes that “convenience and frozen food” have gained an increased market share since the 1960s, and suggests that British people’s traditional attitudes towards food were often more focused on saving time and money. Although Mennell’s observation was made some time ago, this attitude still exists and is reflected in modern food products. For example, foreign food can be served as takeaways, ready-to-eat meals or as food on-the-go. Mass-production technology has made food consumption much easier, accommodating people’s desire to save time spent on sourcing ingredients and cooking preparation. For example, consumers can easily purchase canned food, instant products and pre-prepared ingredients from supermarket shelves, such as culinary packages, a jar of pasta sauce or chicken stock. This food trend is also reflected in cookery programmes with examples such as *Jamie's 15-Minute Meals* (Channel 4, 2012), in which Oliver often uses pre-prepared sauces to cook some meals (e.g. chilli con carne). This illustrates the trend of creolized food by also reflecting the concept of saving time when cooking popular foreign dishes.

The third trend is traditional British food which, according to James (1997), still holds its place in the market. This author argues that traditional British food is regarded as essentially nostalgic, and that traditional British flavours are "plain and robust" (ibid.: 89), symbolising the traditional flavours enjoyed by farming households. The preference for traditional British food has developed in resistance to the internationalisation and globalisation of British culture. Thus, there is a trend to favour local food, produced regionally, which follows gastronomic traditions and ingredients and features British production; for example, a British cheese such as Stilton. Other traditional British dishes include roast meats and vegetables, stews, pies and pasties, and steamed puddings (Boxer, 1991, as cited in James, 1997: 80). Traditional British food news are promoted regularly in the media (James, 1997) and there are annual surveys to evaluate locally produced food. For example, *The Telegraph* run an article entitled "The 15 most British foods ever" (The Telegraph, 2016), while the BBC *Good Food* magazine constantly reports lists of local food retailers selling regionally produced British food.

According to James (ibid.), the last category is global food, which refers to the food served at international food chains. These businesses range from fast-food restaurants (e.g. McDonald's) to sit-down restaurants that are usually not fast-food restaurants in which similar food and drinks are served to consumers, and can include casual dining[2] (e.g. Nando's), fine dining[3] (e.g. Ruth's Chris

[2] A casual dining restaurant is a restaurant that serves moderately priced food in a casual atmosphere (Hwang and Ok, 2013).
[3] A fine-dining restaurant offers full service with specific, dedicated meal courses, and the decor features higher-quality materials, imparting an elegant and luxurious atmosphere; the customers usually pay more (ibid.).

Steak House), coffee shops and snacks (e.g. Starbucks), and theme restaurants[4] (e.g. the Hard Rock Café). These kinds of global food chains intentionally provide a "standardisation of consumption experiences" (ibid.: 83) and offer consumers with essentially the same eating experience as that of other people in another country; therefore, it is not exclusive to Britain and is shared by other cultures.

James's (1997) classification offers a practical, generic point of view for understanding the cultural diversity in British food culture, and therefore the source texts (STs) under investigation in this research. In addition to the work by James, other scholars have researched British food culture, focusing on specific food trends, such as the influence of French food (Mennell, 1996), or on changes in British restaurants (Panayi, 2008). However, such discussions are too detailed to be included in the present study, and are not particularly relevant to the topic under discussion.

In summary, British food culture demonstrates a rich variety, which makes defining and describing it very difficult. British food is extremely heterogeneous, and is characterised by an amalgamation of eating habits and food preferences in which local flavours and authenticity are combined with other ethnic cultures. This tremendous variety in food trends also exists in Taiwan, where food culture also demonstrates mixed characteristics, as will be discussed below.

[4] A theme restaurant provides different dining concepts to enrich food styles and features; the concepts range from music, gaming and history to sports, or are based on national flavours, such as Italian, Japanese or Mexican (Hsieh and Chen, 2009).

2.1.2 Food in Taiwanese culture

Taiwan has not only preserved its indigenous food culture, but has also been largely influenced by foreign food trends, such as Chinese, Japanese and Western cuisines. These influences reflect the evolution of Taiwanese cultural identity, as well as the ethnic distribution[5] in the country resulting from gradual changes of the ruling powers.[6] Researchers have identified several foreign influences based on historical reviews. For example, Lin (2004) suggests that Taiwanese food culture has evolved in accordance with historical changes, embracing Chinese, Japanese and Western food influences, and further indicated that the impact of Chinese food could be divided into northern and southern influences. Similarly, Chang et al. (2014) contend that Taiwanese food culture had changed radically and noted that these changes could be divided into three main periods: the period of multiple influences (1624-1895), which includes the indigenous culture, Chinese, Spanish and Dutch influences; Japanese colonisation (1895-1945), and the post-World War II era (1945-1988), when the main influences came from China and Japan. These findings illustrate the multiple influences that have gradually caused Taiwanese food culture to develop into a diverse cuisine, which will be explored in the following paragraphs to provide an in-depth understanding of Taiwanese food culture.

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[5] Taiwan's cultural identity is a combination of its original identity and later foreign identities. At present, the distribution of ethnic groups in Taiwan is as follows: indigenous Taiwanese (2.38%), Holo Chinese (70%), Hakka Chinese (20%), and foreign ethnic groups (7.62%), including Vietnamese, Indonesians, Filipinos, and others (Executive Yuan, 2015:47–48). Holo Chinese refers to the ethnic group whose ancestors emigrated from southern Fujian Province, China, and Hakka Chinese to those whose ancestors emigrated from Guangdong Province, China (ibid.).

[6] Taiwan was colonised and ruled by different political powers including Dutch Formosa in Southern Taiwan (1624–1662), Spanish Formosa in Northern Taiwan (1626–1642), the Kingdom of Tungning (1662–1683), the Chinese Qing Dynasty (1683–1895), the Japanese (1895–1945), and its current Taiwanese government (1945-present).

The Chinese influence can be regarded as the greatest influence on Taiwanese food history to date, causing Taiwanese food to resemble Southeast Chinese cuisine. Chang et al. (2014) point out that this influence could be further divided into two periods, namely from 1664 to 1895 and from 1945 to 1988. These authors describe how during the first period, Holo Chinese immigrants brought their eating habits and gastronomic techniques from China to Taiwan. Accordingly, the increase in the immigrant population progressively changed the life styles and food preferences in the country. The second period, the post-World War II era,[7] is marked by the second largest immigration from China. These immigrants included not only people from coastal provinces such as Fujian, Guangdong, Zhejiang, Shanghai, Jiangsu and Shandong, but also people from inland provinces such as Hunan, Anhui, Jiangxi and Sichuan (Chang et al., 2014: 45–46). The immigrants from China in the post-war era numbered up to two million people, thus changing almost one-third of the ethnic groups in Taiwan (Executive Yuan, 2015). Eating habits in Taiwan changed dramatically in order to meet the needs of these immigrants. For example, spicy food from Sichuan, Chinese buns from Shandong and other traditional Chinese foods began to be sold in markets and restaurants across Taiwan since the post-World War II era. In addition, many immigrants began family-run restaurants that not only constituted their livelihood, but also introduced the Taiwanese people to an increasing variety of Chinese food.

The Japanese influence took place in Taiwan during the Japanese colonial era, between 1895 and 1945. This influence, regarded as the second largest, not

[7] The Japanese colonisation of Taiwan came to an end after Japan surrendered at the end of World War II.

only revolutionised Taiwanese people's food preferences, particularly with regard to flavours and eating habits, but also brought Taiwanese food closer to Japanese cuisine than to traditional Chinese cuisine. For example, following this Japanese influence, the Taiwanese began to use soy sauce extensively, as well as monosodium glutamate (MSG) and miso to flavour their meals (Chang et al., 2014). They had also accepted a diet that includes more raw food. For example, before Japanese colonisation, the only raw food that Taiwanese people ate was fruit, but after the 1930s, *sashimi* (raw fish) became very popular in Taiwanese food markets (ibid.).

There are three main reasons why Taiwanese food culture seems to be heavily influenced by Japan. Firstly, this influence was forced by the government. Due to Japanese colonisation, Taiwan ceded full sovereignty to Japan and was forced to follow colonial rules in terms of politics, language, education and other cultural aspects (Liao and Wang, 2006). Secondly, Japanese immigrants prompted the demand for traditional Japanese food and imported their own agricultural techniques into Taiwan. Chang et al. (2014) explain that the Japanese government moved many Japanese farmers to Taiwan in order to upgrade the agricultural techniques. As a result, Japanese rice species,[8] sugar cane and sweet potatoes are now cultivated extensively in Taiwan (ibid.). Thirdly, the food served in Japanese *kaiseiki*[9] eventually became part of traditional

[8] According to Chang et al. (2014), these Japanese rice species are referred to as 'japonicas', while rice species planted before 1921 were 'indicas'.

[9] *Kaiseki* is a traditional multi-course Japanese dinner. According to Murata and Kuma (2006), *kaiseki* includes an appetiser, a *sashimi* dish, a small side dish, such as a small set of sushi, a simmered dish including vegetables served with meat, fish or tofu, a miso-based or vegetable soup, a grilled dish and a steamed or stewed course. In addition, there are other dishes at the discretion of the chef, as well as a seasonal dessert that may include fruit, confectionary, ice cream or cake (ibid.).

Taiwanese cuisine. Japanese *kaiseiki* is considered part of the Japanese drinking culture,[10] which was introduced to Taiwan, and is served at "wine-restaurants" (酒家 [*jiu-jia*] in Chinese) (Chang, 2013). The food served in this kind of restaurant includes traditional Japanese food and "wine-restaurant food" (*jiu-jia* cuisine)[11] (ibid.). Therefore, Japanese food culture has largely influenced and changed the Taiwanese people's eating habits in terms of flavours and eating customs.

The third influence is Western food culture, which refers to mainly American and European food cultures. Chang and Yang (2007) observe that the Western culinary culture was brought to Taiwan during three main periods, namely in the seventeenth century, during World War II and in the post-World War II era. During the seventeenth century, many western ingredients were imported and exchanged in the country (ibid.). Due to colonisation and economic competition, the Dutch and Spanish imported rice, sugar, tomato plants, chilli and other spices into Taiwan and major goods were shipped overseas, as well as to different countries within East Asia, including China, Japan, Indonesia and the Philippines. In the second period, when Taiwan was one of the Japanese colonies, Taiwanese food culture also embraced the Western food culture that was accepted and welcomed by the Japanese (ibid.). For example, as Lin and

[10] According to Chang (2013), Japanese drinking culture refers to three main typical eating venues: *kashizashiki*, *ryotei* and *inshokuten*. *Kashizashiki* is a place offering food and licensed prostitution services, *ryotei* is a restaurant serving high-class dishes and offering geisha shows, and *inshokuten* offers food and hostess service (ibid.).

[11] According to Chang (2013), 'wine-restaurant food' (*jiu-jia* cuisine) refers to the traditional Taiwanese banquet cuisine. This cuisine is a fusion cuisine based on Fuzhou cuisine (Chinese) but combined with Taiwanese, Cantonese and Japanese cuisines. This cuisine usually contains ten courses comprising shared dishes but, depending on the number of people, there may be up to 24 courses. It includes cold dishes (slices of seafood, pork liver or goose) and salads, deep-fried dishes (usually pork ribs), fried dishes (fried chicken, mixed seafood, shark fins and vegetables), fried noodles or rice dishes, a chicken-based or fish-based soup dish, desert and fruit.

Chiu (2014) note, due to their espousal of British culture, the Japanese government introduced Western food into Taiwan between 1895 and 1945; one of the key examples is the traditional English high tea, which was served in many high-class Western food restaurants or Western-style hotels. Chang et al. (2014) suggest that this was probably the beginning of the consumption of Western food in Taiwan, including soft drinks, beer, steak, salad, mayonnaise and the like.

In the post-World War II era, the main factor causing changes in food preferences was the influence of the United States (ibid.). Between 1951 and 1965, the Taiwanese and US governments developed extensive political and economic links, and Taiwan imported food supplies including milk, flour and soya beans from the US (ibid.). Milk and soya milk thus gradually became the foremost choice of beverage when having breakfast in Taiwan. Milk was introduced by the Japanese government; it was so expensive that a typical Taiwanese family could not afford it but, in the 1950s, milk became cheaper and consumption began to increase.

Taiwanese food culture is continuing to develop and demonstrates an amazing combination of foreign and local foods. In 2015, there were more than 400,000 foreign residents living in Taiwan, including foreign labourers, foreign brides and international students (Executive Yuan, 2015). Changes to the ethnic composition of Taiwan due to the increasing immigration of people from the Philippines, Vietnam, Indonesia, Thailand and other Southeast Asian countries, are adding new influences. This is reflected in the rising popularity of Vietnamese and Indonesian food, for example. In addition, this wave has also caused an increased interest in other Southeast Asian foods, such as Thai food.

Apart from the foreign influence, indigenous cuisine is also one of the food trends in Taiwan, and includes the food cultures of 16 indigenous Taiwanese groups, including the Ami, Atayal, Bunun, Kanakanavu, Kavalan, Paiwan, Puyuma, Rukai, Saisiyat, Saaroa, Sakizaya, Sediq, Thao, Truku, Tsou and Yami (Executive Yuan, 2015). Although there are differences regarding the languages and traditions of these 16 groups, their food cultures still share some common characteristics. For example, the food truly reflects their traditional life styles. As they lived in the mountains and were hunter-gatherers, their diet included the plant foxtail millet, wild vegetables, wild boar, goat, flying squirrels, hare and fish (Tong, 2013: 16), while millet wine is the most important drink in most of these indigenous food cultures (Liao, 2013: 12). However, due to the Chinese influence and the fact that the majority of indigenous peoples have adopted a modern lifestyle, this food culture has become exclusive to particular indigenous areas in Taiwan.

In general, Taiwanese food culture also has various characteristics reflecting the cultural diversity of the residents. The socio-historical background has had a tremendous impact on the change in food culture; thus, there are international food chains and foreign food restaurants, as well as Taiwanese, Chinese and Japanese restaurants. Understanding the complexity and variety of Taiwanese food culture is essential when analysing the translation of foreign cookery programmes broadcast in Taiwan, particularly with regard to the study of culture-bound terms.

2.1.3 Comparisons of British and Taiwanese food cultures

The discussion above reveals that both British and Taiwanese food cultures have some similarities and some differences that will affect translation practices and cultural exchanges between them. With regard to their similarities, both food cultures demonstrate multicultural food trends and share similar features in terms of global food. It is obvious that they both reflect and integrate tradition, immigrant food cultures and the food cultures of people with diverse ethnic backgrounds. Globalisation has also introduced international food chains such as McDonald's, providing a common eating experience in Britain and in Taiwan. Accordingly, a number of foods and ingredients are not exclusive to local areas and can be found all over the world: Western food can be found in Taiwan and Asian food can be found in Britain. To some extent, similar food can be found in both cultures – *sushi*, pizzas, *tapas*, Vietnamese noodles, and Thai or Indian curry, for example.

Such similarities, however, do not bridge the communication gap between these two cultures significantly with regard to food-related translation. Although numerous examples of Asian food can be found in Britain, such food represents the British style and appropriation of Asian food, which has been re-developed and adapted to suit British people's eating preferences. In other words, these Asian dishes are cooked in a British or European style and are thus less authentic. For British people, the most popular Chinese dishes might be dumplings, spicy and sour soup or the food served in Chinese takeaways. However, these dishes do not represent Chinese cuisine adequately. Adjustments made when introducing Asian food in Britain might have also caused changes in flavour due to the lack of authentic ingredients. These adjustments could have an impact

when translating British food-texts for a Taiwanese audience, who could thus be confronted with information from their own culture that has been re-shaped.

For example, when watching British cookery programmes presenting Asian food, the Taiwanese audience will see Asian food through British people's eyes. This can be problematic in different ways. For example, Asian food is not a novel concept for the Taiwanese audience as it is for a British audience, and Asian ingredients may not be cooked in the way with which Asian people are familiar. To illustrate these potential difficulties, we will consider an example from the television programme *Jamie's 15-Minutes Meals* (Channel 4, 2012). In one episode, Jamie Oliver uses *matcha* (Japanese green tea) to broil salmon, presenting a dish cooked with an Asian ingredient. This might sound creative to a British audience; however, *matcha* is a common ingredient in Taiwan and this recipe might not convey the same or similar creative impression to a Taiwanese audience. Due to the Japanese influence and the strong tea culture in Taiwan, Taiwanese audiences are familiar with *matcha*, which is also used frequently in pastry and desserts, and even as seasoning in Taiwan.

With regard to cooking methods, in Oliver's demonstration, *matcha* is cooked at a high heat, which is not usually recommended in Asian tea culture. Green tea is consumed extensively in Taiwan and is considered a delicate ingredient that has to be steamed skilfully and processed at a low heat to avoid changing its qualities and to prevent a burned smell (Tea Research and Extension Station, 2014: online). Thus, the cooking method used in Oliver's demonstration is not common in Taiwan and might be somewhat shocking for a Taiwanese audience. In Taiwan, recipes using tea as an ingredient usually recommend brewing the tea first and then adding the tea extract to the food, as

is the case with *ochazuke* (green tea with rice), or using the tea to stew the food, as with 茶葉蛋 (tea eggs). This *matcha* example shows that the use of Asian ingredients might differ greatly in British and Taiwanese cultures, and reveals one of the cultural challenges when subtitling British cookery programmes for a Taiwanese audience.

Moreover, these divergences have been determined by the influences British and Taiwanese people have received in the past. As discussed in Section 2.1.2, Taiwanese food culture has been influenced heavily by Chinese and Japanese food trends. Conversely, the British style of Asian food might have been influenced strongly by Indian cuisine due to historical and political reasons. As a result, the interpretation of Asian food in Britain and Taiwan shows significant differences, which might result in translation challenges and cultural dissonance. Such convoluted cultural backgrounds also highlight the importance of understanding regional specifics within each culture.

British food culture is much more similar to other European food cultures, whereas Taiwanese food culture is related closely to other Asian food cultures. It is logical to assume that British people may be more familiar with European food, whereas Taiwanese people tend to know more about Asian food. For example, Taiwanese audiences are not particularly familiar with the varieties of western food ingredients such as pasta, cheese or herbs. Western dishes often use culinary herbs such as oregano, parsley and thyme for seasoning, but these are not common in Asian cuisine. Taiwanese cuisine, like Chinese or Japanese cuisine, relies instead on seasonings such as soya sauce, black bean sauce, oyster sauce or sesame oil, for example. Thus, differences are not limited to the

two countries or even to the two cultures, but reflect influences from a much larger cultural context.

Thus far, the discussion has shown the complexity demonstrated in both SC and TC, and such complexity poses difficulties in understanding and interpreting key cultural information. However, cultural specificity is not the only characteristic of these texts that might pose translation challenges. Food-related texts present specific linguistic features, which are worth analysing when exploring the translation of these texts. These will be explored in the following sections, in which a classification of food-related texts and their key linguistic features will be presented.

2.2 Classifying food-related texts

Food is a recurrent topic in literature, film, news, television programmes and in other important forms of communication. Food-related texts can take various forms and formats, and many of them end up traveling across languages and cultures, thus requiring translation. This makes the study of food-related texts and their translation of great importance, particularly when considering the enormity of the global food industry. This subchapter will provide an overview of the wide variety of food-related texts available, while their key linguistic characteristics and the main aspects to consider when studying their translation will be discussed in Sections 2.3 and 2.4. These are important aspects that will enhance our understanding of the object of study of this research.

In order to contextualise television cookery programmes, other scholars' classifications of particular types of food-related texts have been reviewed. These

include Mennell's (1996) classification of written food-related texts, Keller's (2006) classification of food films and Naccarato and Lebesco's (2013) classification of cookery programmes. Drawing on these scholars' findings, I further classify food-related texts according to medium, genre and format, as illustrated in Figure 2.1 below. When classifying texts according to their genre, attention has been paid not only to existing classifications, but also to the style, design and configuration of food-related texts. With regard to their formats, aspects such as the presentation of these texts, their settings and content have been considered. This approach aims to position the object of study within the larger scope of available food-related texts.

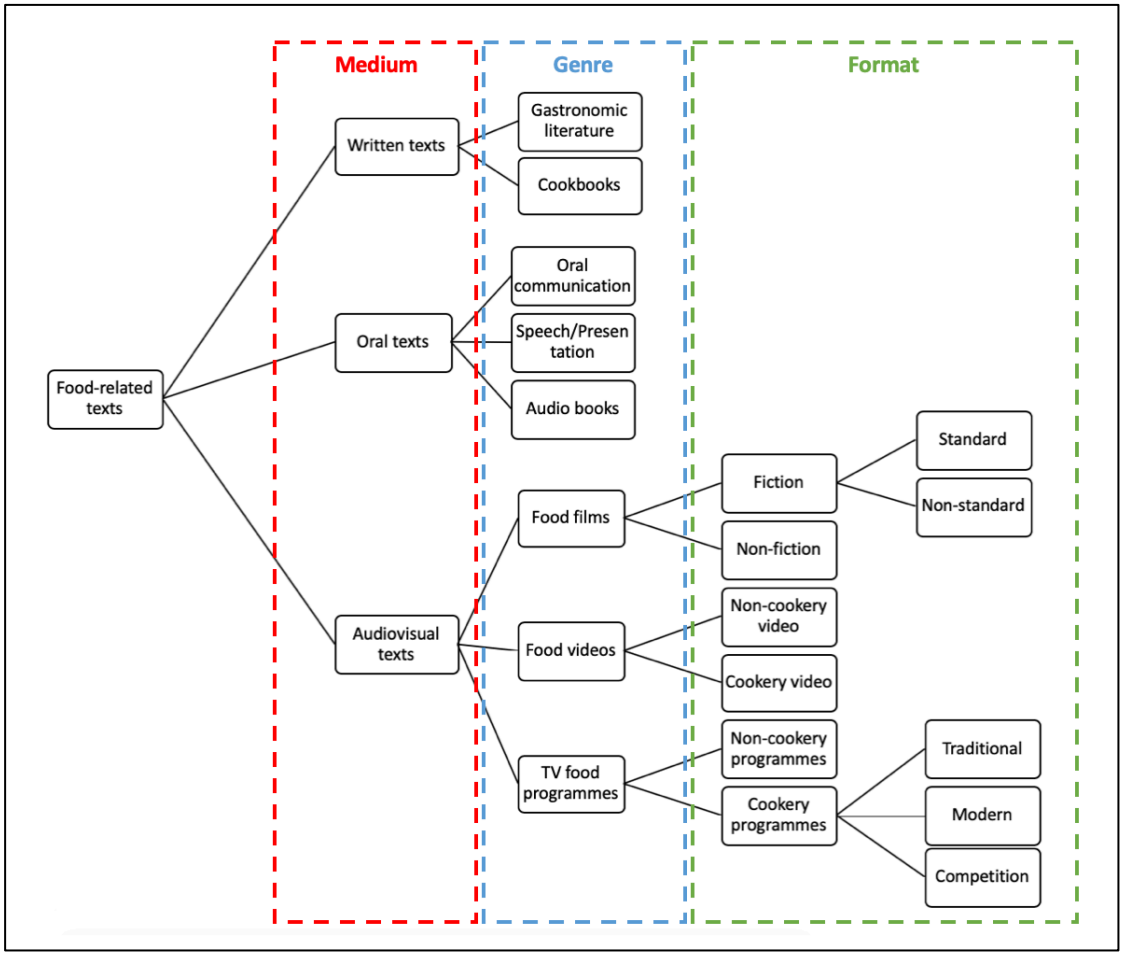

Figure 2.1: Classification of food-related texts

As stated by Kress and van Leeuwen (2001: 22), the medium is “the material resource used in the production of semiotic products and events, including both the tools and the materials used”. These authors further point out that the medium determines the text mode – “the way of making meaning” (ibid.) – which includes written, visual, spatial, tactile, gestural, audio and oral methods.[12] Taking this into consideration, food-related texts can be categorised into three major groups, namely written texts, oral texts and audiovisual texts.

Food-related written texts traditionally contained information in written form. However, nowadays, they often include visual information (e.g. images in a cookbook). Two of the main genres identified by scholars when sub-classifying traditional food-related written texts are cookbooks and gastronomic literature, which have been analysed comprehensively in Mennell’s (1996) work. Mennell (1996: 270) defines a cookbook as a text containing information about the names of the dishes, the ingredients, and explanations of the instructions demonstrating the cooking process from start to finish. A clear example is Marry Berry's (2017) *Mary Berry's Complete Cookbook*, which features a tremendous amount of recipes and culinary instructions. Gastronomic literature features food-related content heavily, but does not focus on how to cook a particular dish. As Mennell (ibid.) explains, gastronomic literature may include discussions of eating practices, meals and serving techniques (e.g. food critics), nutritional information (e.g. dietary instructions) or food stories (e.g. food memoirs). In some cases, it might be difficult to distinguish between these two genres. Mennell (ibid.: 271)

[12] Considering the nature of the audiovisual texts, spatial, tactile and gestural methods could be demonstrated and communicated through visual channel, thus this thesis categorised them under the audiovisual texts categories.

points out the “ill-defined margin” of gastronomic essays, which may fall under the heading of gastronomic literature or of cookbooks. A clear example of this trend is Elizabeth David's (1950/2013) *A Book of Mediterranean Food*, which not only includes information about culinary history, but also contains recipes.

Food-related oral texts are those transferred aurally. These texts could be classified further according to their level of discourse mode, from spontaneous speech to the unspontaneous reading of a prepared written text (Gregory and Carroll, 2018: 37–47). Food-related oral texts can be unprepared and spontaneous (e.g. recipes passed down by generations in a family), prepared or semi-prepared. An example of a semi-prepared food-related oral text is *The Menu* (Monocle, 2013), a radio programme that provides guides to the world of food and drink, and interviews with chefs, restaurant executives and food manufacturers. An example of a completely prepared food-related text delivered aurally would be an audiobook such as Nigel Slater's (2005) *Toast*, which was published both as physical book and as an audio book narrated by Slater himself.

With regard to the last category considering the medium of a food-related text, an audiovisual text is a text that contains verbal, nonverbal, audio and visual elements for the purposes of communication (Zabalbeascoa, 2008: 23–24). Since the object of this PhD thesis is audiovisual texts, the classification of texts pertaining to this medium has been further developed in Figure 2.1, considering both their genre and format, and will be explored in more detail in the following section.

Before delving into the classification of food-related audiovisual texts, it is worth noting that many of the texts discussed above (e.g. cookbooks and gastronomic literature) may also be available in electronic format (e-texts) and

can be accessed via computer or other electronic devices (e.g. tablets or e-readers). At present, the Internet hosts a wide range of food-related texts, be they in the form of blogs, e-books or websites. Therefore, recipes are not only included in cookbooks, but also appear in blogs, on food websites (e.g. *Allrecipes.com*), or on phone applications. For example, Oliver's recipes are not only published in hard copy, but are also released on his website (jamieoliver.com), as well as on a mobile phone application (*Jamie's Ultimate Recipes*). In addition, electronic texts might not only feature written explanations, but could also be supported with material in audiovisual (e.g. video) and audio format (e.g. podcasts). Similarly, they might not only include recipes, but also discuss eating practices, meals, food stories, and so on. The *BBC Good Food* website, for example, provides a tremendous volume of content related to food, such as meal deals, meal planning for specific occasions or food-related travel ideas, etc. Unlike texts in hard-copy, these texts are easily manipulated (one can search, copy and paste) (Hockey, 2000: online) and updated.

2.2.1 Classifying audiovisual food-related texts

The classification suggested here relies on Keller's (2006) discussion of food films and on Naccarato and Lebesco's (2013) classification of cookery programmes, as well as on my own observations. Drawing on these, I conclude that food-related audiovisual texts can be classified according to three different genres, namely food films, online food videos and television food programmes. Following Keller's (2006) discussion, the category 'food film' includes films largely featuring food-related information, and can be further categorised as fiction or

non-fiction. Fiction food films use culinary imagery to describe characters visually or to depict and develop their personalities, the film structure or the entire theme (ibid.: 1). Culinary imagery includes scenes in which food is produced, prepared, served and consumed, as in Ang Lee's (1994) *Eat Drink Man Woman* (ibid.). According to Keller (2006), fiction food films may use two major formats: non-standard and standard. The main distinction between non-standard and standard food films is the number of scenes involving culinary imagery. Standard food films usually feature a large amount of culinary imagery, whereas non-standard food films do not (Hertweck, 2014: xiii). For example, Brad Bird and Jan Pinkava's (2007) *Ratatouille* is a standard food film because it features a large number of cooking scenes, whereas Francis Ford Coppola's (1972) *Godfather* is a non-standard food film, featuring few culinary scenes and having been widely regarded as a crime drama (Keller, 2006).

Non-fiction food films consist primarily of food documentaries[13]. These often present factual information, emphasising particular issues that provoke public debate, such as food science, food safety or other specialised food-related technology (e.g. molecular gastronomy). For example, Robert Kenner's (2004) documentary *Food, Inc.* examines corporate farming in the US, pointing out how some agricultural businesses produce unhealthy and environmentally harmful food.

Another form of food-related audiovisual text is that of online food videos; that is, video clips presenting food-related content that have been filmed to be

[13] Juel (2006: 11–12) defines a documentary film as a 'film that objectively represents or observes actual or historical facts, events or persons' with a primarily didactic intention.

distributed on the Internet, often on social media websites such as Facebook, or on video-sharing platforms such as YouTube. These videos could be classified as cookery and non-cookery videos. The latter usually feature food-related content such as specific dining experiences or tours of restaurants. For example, Food Insider's online video *Aloha Tofu Factory* (2018), shows how a specific ingredient (tofu) is manufactured. Online cookery videos usually demonstrate the cooking of a particular dish. These videos might be filmed using time-lapse photographic techniques and include text on screen with information about the ingredients, the required quantity and cooking methods (e.g. Tasty's *Cheesy Grits Tots video* (2016) featured on Tasty's Facebook fan page), or might use narration instead. Some of these videos are very similar to television cookery programmes; however, they are only accessible online and tend to be shorter. Moreover, they are not only produced by famous chefs or celebrities, but by ordinary people, for example, the *Cooking with Dog* web series[14] (2007) on YouTube channel.

For the purposes of this research, the third genre, television food programmes could also be classified as cookery programmes, which will be discussed in detail below given that this is the genre and format chosen for this PhD thesis, and also as non-cookery programmes. The latter can include audiovisual texts from different subgenres. For instance, the content of some reality television programmes is closely related to food and cooking. *Jamie's School Dinners* (Channel 4, 2005), for example, documents real-life events, aiming to expose the issue of meal quality in British schools, following Oliver's

[14] *Cooking with Dog* is a Japanese cooking web series. It was shown on YouTube in 2007, featuring a Japanese woman demonstrating the cooking of different dishes.

"Feed Me Better" campaign (Taddeo, 2010: 48). The editing and filming style strongly reflect Oliver's persona,[15] arguably making the entire show more like a docusoap (ibid.: 52). [16] However, this programme also demonstrates the transformation of school meals and addresses the issue of obesity in British children, an element that also fulfils the requirements of makeover shows.[17] In addition, non-cookery food-related television programmes are often combined with travel-related content. *Passport to Europe* (Travel Channel, 2004), for example, introduces travel information about several European cities, in addition to providing details of their most famous restaurants and the food served in them. Furthermore, non-cookery food-related television programmes may focus on other food-related issues, providing reviews of the food, food quality or restaurants.

2.2.2 Classifying cookery programmes

According to Naccarato and Lebesco (2013: 41–66) television cookery programmes can be further classified according to their formats as "traditional", "modern" and "competition". The authors reach this conclusion after analysing the cookery programmes broadcast primarily on the Food Network channel in the US. In their study, they also argue that the evolution of cookery programmes reflects the changing gender roles in domestic cooking activities, with some

[15] According to Taddeo (2010: 52), Oliver's programmes often feature his persona by adopting "his breezy, unfussy, down-to-earth personality".
[16] A docusoap is a branch of reality television that has adopted the conventions of a documentary, but which is also related to soap operas (Hill, 2008: 138).
[17] A makeover show is also a type of reality television programme in which "the transformation of an object or a person" (ibid.: 143) is emphasised.

women having changed from being housewives to becoming working mothers, and that cooking is no longer considered a woman's household chore because men also participate in this work. These transformations have encouraged cookery programmes to change their focus from a perspective of improved cooking proficiency to a perspective of quick cooking and cooking competitions (ibid.).

With regard to the three different formats in which cookery programmes can be broadcast, the traditional programme format refers to 'classic' cookery programmes, which were usually produced in the 1940s and 1950s, and which focused mainly on cooking instructions (ibid.: 42). This type of programme usually demonstrates a thorough cooking process, provides a detailed background to the dish, and explains the step-by-step cooking techniques carefully. As this type of programme has a strong emphasis on traditional and fundamental culinary practices, it usually shows traditional recipes and provides a cooking demonstration of dishes from start to finish (e.g. if any ingredient requires pre-preparation, such as pastry or sauce, it will also be made from scratch). As Naccarato and Lebesco (ibid.) note, although traditional cookery programmes might vary according to the presenter's style, the main aim is often almost identical: to reinforce the traditional form of cooking instruction. One of the examples provided by the authors to illustrate the characteristics of this format is Julia Child's *The French Chef* (PBS, 1962), which introduces the cooking of a single dish in one episode. In the episode in which the cooking of *boeuf bourguignon* (beef stew with red wine) is shown, Child provides an exhaustive explanation of the selection of the cut of beef, clever ways of making braised onions and methods to increase the thickness of beef sauce. Due to the detailed

description of each cooking process, as well as the explanation of the changes to each ingredient (e.g. changes in the colour and texture of the ingredients), the audience for this type of programme is given a significant amount of culinary knowledge. These formats are also produced at present, with *Martha Stewart's Cooking School* (PBS, 2012) being a more up-to-date example provided by these authors. This series also shows how to cook a particular ingredient or a dish, providing rich information about the background to the food and cooking techniques. In one of her episodes, *Eat Your Greens*, Stewart provides a thorough introduction to leafy green vegetables, from the types of leafy greens available to how to prepare and combine them with other ingredients.

The modern programme format often aims to address the challenges of time and cost saving, and ease of cooking (ibid.: 57-60). Unlike traditional programmes, modern ones do not provide a thorough explanation of the cooking process; instead, they focus on possible culinary techniques for time- or cost-saving cooking. Thus, modern programmes often suggest using pre-prepared ingredients (e.g. using pre-prepared tomato *passata* for a tomato sauce instead of cooking it from scratch). This type of programme might reflect working parents' challenges, which include working and preparing a family meal as part of the contemporary lifestyle; at the same time, such programmes bridge the gap between this lifestyle and the expectations of traditional cooking (ibid.). As Naccarato and Lebesco (ibid.: 43) highlight, this format also features an "increasing focus on health", such as pointing out that healthy meals can be cooked economically. A case in point would be *Jamie's Money Saving Meals* (Channel 4, 2013), hosted by Jamie Oliver, which features budget-friendly recipes for every day of the week, as well as ideas for grocery shopping. *Jamie's*

30-Minute Meals (Channel 4, 2010) is another classic example of a cookery programme with a modern format. In this programme, Oliver demonstrates new, time-saving methods for cooking traditional, time-consuming dishes. Naccarato and Lebesco (ibid.: 57) point out that some of these modern programmes also address "in-advance preparation" with the aim of assisting the audience to manage strict time constraints, as is the case in *Quick Fix Meals with Robin Miller* (Food Network, 2007). In this programme, Miller offers a 'weekend prep' list, including a shopping list, as well as providing recipes that use only one ingredient to cook different dishes.

With regard to the last category, competition programmes, the aim is to complete a cooking challenge instead of demonstrating the cooking of a dish or providing guidance on culinary techniques (ibid.: 44). This type of programme focuses on the comparison of and competition among the participants in a specific television show in terms of their culinary skills and abilities. For example, *The Great British Bake Off* (BBC/Channel 4, 2010) is a competition programme in which participants are required to pass three baking challenges, and the programme judges decide who wins. This type of programme thus contains features and characteristics of a game show, with specific game rules that vary among cookery programmes with regard to the selection of the contestants, the number of judges and the competition criteria. Undoubtedly, well-designed game rules intensify the competitive atmosphere, which is the main reason that cooking competition programmes are currently so popular (ibid.: 58).

The classification suggested by Naccarato and Lebesco (2013) was originally used to discuss the changing gender roles in cooking, but it is also useful to categorise and contextualise the object of the study in this PhD thesis

since it is exhaustive and practical, and can be applied to other cultural contexts, as will be shown in Chapter 4. The aim of this research is to investigate the translation of CSRs and sensory language in two formats of television cookery programmes: modern and competition. The first case study, *Jamie's 15-Minute Meals* (Channel 4, 2012), is a modern cookery programme that clearly addresses the issues of easy, time-saving cooking. The second case study, *The Taste* (Channel 4, 2014), is a competitive cookery programme with very clear game rules, game participants and judges, as well as a specific competition focus – to find the most talented British cook.

Nevertheless, Naccarato and Lebesco (ibid.) classification also presents some issues when used for different purposes, particularly with regard to the classification of traditional formats. For example, distinguishing between traditional and modern cookery programmes can be challenging, as differences between these formats can be subtle. Some cookery programmes, such as Nigella Lawson's *Nigella Feasts* (Food Network, 2006), for example, have the characteristics of both traditional and modern formats. In this series, the culinary demonstration shows not only traditional recipes, but also Lawson's personal, creative recipes and tips, and covers topics such as saving time and addressing cooking challenges. Nevertheless, the programme does not focus specifically on time- or cost-saving issues, nor does Lawson focus solely on cookery instruction, as she also goes grocery shopping and offers tips. Thus, this programme is traditional in a sense, but also presents features of modern formats.

In addition, there are some characteristics of cookery programmes that are not reflected in the discussion provided by Naccarato and Lebesco (ibid.). For example, in contemporary cookery programmes, the settings are related closely

to the presenter's personal life and often recreate events in his or her daily life. In Jamie Oliver's *The Naked Chef* (BBC, 1999), the entire programme follows the presenter's personal life events (from being single to getting married and becoming a parent) and the recipes are based on these life events, such as cooking for his wife, for his in-laws, celebrating a friends' reunion, and looking after his baby daughter. Whereas culinary instructions are detailed and thorough in some episodes, resembling traditional formats, Oliver focuses on tips for time- or cost-saving cooking in others. These programmes also exploit the role of the presenter's persona, creating particular entertaining effects. The examples discussed above show the hybridity of some cookery programmes, as well as the combination of modern and traditional values. It can thus be argued that the 'classic' format of the cookery programmes developed in the 1940s and 1950s has developed substantially in recent times, and the definition needs to be revised accordingly. Nevertheless, the classification proposed by the authors allows us to highlight the key characteristics of modern formats and to distinguish between competition and non-competition cookery programmes. With regard to the latter, programmes might be hybrid (traditional/modern), while it might be possible to determine whether they feature a more traditional or modern approach in the presentation of cookery-related information in some cases. In the former, the focus is mainly on cooking demonstrations and offering culinary knowledge, while the latter tend to emphasise other aspects of cooking as well, such as techniques for time- and cost-saving cooking.

Understanding the classification of cookery programmes and other food-related texts enables us to contextualise the object of the study and to position the research materials. A further aspect to bear in mind when analysing these

texts and the solutions taken by subtitlers when translating CSRs and sensory language regards the reasons why audiences watch these programmes, which will be discussed below.

2.2.2.1 Motivations of audiences watching cookery programmes

Understanding the motivation of audiences when watching cookery programmes is important for professionals involved in the translation of these programmes. In addition, this information could also provide some insightful input in the analysis of the translation strategies implemented by subtitlers in this PhD research. The following paragraphs will discuss the findings of a few studies discussing cookery programmes in particular, including those by Caraher et al. (2000), Chen and Wu (2005) and Rossato (2014, 2015).

Caraher et al.'s (2000: 27–46) study investigates cookery programmes in the UK and their influence on the audience's behaviour regarding food consumption, food preparation and cooking. Even though this research is focused on investigating how cookery programmes affect people's behaviour, the research sheds light on their motivation when watching cookery programmes. The findings confirm that audiences see cookery programmes as a source of habit, relaxation and therapy, as well as entertainment, given that programmes feature different formats (e.g. cooking competitions), and the content provides a great source of entertainment. Furthermore, there is the appeal of exotic cultural information through the introduction of foreign recipes and ingredients. Caraher et al.'s (ibid.) findings show that the motivations of British audiences when watching cookery programmes are varied, including finding out about a foreign

food culture. Viewers are also attracted by the style and personality of some celebrities, who tend to act as hosts or judges of the food being cooked.

In a similar vein, Rossato (2014) investigates the audience's consumption and perceptions of television cookery programmes, but in the case of Italy. Her research reveals that younger respondents prefer to watch programmes via online streaming platforms and using mobile devices (e.g. mobile phones, tablets and laptops), whereas viewers aged between 40 and 75 tend to watch television programmes on television sets or desktop computers. Drawing on this finding, Rossato points out the differences between these devices and their impact on the translation mode used, particularly with regard to subtitling. This is related to the technical limitations influencing the subtitling of cookery programmes (see Section 3.2). Another important discovery revealed by her research is that Italian viewers preferred both dubbed and subtitled programmes.[18] Another relevant finding of Rossato's (ibid.) study is that Italian audiences not only watch cookery programmes for entertainment, but also to improve their cooking skills or to gain inspiration for recipes, food preparation and arrangement.

Chen and Wu (2005: 83-118) have also researched viewers' motivation and behaviours when watching television cookery programmes, but this time in Taipei. According to these authors, the possible motivations for watching television cookery programmes include:

1) being interested in trying new food;

2) gaining information about detailed cooking processes;

[18] Rossato's (2014: 7) findings shows that the viewer's preferences of dubbing or subtitling translation modes depend on their competence in English and other foreign languages.

3) learning about healthy eating;

4) improving cooking skills;

5) learning how to buy ingredients;

6) improving gastronomic knowledge;

7) enhancing knowledge about local and foreign food cultures;

8) being interested in cooking production;

9) improving knowledge about nutritious cooking approaches;

10) and accessing their favourite recipes.

Despite the disparity of the background of the audiences surveyed in the above-mentioned studies (i.e. British, Italian and Taiwanese), some similarities and conclusions can be drawn. Thus, it seems that some motivations for watching cookery programmes are universal and do not change from culture to culture: audiences see cookery programmes as a source of entertainment and inspiration when it comes to cooking. In addition, both Italian and Taiwanese audiences watch these programmes in order to improve their culinary skills and enhance their gastronomic knowledge.

These motivations will be considered when interpreting the results of the analysis in Chapter 5 and Chapter 6.The following section will explore the main features of food-related texts, paying particular attention to their cultural specificity and the role of sensory language.

2.3 Main features of food-related texts

The past few years have witnessed an increased interest in food and language, with a number of relevant monographs and edited volumes being published on this topic. A case in point is the volume edited by Hosking (2010), which collected the proceedings of the *Oxford Symposium of Food and Cookery 2009*, and focused on food and language. This volume contains a collection of papers revolving around food history, the evolution of cookbooks and cooking terminology, among other subjects. Although these papers are focused on different languages, the discussion sheds light on the culture-specificity of these texts, particularly with regard to the names of dishes or ingredients. Alcock (2010), for example, discusses the huge part language plays in the naming of food, and how food lends itself to renaming, be it through nicknames, local names or parody, all of which can be highly culture-specific. In a similar vein, Kremezi and Helou (2010) highlight how the names of dishes or ingredients might evolve and change between similar languages or between regions sharing similar eating habits. In this same volume, Andoh (2010) explains that Japanese food names are highly poetic, based on the Japanese appreciation of nature, and evoking special images for the Japanese palate while conveying specific information about food.

Another interesting collective volume delving into food and language is *Culinary Linguistics: The Chef's Special*, edited by Gerhardt et al. (2013). The volume provides a general overview of the research conducted on food and language, ranging from specific language levels (e.g. morphology and word formation, syntax and grammar, words and meaning) to different discourse modes (e.g. spoken discourse and writing about food). The discussion of food discourse in this volume is particularly relevant to this thesis since some chapters

provide a thorough analysis of the macro- and micro-linguistic features of some food-related texts. While Diemer and Frobenius (2013) analyse food blogs, Chiaro (2013) focuses on cookery programmes, and Fischer (2013) pays attention to the structure of cookery books. Among others, these studies highlight some typical linguistic features of food-related texts and suggest how these could be investigated. This knowledge can be applied to the study of cookery programmes, as will be explained in detail below.

The analysis of the structure of cookery books (Fischer, 2013) or recipes (Hertzmann, 2010) indicates that these texts are often divided into clear sections, often featuring a title, an introduction, a list of ingredients and cooking methods. Although these studies are based on written material, cookery programmes also tend to follow a similar structure. This is corroborated by Chiaro (2013), who argues that cookery programmes are usually divided into three clear sections, namely the introduction, the demonstration and the presentation of the final dish. While the introduction is often designed to attract the audience by offering a friendly welcome and promoting the pleasure of cooking, the demonstration provides step-by-step instructions and forms the most important part of a cookery programme. To conclude, the cooked dish is presented to the audience and its taste is sometimes assessed.

According to Chiaro (ibid.), these three sections show clear differences with regard to the content, the linguistic features used and the culture-bound nature of such features. The introductory section, for example, seems to be designed to be entertaining and less specialised at first glance, but it is typically associated with the background to the programme's setting and the personal experience of the presenter (the host). Thus, although the information may not

be associated specifically with gastronomy, it might still contain a certain amount of culture-specific information associated with the culture to which the presenter or the chosen recipe belongs.

Focusing on the speech styles of two British chefs, namely Jamie Oliver and Nigella Lawson, Chiaro's (ibid.) study reveals that, from the start of the demonstration of the cooking process to the final presentation of the dish, the use of language is affected strongly by the presenter's speech style. In the demonstration of the cooking method, Oliver's speech style is characterised by the use of slang (e.g. 'chuck in' instead of 'put in'), the use of informal forms of addressee, (e.g. 'mate'), fillers (e.g. 'yeah' and 'you know') and the use of vague language('sort of') (ibid.).[19] By contrast, Lawson's speech style is more fluent, exhibiting a refined and polished use of language, as she frequently uses features such as embedded clauses (e.g. 'in my heart of hearts there is a place, and a very fond one') and alliteration (e.g. 'when purity can be a positive pleasure'). As Chiaro (ibid.) points out, her style of language is deemed to be poetic (as in, 'I like the cream to billow into a cloud'). The speech styles of these two chefs reflect their social classes, with Oliver representing the working class and Lawson the upper class. An aspect that is of particular relevance to this research is the reference Chiaro makes to the use of expressions that evaluate the taste of dishes during their final presentation. The author highlights that both Oliver and Lawson frequently express their emotions towards the food they cook by

[19] Vague language is defined as words or phrases "which deliberately refer to people and things in a non-specific, imprecise way" (Carter and McCarthy, 2006: 928, in Cutting, 2007: 6).

emphasising the physical attributes of the dishes (e.g. referring to them as ‘lovely’ and ‘beautiful’).

Chiaro’s (2013) study highlights the prevalence and importance of one of the objects of study in this thesis, referred to here as sensory language. However, she is not the only author who has discussed this topic. Diemer and Frobenius (2013) also highlight the role of evaluative adjectives (e.g. ‘good’, ‘fresh’ or ‘pretty’) in the description of the recipes provided on food blogs in their detailed analysis of the typological linguistic features of these texts. They conclude that food blogs feature a large amount of “special-purpose vocabulary (excluding verbs), non-auxiliary verbs, modification, evaluation adjectives, reference to place and time, non-standard lexis and spelling” (ibid.: 58-66). The special-purpose vocabulary or food jargon to which the authors refer to includes the terms used to name different courses (e.g. lunch and dessert), the names of ingredients, non-English terms (e.g. names of food in other languages, such as *gelato*), kitchen tools (e.g. pan and bowl), preparation methods (e.g. heat and bake), quantities and measurements (e.g. cups and degrees), and blog-specific terminology (e.g. comments, replies or posts) (ibid.: 59). The label ‘non-auxiliary verbs’ includes verbs describing the cooking process (e.g. make, add, cook, take, chop, bake and fry), food procurement (e.g. buy and pick) and consumption (e.g. eat and taste) (ibid.: 60). As in cookery programmes, food and ingredients are often modified and evaluated via adjectives or adverbs in food blogs. Examples of modifiers could be ‘few’, ‘little’, ‘well’, ‘fine’ or ‘extra’, while the evaluation of cooking often refers to the emotional expression of taste through adjectives such as ‘good’, ‘fresh’, ‘favourite’, ‘great’, ‘pretty’, ‘beautiful’ (ibid.). These adjectives

are used not only to describe food, but also to emphasise the emotional involvement of the author of the text.

Diemer and Frobenius (2013: 65-66) also argue that social, place and time references were also frequent in their corpus. References to places included the names of a country or a region associated with the food being discussed (e.g. Italy or the Mediterranean) and social references related to social events, (e.g. a wedding or a party), while time references could refer to seasons, months, or even to a specific time period (e.g. summer, July or afternoon). With regard to the use of non-standard lexis and spelling, the authors refer to words usually created by combining existing words and suffixes (e.g. 'superfine' and 'humanly'), as well as to spelling variations used for emphasis or punning (e.g. 'gorrrrreous' and 'verrrry').

In addition to highlighting the key features of food-related texts, Diemer and Frobenius's (2013) study foregrounds the relevance of culture-specificity and sensory language in these texts. Although their research focuses on food blogs, the findings are also relevant to cookery programmes. The high frequency of modifying and evaluative adjectives identified by these authors is also typical of cookery programmes, and is studied as sensory language in this thesis (see Section 2.3.2 below). In addition, some of the features identified by the authors, particularly special-purpose vocabulary, are likely to be culture-bound. Both Chiaro's (2013) and Diemer and Frobenius's (2013) studies offer many valuable thoughts on linguistic issues which are relevant to this PhD thesis. Based on the focus of this PhD thesis, the following subsections delve into the most relevant features of food-related texts, namely special-purpose vocabulary and sensory language.

2.3.1 Special-purpose vocabulary in food-related texts

As discussed above, Diemer and Frobenius (2013) use the term “special-purpose vocabulary” to refer to lexical elements that are ubiquitous in food-related texts. This vocabulary serves specific informative purposes, such as providing specialised information relating to food, cooking or other gastronomic knowledge (Diemer, 2013; Jacob, 2015). Given that not all the elements highlighted by Diemer and Frobenius (2013) are relevant to all food-related texts, and considering the focus of this research, this section will concentrate on those that are more prevalent and also more likely to be culture-bound: names of ingredients and dishes, culinary verbs, kitchen utensils and units of measurements.

2.3.1.1 The names of ingredients and dishes

The names of ingredients and dishes are obvious CSRs because they contain cultural information, which might be restricted to the SC to which these names belong (Epstein, 2009; Paradowski, 2010). Jurafsky (2014) argues that the names of dishes and ingredients might differ in different regions or cultures and suggests that the process of naming food is usually influenced by the regional, historical and socio-cultural backgrounds.

The cultural specificity of the names of ingredients and dishes is obvious in both English and Chinese. Alcock (2010), for example, argues that the origins of the names of British dishes could be divided into four types: (1) products with

a Protected Designation of Origin (PDO) status (e.g. Blue Stilton[20]), (2) curious names (e.g. Sally Lunns and Spotted Dick), (3) nursery rhymes (Little Jack Horner is a character in a nursery rhyme, as well being as the name of a type of Christmas pie), and (4) children's creative activities (e.g. 'poor fare' refers to breakfast served on a Monday morning). According to this author, while the first type of name is a straightforward indication of the origin of the ingredient, the other three types of British dishes are related closely to their socio-historical and geographical background. 'Toad in the hole' is a clear example of the name of a culture-specific British dish that consists of sausage cooked in Yorkshire pudding batter. The name seems to refer to an ancient Roman notion whereby secret delicacies were hidden in holes, while also implying that the sausage is similar to a toad popping its head out of a hole (Ayto, 2012: 372).

Similar examples of names of dishes can be found in the case of Chinese. After reviewing the names of Chinese dishes, Shih (2005: 121) concludes that while some names rely on geographical information (e.g. the name 'Peking roast duck' indicates that the dish originated in Beijing), others are based on socio-cultural factors (e.g. the dish General Tso's Chicken is based on the name of a political figure).

In addition to the actual names given to dishes or ingredients, the description and grading of some particular ingredients can also be culture-specific. For example, the grade and cut of meat and the grade of meat are also

[20] For cheese to be allowed to be called 'Stilton', it must be made in one of the three counties of Derbyshire, Leicestershire and Nottinghamshire, and must use pasteurised local milk as sourcing ingredient. The manufacturers of Stilton cheese in these counties applied for and received PDO Status in 1996 (European Commission, 1996).

culturally different. According to Epstein (2009), butchers from different regions and countries cut meats in different ways. Figure 2.2 shows the differences in the cuts of beef in Britain and the US, resulting in different terminology being used to describe them. For example, in the US the rib indicates the part between the beef chuck and the beef short loin, whereas in Britain this cut can be divided into fore rib, thick rib and thin rib. This is relevant when it comes to the translation of these terms in recipes or cookery programmes, given that it might be necessary to adapt a particular term (cut of meat in this case) to make sure the target audience (TA) can also cook the recipe.

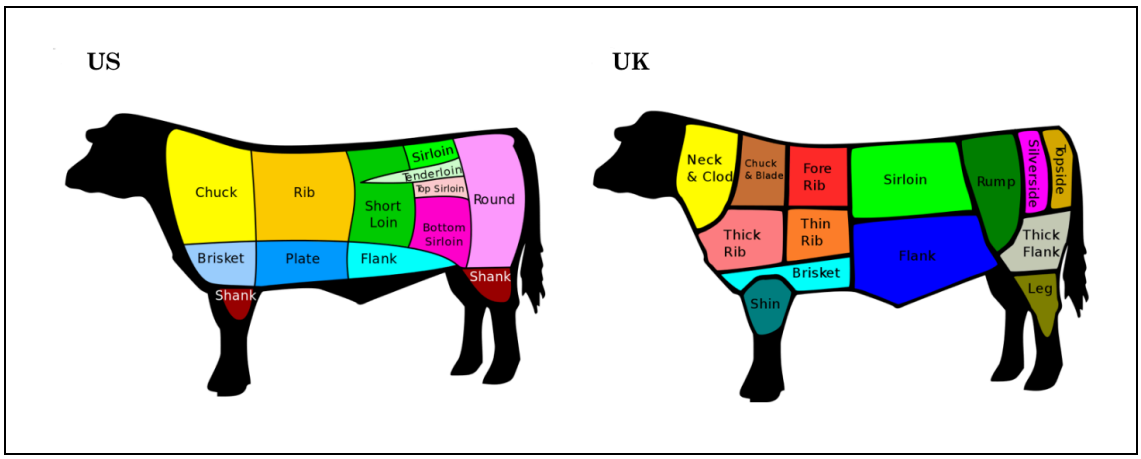

Figure 2.2: UK beef cuts versus US beef cuts (Wikipedia.com, 2006)

The terminology used for the grade of the meat - which provides information about the quality of the beef in terms of its characteristics, such as tenderness, juiciness and flavour, based on the maturity and marbling of the carcass - also varies in different cultures. The grade of *Wagyu* beef differs in the US, Japan and Australia, for example. The US follows the US Department of Agriculture's grading, which divides the quality of the marbling of the beef into three levels,

namely prime, choice and select. The Japanese beef marbling grading system divides the beef quality into five levels, with five indicating the highest quality, while Australia's beef marbling grading system ranges from one to nine; the higher the number, the better the quality. These differences indicate cultural variation and might create a barrier in terms of understanding the same recipe in different cultures even community speaking the same language.

2.3.1.2 Culinary verbs

Diemer and Frobenius (2013: 60) refers to culinary verbs as non-auxiliary verbs indicating "the activities in the lexical field of cooking", such as 'make', 'cook' and 'fry'. The use of these verbs might also demonstrate cultural variation given that eating habits, cooking processes and cooking methods vary among countries and regions. Each language has specific ways of describing culinary method, which could result in non-equivalence when translating culinary methods. Di Virgilio (2010), for example, explains that the culinary verbs used in Russian are divided into cooking in a liquid (*varit*), cooking in oil/fat (*zharit*) and cooking via dry heat (*pech*), and that these terms cannot be replaced completely by references to the basic European culinary techniques (e.g. boiling, baking, roasting and frying).

The differences between similar culinary verbs can be very subtle. Sauté, sear, and pan-fry, for example, are similar but present subtle differences. 'Sauté' means cutting the food into small and uniform pieces or cubes and using a small amount of fat to cook the food at a high temperature. 'Sauté' comes from the French word *sauter*, meaning 'to jump'; traditionally, the cook shakes the pan, making the food jump, to keep the food from sticking and to ensure that it cooks

on all sides. Unlike ‘sauté’, ‘sear’ usually indicates cooking a big piece of an ingredient (e.g. a fish fillet) using a small amount of fat to cook the food at a medium to high temperature in order to give it a crispy crust, while remaining tender on the inside. To ‘pan-fry’ is slightly similar to searing, but at a slightly lower temperature and with more reliance on steam to help to cook the food all the way through. This example shows that culinary verbs can be extremely specific and include information about the ingredient, the method, the temperature, and the possible outcome of the food.

In addition to these subtle differences, the understanding of cooking techniques could differ culturally. While ‘deep frying’ might be considered to be a universal cooking method, it could differ slightly in some countries. For example, the Japanese style of deep frying chicken, which is also known as chicken *karaage*, implies using a specific marinade (with ginger, soy sauce, and garlic) before coating the chicken with flour (Hosking, 1996: 67). Indeed, some culinary techniques are culture-specific. *Kālua*, for example, is a traditional Hawaiian cooking method that involves cooking the food (usually meat) in an underground oven (Hawaii.com, 2019). In order to maintain an even temperature and to retain the natural moisture of the meat, the meat is first covered with layers of vegetation (e.g. banana leaves) and afterwards with a layer of soil at least several inches deep, thus ensuring that no steam can escape (ibid.). This is an example of a culinary verb used to designate a cooking method that originated as a result of a specific life style in a particular area. If this verb had to be used in a different cultural context, a detailed explanation would need to be provided.

2.3.1.3 Kitchen utensils

Kitchen utensils, or kitchen tools (Diemer and Frobenius, 2013: 60), such as ‘bowl’, ‘pan’, ‘sheet’ or ‘dish’ also feature frequently in food-related texts. These include cookware (e.g. pots and pans) and tableware (e.g. crockery, cutlery and glassware). This type of vocabulary can also differ from culture to culture because of differences in dining etiquette or variations in the usage of and the level of familiarity with some kitchen utensils.

The differences in cookware between Western and Eastern cultures are rather obvious. For example, a Chinese frying pan (also called a wok, see Figure 2.3), which has a rounded bottom, has a different shape from that of a western frying pan (see Figure 2.4), which has a flat bottom.

Figure 2.3: Chinese frying pan (Marks and Spencer plc, 2018)

Figure 2.4: Western frying pan (Marks and Spencer plc, 2018)

Likewise, in Western cultures a chef’s knife (see Figure 2.5) usually refers to an all-purpose knife with a pointed blade and a sloping edge. However, a Chinese chef's knife (see Figure 2.6) is an all-purpose knife with a rectangular-shaped blade, being more similar to a cleaver, but not as thick as those used in Western cultures.

Figure 2.5: Western Chef's knife (Wüsthof.com, 2018)

Figure 2.6: Chinese chef's knife (Wüsthof.com, 2018)

Variations in eating habits also determine differences in items such as tableware or cutlery. For example, a spaghetti spoon, also known as a pasta server (see Figure 2.7), is probably more familiar to Westerners than it is to people from Asian countries. Likewise, the 'rice paddle' (see Figure 2.8), which is a large flat spoon used in East Asian cuisine to stir and serve rice, is probably more familiar to Asian people than it is to Westerners.

Figure 2.7: Spaghetti spoon (John Lewis Plc, 2018)

Figure 2.8: Rice paddle (Wikipedia.com, 2011)

Some cutlery or tableware might be exclusive to a specific culture because of it being required to consume a culture-specific cuisine or ingredient. For example, snail tongs (see Figure 2.9) allow the user to hold the shell firmly and remove the

snail meat from the shells. These tongs are used when eating a dish with snails, and are thus common in areas where snails are consumed (e.g. France), therefore being culture-specific. A similar case is the chopstick holder (or chopstick rest, see Figure 2.10), which is used to hold the chopsticks when setting a Chinese dining table. While global food trends might have introduced these kinds of tableware or cutlery to other cultures, they are probably still considered to convey a certain degree of exoticness.

Figure 2.9: Snail tongs (WMF.com, 2018)

Figure 2.10: Chopstick holder (Wikipedia.com, 2016)

The above examples show differences among the kitchen utensils used in different cultures and regions, suggesting that their translation could be problematic in some contexts, requiring additional research and explanations.

2.3.1.4 Units of measurement

Units of measurement not only indicate the quantity of a substance or ingredient, but also refer to the time required for food preparation or cooking time (Diemer and Frobenius, 2013: 60). Quantity measurements are often indicated by utensils

(e.g. a teaspoon of cumin, two cups of flour, 250 grams of butter, etc.) or by metric/imperial units. Regarding the latter, unit conversion may be needed in the case of length (inches to centimetres), mass (pounds/ounces to kilograms) and temperature (from Fahrenheit to Celsius) (Epstein, 2009: online). It should be noted that conversion is not always systematic, especially when using utensils instead of units. For example, a cup in the US is normally 240ml (FDA, 2017: online), but it is 250ml in the UK (Stobart, 1981: 524). Similarly, ingredients might be classified differently in different cultures and the quantity used in a recipe might need to be adjusted. This is the case with eggs, which have different classifications according to size in Europe, the US and Australia, for example. A medium egg in Europe is between 53 and 63 grams, whereas a medium egg in the US is about 49.6 grams (USDA, 2016: online).

Diemer et al. (2014) also explain that informal quantifiers might be used in food-related texts to indicate the amount or weight of an ingredient, such as ‘some’, ‘a pinch of’, ‘little’ or ‘much’. These terms are less specific than exact weights or liquid measurements, and might also be difficult to interpret both within the same culture and among different cultures.

The discussion above has highlighted the culture-specificity of food-specific terminology. Indeed, as will be discussed in Chapter 3, these items are included often in classifications of CSRs. Although authors such as Diemer and Frobenius (2013) emphasise the specialised gastronomic knowledge associated with these features, their culture-specificity is undeniable, as this specialised terminology needs to be understood within a specific cultural context. The following section discusses another critical feature in food-related texts that is

sometimes considered universal, but can also present interesting differences between languages and culture: sensory language.

2.3.2 Sensory language

Despite being prevalent in food-related texts, sensory language is an under-researched feature, especially in the fields of cultural studies, linguistics and translation studies. In addition, even though some studies have focused on research into taste and flavour (Broadbent, 1977; Lehrer, 2009; Croijmans and Majid, 2016), the discussion is often limited to specific topics (e.g. wine tasting) and no general overview of this phenomenon is provided. In order to do so, this research delves mainly on studies from the field of product experience, which are considered particularly useful to contextualise this linguistic trait. Product experience is defined by Hekkert (2006: 160) as follows:

> the entire set of affects that is elicited by the interaction between a user and a product, including the degree to which all our senses are gratified (aesthetic experience), the meanings we attach to the product (experience of meaning) and the feelings and emotions that are elicited (emotional experience).

Food can indeed be described as a product experienced by consumers, where the aesthetic experience refers to food's "capacity to delight one or more of our sensory modalities" (Desmet and Hekkert, 2007: online), be it the sight (e.g. the pork is pink), smell (e.g. the wine smells fruity), sound (e.g. the oil is sizzling), taste (e.g. chocolate is bitter; strawberries are sweet) and touch (e.g. the cream

is smooth). The experience of meaning refers to the connotations we attach to food, which are unique to the individual and might differ between cultures (ibid.) (e.g. pasta is comforting; the sauce is sensational). As for the emotional experience elicited by food, this refers to the "personal significance" (ibid.) of food, involving personal concerns or preferences (e.g. the cream tastes disgusting). Desmet and Hekkert (2007) posit that these three levels of product experience (aesthetic experience, experience of meaning and emotional experience) altogether generate complex relationships that consumers experience as a unit, and are, at times, difficult to separate and distinguish clearly. In addition, they might be context- or culture-dependent and influenced by cultural and personal life values. As such, "different people may respond differently to a given product. Experience is not a property of the product but the outcome of a human-product interaction" (ibid.).

Drawing on the framework of product experience proposed by Desmet and Hekkert (2007), food consumption can thus be understood as a product experience which is reflected linguistically via sensory language. When we consume food, we use language to express physical sensations and to attach values and emotions to food. Sensory language can thus be defined as the linguistic expressions used to describe the experience of food consumption as regards our physical sensations, experience of meaning and emotional experience. This serves as a working definition used throughout this thesis when referring to this linguistic trait. In addition to providing a working definition for the term sensory language, it is necessary to explain briefly the rationale behind this terminological choice in this thesis. This term is used by authors such as Winter (2019), when delving into the field of Sensory Linguistics and when investigating

how language relates to the senses and which semiotic strategies speakers use to express sensory perceptions. Although other terms are used in the existing literature (e.g. sensory descriptor, sensory vocabulary, sensory word), their use does not seem to be consistent, nor to encapsulate the relationship between language/method of communication and sensory perceptions as broadly as the term sensory language does. In the following paragraphs, the three above-mentioned aspects expressed through sensory language (physical sensations, experience of meaning and emotional experience) will be elaborated upon in detail.

The first aspect, **physical sensations**, indicates the sensory experience of food, including reactions to the characteristics of food as they are perceived by the senses of sight, smell, taste, touch and hearing (Stone and Sidel, 2012: 26). It is a "complex combination of the olfactory, gustatory and trigeminal sensations" (ISO, 2008). As Diederich (2015: 37) explains, the olfactory sense refers to smell, gustatory sense refers to taste, and trigeminal sensations [21] refer to the temperature or pain experiences one might have (e.g. the spiciness of chili). In other words, this sensation is a multi-faceted experience, with combined interactions from our sense organs (Delwiche, 2004).

Within the field of sensory analysis,[22] the term 'sensory descriptors' has been used to explain the taste of food (Diederich, 2015; Giboreau et al., 2007; ISO, 2008; Pham et al., 2008), particularly a set of adjectives used to describe

[21] Trigeminal sensations are experienced via the irritation of the trigeminal nerve in the face and motor functions such as biting and chewing (Diederich, 2015: 37).
[22] A science involved with assessment of the organoleptic attributes of a product by the senses' (ISO, 2008).

human senses, including **colour** (e.g. green, red), **smell** (e.g. fruity, smoky), **sound** (e.g. grinding, whirring), **taste** (e.g. sweet, bitter), **temperature** (e.g. cold, hot) and **texture** (e.g. crispy, fluffy) (Delwiche 2004; ISO, 2008). These examples illustrate how food scientists break down the human senses into different categories, which enables us to have a clearer picture of the human sensations experienced during food consumption.

These descriptors can be frequently found in texts describing cooking demonstrations, as is the case with cookbooks or cookery programmes. For example, instructions for cooking a pancake require the use of sensory descriptors, from preparing the batter to successfully frying the pancake. The chef whisks the batter and explains that it has to become 'thick' before pouring it into a pan and then frying it until it becomes 'golden'. Once the pancake is ready, the chef may describe the pancake as 'fluffy'. However, these descriptors could be interpreted differently from culture to culture. As Barber (2010: 41) highlights, the term 'crispy' can be expressed in Japanese using eight different words, each of which refers to a different level of crispiness. Translating these variants from Japanese to another language with a more limited lexicon regarding this concept is inevitably challenging.

As shown in the examples provided, most instances of sensory language fall within the category of adjectives. It should, however, be noted that expressions describing taste can be as short and simple as one word, or as complex as a phrase. In addition, they can even appear as non-verbal expressions (i.e. paralanguage) in audiovisual texts. As Chiaro (2013) points out, the presenter of a cookery programme might use non-verbal expressions to suggest the taste of the food; Nigella Lawson, for instance, sometimes produces

a rising tone of a sound, such as ‘hmmm’, to indicate that the food being tasted is delicious. The focus of this study will not be on non-verbal expressions, due to the fact that these are normally not subtitled and accessible to the SC through the original soundtrack.

The second aspect, **the experience of meaning**, indicates the connotations we attach to experiences of food consumption. This meaning, which could help us form a judgement or distinguish particular preferences (Mennell, 1996), may be influenced by cultural input (Milne, 2015). One of the most influential parameters is social trends (Mennell, 1996; Warde, 1997). These can be understood as the influences emerging from society in terms of social values that, in turn, form the mainstream understanding of food and how people define their relationship with it (Gronow, 2004). In other words, this experience of meaning could be affected by trends, fashions or other styles developed within a society, making it culture-bound.

Warde’s (1997) approach is particularly useful in reviewing the social values surrounding food, both from an economic and from a socio-cultural point of view. He suggests that people’s general opinions about food may change based on four binary oppositions of changing socio-cultural values, namely “**tradition** vs. **novelty, health** vs. **indulgence, economy** vs. **extravagance,** and **convenience** vs. **care**” (ibid.: 55) and he believes that these four opposing points of view are derived from trends emerging from society as a whole. For example, the first opposition represents the competition of old and new, with tradition referring to existing knowledge about things that are already familiar versus novelty or the consideration of new, unusual or exotic knowledge (ibid.). The second opposition is health and indulgence, with health referring to biological and

physical requirements and indulgence embracing the enjoyment of consuming certain foods for their own sake, but potentially leading to health issues (ibid.). The third dichotomy is economy versus extravagance. Warde (ibid.) describes this as a tug of war between increasing concerns about, and the symbolic values attached to, food and the virtues of inexpensive foods and economical cooking techniques. The last opposition is the tension between convenience and care, which not only forms a new balance but also suggests a novel concept: cooking can be considered to be both a domestic chore and a source of enjoyment. Although in some extreme occasions these four binary oppositions might be greatly opposed (e.g. there can be people who are obsessed with physical health and there are others who utterly neglect it), the reality is that most of the time there will be a natural balance between them.

These four binary oppositions are still frequently illustrated in contemporary food-related texts, in terms of themes, topics and content. For example, in the case of *Jamie's 15-Minute Meals* the setting of this programme not only promotes time-saving cooking techniques but also emphasises how easy it can be to prepare healthy and delicious meals. As such, it is clear that the programme intends to appeal to social values such as economy, health, convenience and care. More relevantly, these values are reflected in the use of sensory language throughout the dialogue, especially when the presenter is describing food. For instance, in the opening of the programme, the presenter uses the adjectives 'healthy', 'nutritious' and 'super-fast'. Thus, consideration of these social values could be useful in the analysis of sensory language undertaken in this thesis.

Finally, the third aspect, **emotional experience**, indicates the feelings or emotions evoked from the experience of food consumption, which are also reflected linguistically. As discussed in 2.3, Diemer and Frobenius (2013) referred to these as evaluative adjectives indicating personal preference (e.g. good, great). That is to say, defining one's experience with food does not only involve referring to physical sensations and social values, but also to one's emotional state, which could be positive or negative.

This could be clarified with an example from *Nigella Feasts* (Food Network, 2006). In this example, Lawson demonstrates how to make the base for a chocolate cheesecake describing it as 'really wonderful damp crumbs'. While the descriptor 'damp' is used to convey the slightly wet texture of the crumbs, 'wonderful' conveys Lawson's emotional state, not only about the acceptable level of moisture of the crumbs but also on her personal delight in completing this step. 'Wonderful' is an emotional expression used to emphasise how good the food is to the speaker; and then, by expressing this emotion to the audience, it shows the speaker's preference and bridges the distance between the speaker and the audience, who could better understand her preference via this emotional indication.

Sensory language is one of the key linguistic features of food-related texts and it demonstrates a complex nature. In her book *Will Write for Food*, Dianne Jacob (2015: 146–147) particularly devotes a section to the senses in food writing. She posits that some authors tend to use "laziest adjectives" (e.g. nice, wonderful, delicious), which are vague to their reader; this needs to be suggestively avoided. She further suggests that written descriptions about a food experience need to explore different sensational aspects, including taste and smell (e.g. acrid, bland,

buttery), texture (e.g. brittle, chewy, crisp, foamy), appearance (e.g. blanketed, stuffed, melted), sound (e.g. bubbling, crackling, fizzy, popping) and others (e.g. alluring, comforting, impeccable, liberal) (ibid.). The category 'others' suggested by Jacob seems to be highly similar to the understanding of experience of meaning and emotional experiences, as the example she provided includes adjectives describing both values and emotions. This also reassures that the understanding sensory language used in this thesis practically covers its generic characteristics.

The discussion has so far shown that sensory language describes humans' perceptual experiences of food and that the expressions used to label them reflect physical sensations (e.g. delicious, fragrant), social values (e.g. healthy, extravagance) and emotions (e.g. wonderful). The prevalence of sensory language in food-related texts makes this a worthy topic of investigation when studying the translation of cookery programmes. In addition, given that sensory language can be culture-bound and evolve with time, society and culture, its study can shed light onto the challenges of subtitling cookery programmes.

2.3.2.1 Classification of sensory language

In addition to providing a working definition, it is necessary to examine existing classifications of sensory language or sensory descriptors in order to develop a solid understanding of this phenomenon, as well as to define a systematic structure for its analysis. Given that sensory language describes physical sensations and is related to social values and individual emotions, the classification used for its analysis should reflect these concepts. Since the

analysis of sensory language has not yet been discussed in detail within linguistics or translation studies, the present study must seek appropriate classifications or suggestions from other disciplines.

Within the field of product experience, the research carried out by Fenko et al. (2010) is particularly interesting, as it focuses on how product experience is described verbally in different languages (e.g. Russian and Dutch). The authors posit that product experience (and therefore food experience) relies on information received through the five senses (hearing, smell, taste, touch and vision), and that it is described using adjectives that can be divided into three groups: “sensory descriptors (e.g. hard, red, noisy); symbolic descriptors (e.g. interesting, expensive, modern); and affective descriptors (e.g. pleasant, beautiful)” (ibid.: 3314). Their research provides us with a classification of sensory language and also highlights the need to consider symbolic and affective meaning when exploring it.

The results of Fenko et al.’s (ibid.) research also indicate differences in the use of these descriptors between languages, concluding that “sensory descriptors of product experience showed significant language differences” (ibid: 3325), perhaps owing to the different literal and metaphorical meanings of the adjectives used between languages. For instance, they reported that while the term ‘spicy’ appeared to be mainly a gustatory experience for Dutch people, it was an olfactory descriptor for the Russian respondents.

Following Fenko et al.'s (ibid.) approach, in this study sensory language will be classified into: (1) **sensory descriptors** (expressing an aesthetic food experience), (2) **symbolic descriptors** (expressing food experience of the meaning), and (3) **affective descriptors** (expressing an emotional food

experience). In addition, drawing on existing literature of sensory analysis (Delwiche, 2004; Diederich, 2015) and ISO classifications (ISO, 2008), sensory descriptors will be further sub-classified according to the following six sensory modalities: **colour, smell, sound, taste, temperature** and **texture**. These six modalities are defined below, following primarily international standard definitions used in the field of sensory analysis (ISO, 2008):

1) **Colour**: the sensation of hue, saturation and lightness induced by stimulation of the retina by light rays of various wavelengths (e.g. red, green, yellow, uncoloured);
2) **Smell:**[23] sensations perceived by means of the olfactory organ in sniffing certain volatile substances (e.g. aroma, pungent, floral);
3) **Sound:** the sensations perceived by the auditory organ (e.g. sizzling, fizzy, bubbling);
4) **Taste:** sensations perceived by the taste organ when stimulated by certain soluble substances (e.g. acid/sour, bitter, salty, sweet and umami);
5) **Temperature:** the degree or intensity of heat or cold present in a substance (e.g. hot, cold, 20°C, 100°F);
6) **Texture:** all of the mechanical, geometrical, surface and body attributes of a product perceptible by means of kinaesthesis[24] and

[23] According to ISO 5492 (2008), the terminology used is 'odour', however, the term 'smell' is used in this thesis for the consistency.
[24] Kinaesthesis is a sensation of position, movement and tension of parts of the body perceived through nerves and organs in the muscles, tendons and joints (ISO, 2008:entry 2.24)

somesthesis[25] receptors and (where appropriate) visual and auditory receptors from the first bite to final swallowing. These attributes include the following:

a. **Mechanical attributes:** hardness, cohesiveness, viscosity, elasticity and adhesiveness (e.g. hard, soft, firm flexible, sticky, crunchy, brittle, gummy, elastic, and tacky).
b. **Geometrical attributes:** denseness, granularity and conformation (e.g. thick, grainy, and crystalline).
c. **Surface and body attributes:** moisture and/or fat on the surface or in the substance of the product (e.g. dry, moist, watery, oily, and greasy).

These six subcategories and their definitions aim to provide guidance in categorising sensory descriptors systematically; however, there might be cases of overlapping. The descriptor 'spicy', for instance, could be either placed in the categories of taste or smell; likewise, 'crunchy' could fit into an example of sound or texture. In order to avoid overlapping, the analysis will be take into consideration the context where descriptors are used and attempt to categorise them according to this system as accurately as possible.

[25] Somesthesis is sensations of pressure (touch), temperature, and pain perceived by the receptors located in the skin and lips, including oral mucosa, tongue and periodontal membrane (ibid.: entry 2.22).

Some might argue that the term ‘sensory descriptor’ is too close to its hypernym, sensory language, and thus question its suitability. Given the similarity between these two terms, we considered replacing the former with terms such as ‘taste descriptor’ or ‘sense descriptor’. However, it was deemed more appropriate to follow the terminology used by scholars carrying out research on this topic, albeit from different fields, for the sake of consistency and to promote wider understanding between disciplines.

Warde’s (1997) four-binary oppositions described above will be adopted to categorise the symbolic descriptors found in the audiovisual corpus, and to clearly differentiate between symbolic and affective descriptors. The sub-classification of symbolic descriptors and relevant examples are included below:

1) **Tradition:** related to long-established norms, e.g. traditional, original.
2) **Novelty:** related to newness, exoticness, e.g. creative, bold.
3) **Health:** related to physical fitness, e.g. healthy, nutritious.
4) **Indulgence:** related to comfort, satisfaction, e.g. comforting, tempting.
5) **Economy:** related to inexpensiveness, cost-effectiveness, e.g. cheap, basic.
6) **Extravagance:** related to luxury, e.g. luxurious, posh.
7) **Convenience:** related to labour- or time-saving, e.g. ready-made, quick.
8) **Care:** related to consideration, attentiveness, e.g. homemade, well-prepared.

Finally, affective descriptors elucidate the emotional response evoked from the encounter with the product (food). To ease the classification of affective descriptors, this study adopts the basic six universal emotions: anger, disgust, fear, happiness, sadness, and surprise, which are explained below drawing on Ekman and Cordaro (2011:365):[26]

1) **Anger** is the response to any interference with our pursuit of a goal we care about or the reaction to the physical or psychological harm from others.
2) **Fear** is the response to a physical or psychological threat or harm.
3) **Surprise** is the response to a sudden unexpected event.
4) **Sadness** is the response to the loss of an object or a person to which people are much attached.
5) **Disgust** is the intense distaste by the sight, smell or taste of something.
6) **Happiness** is the feeling that is enjoyed and sought by the person. There are a number of different enjoyable emotions: **sensory pleasure** (e.g. the pleasant feeling that comes from sensory systems), **amusement** (e.g. the response to something funny or entertaining), **relief** (e.g. the feeling of reassurance and relaxation following a release from anxiety or distress), **wonder** (e.g. the response to an incomprehensible, incredible object), **ecstasy** (e.g. a

[26] This study aims to explore the potential classification that could be used in research sensory language, rather than focus on thorough investigation of human's emotion. Therefore, the classification adopts a long-established findings from the field of psychology.

bliss, or an overwhelming excitement), **naches** (e.g. a Yiddish word for the pride in one's children) and **fiero** (e.g. an Italian term for the emotion after completing challenges).

Although it is unlikely that all of these categories will be entirely reflected in the sensory language used in the corpus, the emotions of surprise, disgust and happiness will be useful to locate affective descriptors related to food.

Sensory language is one of the key linguistic features of food-related texts and this section has revealed the complexity of this linguistic trait, as well as how it can be analysed in a systematic manner. Given its prevalence and potential differences in the use of sensory language between languages and cultures, the discussion has also suggested that its rendering could be challenging for translators. This is precisely the focus of the following section, which gives an overview of the potential challenges of translating food-related texts.

2.4 The challenges of translating food-related texts

Despite the importance food plays in our lives and the prevalence of food-related texts worldwide, the translation of these texts is still under-researched. In the past, the discussion around this topic has focused mainly on literary texts, and in particular on the translation of the names of ingredients and dishes. For example, some studies investigate these in the translation of children's literature (Frank, 2009; Hagfors, 2003; Mussche and Willems, 2010) or of classic literature (Peng, 2015) and tend to highlight issues of non-equivalence. According to some of

these studies (Frank, 2009; Hagfors, 2003), these issues are often resolved using domesticating strategies (e.g. generalisation, substitution or omission).

Other scholars have concentrated on the representation of cultural identities in the translation of food-related texts. For example, De Marco (2015) reviews the Italian translations of the food and drinks sections of New Zealand's guidebooks, and argues that, instead of representing New Zealand's bicultural identity, the Italian translation reinforces the identity of the Māori. Morgan's (2015) discussion of Ryk Hattingh's play *Eensnaar* also addresses the translation of food references from Afrikaans into English, that are used to in the ST to forge immigrant identities, concluding that the foreign ingredients could be an important metaphor of immigrant's identity and although it is challenging to translate them, their loss in translation could result in weakening such identity.

Overviews of the challenges of translating food-related texts are very scarce in the existing literature. Epstein (2009) provides a generic view of the possible difficulties and their potential solutions drawing on her experience translating cookbooks from English to Swedish. For Epstein (ibid.), the main challenges of translating cookbooks lie in the translation of CSRs such as ingredients, cuts of meat, measurements, cooking implements and tools. In a similar vein, when discussing the challenges of teaching specialised translation, Paradowski (2010) mentions that the hotel, restaurant and catering industries are creating an increasing demand for specialised translation services with regard to food-related texts. He points out that translating culinary texts requires understanding the ingredients (e.g. the availability and the varieties of the ingredients), the cultural background of the SC and TC (e.g. the background to the name of a dish, eating

habits and preferences of different cultures) and being able to adapt references to the SC (e.g. the type of measurement used and language collocation).

Drawing on the existing literature, the translation of **specialised culinary knowledge,** as well as **culinary differences between languages and cultures** constitute key challenges in the translation of food-related texts. Regarding the former, as has been illustrated in 2.3.1, translating food-related texts requires a great deal of specialised knowledge and translators need to carry out extensive research on names of dishes, ingredients, cooking methods, as well as on the availability of these items in the TC. In this regard, the specialised and culture-bound nature of culinary knowledge are inextricably linked. As Paradowski (2010) suggests, translators will have to deal with issues of non-equivalence, as certain ingredients are exclusive to particular regions or might be used differently depending on the country or region (e.g. French Chardonnay and Californian Chardonnay). The solutions adopted to resolve these issues might vary between languages and cultures. For instance, when translating similar meat products such as *chorizo* or *salami* into Traditional Chinese, it is common to include information about the geographical origin of these ingredients. *Chorizo* is commonly rendered as the more general term, 西班牙臘腸 [Spanish sausage], while *salami* is commonly rendered as 義大利臘腸 [Italian sausage]. Similarly, the name of the dish *chilli con carne,* which was originally recognised as “Texas-Mexican” cuisine (Ayto, 2012:77), is often rendered as 墨西哥辣醬 [Mexico spicy sauce] in Taiwan, thus emphasising the geographical information pertaining to Mexico and disregarding that related to Texas.

Changing the name of some dishes or ingredients might not be possible. This is the case with food products with a PDO status. These often use a

geographical indication to specify the place of production, which allows consumers to trust and identify quality products while also helping food producers to market their products more successfully (European Commission, 2012). This scheme covers a wide range of food, including the names of wines, cheeses, hams, sausages, seafood, olives, olive oils, beers, balsamic vinegars, regional breads, fruits, raw meats and vegetables.

Cultural differences between cooking methods, kitchen utensils and tools have been discussed in Sections 2.3.1.2 and 2.3.1.3. In addition, some culinary verbs have evolved over time and might now be understood differently (e.g. 'to stew'[27] was understood as meaning 'to simmer'[28] in the eighteenth century) (Santich, 2010). Due to the evolution of languages and cultural differences, the translator might need to undertake extensive research to translate this type of specialised vocabulary in food-related texts.

Genre and text-type will determine how specific issues are solved. In the case of cookbooks, Bayless (Visual Thesaurus, 2007) argues that, in order to translate recipes, the information needs to be presented in a way that can be understood by the TL reader. However, it should be taken into consideration that TL readers might want to make the dish as similar to the original recipe and as close to the SC as possible. Bayless (ibid.) thus posits that translators need to take these factors into consideration when deciding whether to adopt a domesticating or foreignising approach when translating recipes. De Marco (2015) argues that foreignness is critical and should be reinforced when translating food-

[27] "cook or be cooked slowly in liquid in a closed dish or pan" (Oxford Dictionary, 2019: online).
[28] "keep (food) just below boiling point when cooking or heating it" (Oxford Dictionary, 2019: online).

related information in a travel guide. However, this approach would not be suitable in the case of the translation of food references in children's literature, as argued by Feral (2006: 471) when discussing the omission or simplification of references to food in the translation of *Harry Potter* volumes into French.

As discussed above when pointing out the differences in food-related references between the UK and the US, divergences exist also within the same language. Paradowski (2018: 56) points out that translators need to understand intralinguistic discrepancies between languages, such as the differences between American English and British English (e.g. 'eggplant' in the US and 'aubergine' in the UK). Such discrepancies are also notable among Chinese-speaking regions; for example, butter is translated as 黄油 [yellow grease] in China, 牛油 [cow grease] in Hong Kong and 奶油 [milk grease] in Taiwan.

Translating food-related texts entails more than simply conveying and adapting meaning. As Orel (2013) highlights, the descriptions of flavour and taste are deeply associated with emotions, and these can get lost in translation. As discussed in Section 2.3.2 given that the language used to describe experiences of food consumption is based on personal emotions and can be influenced by socio-cultural factors, its translation can be challenging.

Thus far, the discussion has shown that translating food-related texts is a demanding and complicated task. Understanding these challenges is of benefit to this thesis, not only because they illustrate the issues encountered by translators of cookery programmes, but also because the linguistic traits discussed (sensory language and CSRs) pose challenges to translators.

2.5 Conclusion

In light of all that has been mentioned thus far, we can see that food, culture, language and translation are extremely closely related. Food and culture are closely connected not only because food acts as a cultural symbol, but also because food and taste are influenced strongly by culture. The cultural impact of food is also reflected in the creation of dishes and the names of ingredients, the use of sensory language within a society and the variation in food terminology, all of which are ultimately present in food-related texts. This also indicates that the translation of food-related texts requires a considerable amount of knowledge regarding relevant socio-cultural backgrounds.

Food culture is constantly evolving and is shaped by the power of immigrants and globalisation, which has led to dramatic changes. These changes are currently transforming and increasing the diversity in particular regions. However, regional specialities still differ among various ethnic groups. The interpretation of a particular food culture thus requires an understanding of the various ethnic backgrounds and their multi-cultural influences. This can be seen in our analysis of British and Taiwanese food cultures, as they not only share common international food trends, but also have their own distinct features. The context of food culture is therefore extensive and has a multi-cultural profile. Although globalisation bridges the gap between different regions, cultural communication remains complicated. Further investigation is needed in order to understand cultural barriers when translating food-related texts.

The modern reader is exposed to a wide variety of food-related texts, which can be further divided into several subgroups according to various

parameters, namely medium, genre and format. These parameters allow us to classify these food-related texts systematically in order to understand their differences, such as the content included, the embedded values and concepts, and their unique linguistic characteristics. Television cookery programmes can be categorised according to format; that is, whether they are traditional, modern or competition programmes. Understanding the classification of food-related texts helps the present study to position the research material correctly in a larger context.

Food-related texts are characterised by the frequent use of food terminology, including the names of ingredients and dishes, culinary-related verbs, measurements and kitchen utensils. Many of these features demonstrate culture-specificity. These texts are also characterised by the frequent use of sensory language, understood as the linguistic expressions used to describe the experience of food consumption as regards our physical sensations, experience of meaning and emotional experience. Sensory language evolves constantly in accordance with language and culture, and can be considered culture-bound in some cases.

Food-related texts pose a number of burdensome translation challenges, which require the translator not only to provide appropriate translations, but also to create a bridge between the reader and a specific SC. In particular, the specialised culinary knowledge and culinary differences between languages and cultures constitute key challenges in the translation of food-related texts.

This chapter has mainly discussed source and target food cultures in this PhD thesis, food-related audiovisual texts, their typological features, and the translation challenges thereof. These challenges become even greater when the

texts being translated are audiovisual, as will be illustrated in the following chapter, where the subtitling of food-related texts will be discussed in detail.

Chapter 3

Audiovisual translation:

Subtitling cookery programmes

Research in audiovisual translation (AVT) has experienced an exponential growth since the 1990s and is currently a key research area within TS. In the past, AVT practices have also been referred to as “film and TV translation” (Delabastita, 1989), “multimedia translation” (Gambier and Gottlieb, 2001) and “screen translation” (Chiaro, 2009; Gambier, 2003), among others. However, there is currently a growing consensus within academia to use the term audiovisual translation to refer to the translation of audiovisual texts (Chaume, 2013: 106). Following Chaume (ibid.: 105), AVT can be regarded as “a mode of translation characterised by the transfer of audiovisual texts either interlingually or intralingually”. As this author states, it is precisely the nature of audiovisual texts that makes their translation specific and challenging:

> audiovisual texts provide (translatable) information through two channels of communication that simultaneously convey codified meanings using different sign systems: the acoustic channel, through which acoustic vibrations are transmitted and received as words, paralinguistic information, the soundtrack and special effects; and the visual channel, through which light waves are transmitted and received as images, colours, movements, as well as posters or captions with linguistic signs, etc (ibid.).

In his integrated model of analysis of audiovisual texts, Chaume (2012) explains each of the ten signifying codes used in audiovisual texts to produce meaning, which are summarised below, and their role and relevance in AVT:

1) **The linguistic code:** verbal information transmitted acoustically, mainly as dialogue.
2) **Paralinguistic code:** paralinguistic signs such as silences, pauses, qualities of the voice, and the like.
3) **The musical code and special effects code:** songs, music and acoustic effects (e.g. whistles and applause).
4) **The sound arrangement code:** whether the sound is produced on-screen or off-screen.
5) **Iconographic codes:** visual information presented as icons, indices and symbols.
6) **Photographic codes:** colour and lighting transmitted visually in an audiovisual text.
7) **The planning code:** types of shots and shot changes.
8) **Mobility codes:** proxemic signs, kinetic signs and the mouth articulation of characters on the screen.
9) **Graphic codes:** verbal information appearing as written text on the screen (e.g. tiles, intertitles, text and subtitles).
10) **Syntactic code (editing):** iconic and shot associations, as well as audiovisual punctuation marks such as fade-outs, wipe-offs, iris, juxtapositions, etc.

The first four codes refer to the information transmitted via the acoustic channel, whereas the remaining six are transmitted through the visual channel.

As Chaume's (ibid.) model of analysis suggests, AVT involves translating verbal (e.g. dialogue, captions or written text on the screen) and non-verbal (e.g. paralinguistic, music, special effects and images) information. This distinction has also been pointed out by other authors such as Delabastita (1989) and Zabalbeascoa (2008). The latter suggests using a double axis plane (see Figure 3.1) based on the two types of signs used in audiovisual texts (verbal and non-verbal) and the two channels of communication via which they are transmitted (audio and visual) to plot audiovisual texts, text types or textual items according to their "audiovisuality" and the importance of their components.

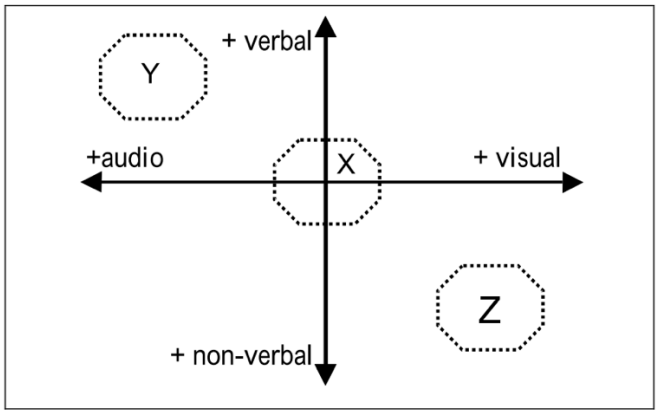

Figure 3.1: The double axis of audiovisual texts (Zabalbeascoa, 2008: 28)

Prototypical instances of audiovisual texts would be found within Area X in this figure, with audio and visual channels, and verbal and non-verbal sign systems all operating together. Similarly, audiovisual texts in Area Y tend to favour the audio channel via verbal sign systems, whereas those in Area Z place more

emphasis on the visual channel and non-verbal communication (ibid.: 28). Zabalbeascoa and Chaume concur when highlighting the importance of the codes and components of audiovisual texts not only as independent units, but also as interrelated entities. Zabalbeascoa (2008) for example, suggests that six different relationships can be established among all the elements in the communication channels, as follows:

1) **Complementarity**: The various elements of the audiovisual text are interpreted interdependently, i.e. they depend on each other.
2) **Redundancy**: This involves dispensable repetitions. Redundant repetitions can appear on the same level (e.g. redundant words) or on different levels (e.g. a word is replicated by an image and/or sound).
3) **Contradiction** (or incongruity): The elements create a surprising combination that results in effects such as irony, paradox, parody, satire, humour, etc.
4) **Incoherence**: The inability to combine elements meaningfully or as intended.
5) **Separability**: This is when the elements of a channel or sign system manage to function independently of the audiovisual text (e.g. when the soundtrack is made into an audio recording).
6) **Aesthetic quality**: The elements combine to create an artistic effect.

According to Zabalbeascoa (ibid.), understanding the relationship of the elements/codes and how they interact with one another in audiovisual texts

throughout the translation process is crucial. As posited by Delabastita (1989), we need to bear in mind that all components are combined in audiovisual texts to deliver the information as a whole. Similarly, Chaume (2012: 172) highlights the importance of the interaction between sign codes in audiovisual texts, arguing that "especially, the extra meaning produced when codes interact, gives these texts their particular idiosyncrasy".

Returning to Chaume's previous definition of AVT, it is common to distinguish between intralingual and interlingual AVT. In the latter, the audiovisual text is translated from a source language (SL) into a different target language (TL), whereas in the former the language remains the same. This distinction is often contemplated in the existing classifications of AVT modes suggested by scholars, who have followed diverse approaches, categorising these by types (De Linde and Kay, 1999) or by the level of difficulty involved in producing the translation (Gambier, 2003), for example. In 2005, Hernández-Bartolomé and Mendiluce-Cabrera (2005) reviewed the classifications of existing AVT modes and argued that there was no clear consensus among academics regarding the number of AVT modes available. Nevertheless, scholars often distinguish between the two main AVT approaches of subtitling and revoicing (Chaume, 2013; Díaz-Cintas and Orero, 2010). Whereas subtitling involves transferring the original dialogue into writing by inserting subtitles or captions on the screen, revoicing entails the oral output of the audiovisual text being transferred aurally by inserting a new soundtrack. Following this approach to the classification of AVT modes, and drawing on the classification suggested by Chaume (2013), subtitling could be further divided into conventional (i.e. interlingual) subtitling, intertitling, live subtitling, surtitling for the theatre and opera, subtitling for the Deaf

and hard-of-hearing, and fansubbing. Similarly, revoicing could be divided into dubbing, partial dubbing, voice-over, free commentary, simultaneous and consecutive interpreting, audio description, audio subtitling and fandubbing (ibid.).[29]

The reasons for choosing a specific AVT mode vary and are influenced by numerous factors. In the case of interlingual AVT, dubbing and subtitling are the two most common translation modes and are frequently used to differentiate between countries that use subtitling and those that prefer dubbing. As will be seen in Section 3.3, Taiwan is considered to be a subtitling country since this AVT mode has been used since the 1950s, following the application of the broadcasting regulation stipulating that "all foreign programmes shown in Taiwan shall carry Chinese subtitles" (Radio and Television Act, 2018). Although we can often highlight a dominant AVT mode in a particular country, such a distinction is no longer straight forward and, as Chaume (2013: 115-120) suggests, there have been some shifts in the traditional choices of AVT modes (e.g. subtitling is being used increasingly in some dubbing countries and subtitling countries also resort to dubbing for the translation of specific programmes). As Hernández-Bartolomé and Mendiluce-Cabrera (2005) posit, there are several factors that result in the emergence of new AVT modes or the combination of various modes, as well as the shifting boundaries between different modes. These factors include audience composition, the demands of the media, economic interests, and the need to have quick access to information. What is even more interesting is that those

[29] The aim of this section is to provide an overview of AVT modes, not to explain or define each of them. For more detailed information about specific AVT modes, please refer to Chaume (2013).

factors might change constantly due to the socio-cultural and economical contexts (ibid.).

Since the topic of this PhD dissertation is the subtitling of cookery programmes, the focus in the following sections will be on subtitling only, and particularly on interlingual subtitling. Key topics and issues pertinent to subtitling, such as technical constraints and linguistic issues, will be discussed in detail below (see Sections 3.1.1 to 3.1.3). The chapter will also delve into the specific challenges encountered when subtitling cookery programmes (Section 3.2). To conclude, given the socio-cultural context of the subtitled cookery programmes analysed in this thesis, an overview of subtitling in Taiwan and of aspects related specifically to subtitling in Traditional Chinese will also be provided.

3.1 Audiovisual translation: Subtitling

Díaz-Cintas and Remael (2007: 8) define subtitling as

> a translation practice that consists of presenting a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive elements that appear in the image (letter, inserts, graffiti, inscriptions, placards, and the like), and the information that is contained on the soundtrack (songs, voices off).

This definition applies particularly to interlingual subtitling; that is, to subtitles in a TL that recount the dialogue of the speakers in a different language. As the definition above shows, subtitles not only convey what is being said, but also what is being shown on the screen. In addition, as Díaz-Cintas and Remael (ibid.: 9)

explain, subtitles must appear in synchrony with the image and dialogue, and remain on the screen long enough to be read by viewers.

Díaz-Cintas and Remael (ibid.: 13) suggest that subtitling can be classified according to different criteria, such as linguistic, the time available for preparation, the technical methods of projection and the distribution format. As the authors discuss, based on linguistic parameters, subtitling can be divided into three main categories: intralingual, interlingual and bilingual. Intralingual subtitles are usually targeted at specific audiences, such as the Deaf and hard-of-hearing viewers, or people who want to learn a foreign language. Subtitles can also have an entertaining effect, such as karaoke subtitles, or informative purposes, such as the subtitles for notices and announcements in public places (ibid.). In this type of subtitling, the message is transferred from one language into the same language, but in written form. Since the process of transfer involves only one language, Gottlieb (1998: 104) refers to intralingual subtitling as vertical subtitling.

In interlingual subtitles, there is a shift from the oral to the written mode, and from a SL to a TL (Díaz-Cintas and Remael, 2007: 17). Because of this double shift, Gottlieb (1998: 104) considers this to be a two-dimensional transfer process, and refers to interlingual subtitling as diagonal subtitling. As far as bilingual subtitles are concerned, they can be found mainly in regions in which two languages co-exist (Díaz-Cintas and Remael, 2007:18). For example, in some regions of Finland, audiovisual texts are accompanied by subtitles in both Swedish and Finnish (ibid.). Bilingual subtitles can also be provided in specific contexts, such as at international film festivals to meet the needs of a multilingual audience (ibid.). In a Chinese-speaking context, bilingual subtitles are sometimes

provided by fansubbers, particularly for the purposes of learning a language (e.g. some Korean television series have Korean and Chinese fansubs).

From the perspective of the time available for preparation, subtitles can also be classified as pre-prepared subtitles (produced after the audiovisual material is complete and prepared in advance) and live/real-time subtitles (produced at the same time as the programme being broadcast) (ibid.: 19). In addition, based on the technical parameters, subtitles can be divided into 'open' or 'closed' (ibid.: 21). Whereas open subtitles "are burned or projected" with the programme (ibid.), closed subtitles give the viewer the freedom to decide whether to activate or deactivate them (Gottlieb, 1998: 247). Finally, subtitles can be grouped according to their distribution formats. At present, in addition to more traditional formats (cinema, television and DVD), the growing popularity of newer distribution formats such as video on demand platforms (e.g. Netflix, Amazon and Catchplay on Demand) should be also noted.

Bearing in mind that this thesis focuses on the subtitling from English into Traditional Chinese of British cookery programmes broadcast on Taiwanese television, the type of subtitling under study here is interlingual, pre-prepared and closed. The following sections will discuss the specific challenges and characteristics of this type of subtitling, focusing on the change of medium (from oral to written) and the technical considerations to bear in mind when subtitling, as well as other subtitling challenges involving linguistic and cultural issues.

3.1.1 Change of medium and text reduction in subtitling

Díaz-Cintas and Remael (2007: 61) consider subtitling to be a unique translational genre not only because subtitles are added to the ST, but also because they render speech into writing. Several authors have discussed the challenges resulting from the change of medium (from oral to written) that characterises subtitling (Díaz-Cintas and Remael, 2007; Gambier, 2006; Gottlieb, 1998), which may require the omission of spoken features, as well as different degrees of text reduction, either partial (through condensation or paraphrases) or total (through deletion) (De Linde, 1995: 13).

The obvious difficulty is that the features of speech and writing are not always compatible. As Gottlieb (1994: 105) notes, speech and writing differ in terms of their contexts and the linguistic features normally used in these situations. For example, interlocutors in oral communication are in direct contact and understand the context in which the conversation takes place, which results in the use of implicit language (e.g. the frequent use of pronouns). This, however, should be made explicit in writing as interlocutors do not share the same amount of contextual information. Similarly, many of the linguistic traits typical of speech (e.g. hesitations, unfinished sentences, ambiguities and overlapping) are not used as widely in writing. Thus, the shift from oral to written mode in subtitles results in the written text having to be re-coded in order for the reader to follow subtitles without difficulty (ibid.). For example, guidelines often recommend using a conventional word order instead of a more pragmatic one, and features such as speech dysfluencies tend to be omitted (Karamitroglou, 1998). Some of these omissions are also implemented to comply with space and time constraints, as will be explained below.

As Díaz-Cintas and Remael (2007: 63-64) underline, not all spoken features need to be omitted, “but rendering all would lead to illegible and exceedingly long subtitles”. As far as omissions are concerned, Remael (2004: 104) posits that audiovisual dialogue serves particular narrative functions; thus, it is critical for the subtitler to choose between rendering propositional content or oral and interactional features. That is to say, a certain level of text reduction is needed to avoid lengthy subtitles, but adjustments will have to be made to maintain coherence and to reflect interpersonal features (if possible).

Adjustments can involve rewriting or paraphrasing, and the need to implement these techniques can vary among genres. As Díaz-Cintas and Remael (2007: 64) explain, if the speech is scripted and contains an extensive amount of information (e.g. in documentaries), it may be somewhat difficult to maintain the same amount of information in the subtitles, and omission or paraphrasing might be necessary. Similarly, unscripted speech (e.g. an interview) can require substantial interpretation and rewriting on the part of the subtitler (ibid.).

The level of intervention required from subtitlers as a result of the change of medium or of the need to implement text-reduction strategies might not meet audiences’ expectations, particularly if viewers have some knowledge of the SL and expect the subtitles to be a faithful representation of the original audio (Gottlieb, 1994). However, as Díaz-Cintas and Remael (2007: 17) explain, this is not only not feasible, but is also not the aim of interlingual subtitles. Nevertheless, as these authors also point out (ibid.: 56), audiences who understand the source language might compare the audio and the subtitles, which is possibly due to the cohabitation of ST and target text (TT) and criticise their quality. This is the reason that subtitling has been considered to be an instance of “vulnerable translation”.

The omission of spoken features, as well as the rewriting of information, can result in other issues such as the lack of synchronisation between the original speech and the subtitles (Díaz-Cintas and Remael, 2007: 56-7). For example, if an audiovisual programme shows a conversation among several characters at the same time and the omission of some utterances is needed, the synchronisation might be affected, which might also result in the audience questioning the accuracy of subtitles.

The discussion above has shown some of the challenges resulting from the change of medium in subtitling and has foregrounded the text reduction inherent in this AVT mode. Nonetheless, other technical limitations pertaining to the entire subtitling process make subtitling an even more challenging task.

3.1.2 Technical considerations

Most of the authors discussing subtitling in depth focus on the technical aspects that need to be considered in this AVT mode (Bartoll, 2004; Díaz-Cintas and Remael, 2007). Technical aspects also feature heavily in the subtitling standards proposed by Karamitroglou (1998) in an attempt to offer a general overview of subtitling from a pan-European perspective, as well as in the *Code of Good Subtitling Practice* proposed by Ivarsson and Carroll (1998). The emphasis is often on time and space limitations, as well as on the presentation of subtitles and the software available to create them. Although these standards were proposed a long time ago and subtitling practices have evolved considerably, some are still relevant nowadays.

When discussing the spatial dimension of subtitling, Díaz-Cintas and Remael (2007: 81) pay particular attention to the maximum number of lines and the position of subtitles on the screen, the font type to use and the number of characters per line. In general, interlingual subtitles are found on the lower part of the screen and usually have a maximum of two lines. Since the screen size might vary depending on the manufacturer, subtitles are positioned within a safe area of the screen, which is usually 10 per cent smaller than the screen margin (ibid.) in order to ensure that viewers can read the subtitles comfortably (Karamitroglou, 1998: online).

Díaz-Cintas and Remael (ibid.: 85) also point out that the safe area on the screen affects the maximum number of characters allowed per line, which is often 37 characters for a television screen, but might be up to 40 characters for DVD distribution. This number also depends on language alphabets; for example, 35 characters are usually allowed for Cyrillic alphabets, 34 to 36 for Greek and Arabic, 12 to 14 for Japanese and Korean, and 14 to 16 for Chinese. In 1998, Karamitroglou argued that the number of characters per line was normally 35 characters, but that it could sometimes reach up to 40 characters, stating that increasing the number of characters might also result in a smaller font size. Given the publication date of these works and the fact that some subtitles nowadays may even reach 42 characters per line (Netflix, 2019), this parameter has changed with time in some contexts, perhaps as audiences have become accustomed to reading subtitles. Although the font type used varies depending on the language and production companies, some font types are preferred; for example, Arial, Helvetica and Times New Roman are often used for Roman alphabets (Díaz-Cintas and Remael, 2007: 84) and SimSun and SimHei are used

for Simplified Chinese characters, whereas Microsoft MingLiU and Microsoft JhengHei are the preferred fonts for Traditional Chinese characters (Kuo, 2014: 91).

When delving into the temporal dimension of subtitles, Díaz-Cintas and Remael (2007) consider audiences' average reading speeds when consuming subtitles, the spotting of subtitles, their duration, their synchronisation with original dialogue, and more specific aspects such as coping with multiple voices and shot changes. In subtitling, spotting involves determining when subtitles will appear and disappear from the screen (Georgakopoulou, 2009: 22). Also referred to as time-cueing or origination, it thus involves synchronising the speech with the subtitles, which should appear when the character begins speaking and disappear when the speech finishes. As Díaz-Cintas and Remael (2007: 90) argue, poor temporal synchronisation between the subtitles and the soundtrack may affect the viewers' opinions of the subtitling quality, particularly if they realise that the subtitles appeared too early or too late, or that they disappeared from the screen without following the original soundtrack.

When determining the duration of subtitles, subtitlers must also consider the audience's average reading speed. In this regard, scholars often refer to the 'six-second rule', which suggests that viewers should be able to read two full subtitle lines comfortably within six seconds when each line has 37 characters (74 characters in total) (Díaz-Cintas and Remael, 2007). Longer exposure times should be avoided to prevent viewers from re-reading subtitles. This rule implies "a rather low reading speed of some 140 to 150 words per minute (WPM)" (ibid.: 97) and, although it is widely applied and accepted as common practice in most subtitling countries (Romero-Fresco, 2009:114), some providers allow for

subtitles to remain on the screen slightly longer; for example, seven seconds in the case of Netflix (Netflix, 2019). With regard to the minimum duration of subtitles, Díaz-Cintas and Remael (2007: 90) state this is usually set at one second, whereas Karamitroglou (1998: online) argues that a single-word subtitle should remain on the screen for at least one and a half seconds to ensure viewers have sufficient time to read it. This difference of opinion also shows how guidelines have evolved as viewers have become accustomed to watching subtitled programmes, with some current guidelines establishing this time at five-sixths of a second (Netflix, 2019).

Scholars have also indicated that the viewers' average reading speed depends on several factors, such as the profile of the audience (Díaz-Cintas and Remael, 2007; Gottlieb, 1994; Karamitroglou, 1998). For example, Karamitroglou (1998: online) suggests that children aged between 6-14 can read around 90-120 WPM, whereas audiences from upper-middle socio-educational classes aged between 14 and 65 can read between 150 and 180 WPM. Díaz-Cintas and Remael (2007: 98) seem to concur with this view, mentioning that the maximum reading speed in DVD productions was exponentially becoming 180 WPM with some production companies applying even higher rates. In addition to WPM, the viewers' ability to read subtitles is also expressed in characters per second (CPS) (Martí Ferriol, 2013), with 180 WPM being equivalent to approximately 17 CPS (Díaz-Cintas, 2008: 97).

Although research on reading speeds and subtitle exposure times in Chinese is still limited and there are no solid studies in this regard, the industry standard is commonly set at four or five Chinese characters per second for most audiovisual programmes (Kuo, 2014: 72). Notwithstanding the language,

complying with these standards can be problematic when the dialogue is too fast, and subtitlers must also consider that viewers need not only to read the subtitle properly, but also to keep pace with other visual and acoustic information (Kruger et al., 2015). This is why subtitlers often have to resort to omission and condensation techniques, which are not only implemented to deal with spoken features, as explained in Section 3.1.1.

The timing of subtitles is not straightforward and can be particularly challenging when subtitling dialogue with overlapping or multiple voices, or scenes with numerous shot changes. With regard to the later, most authors argue that, whenever possible, subtitles should disappear from the screen when there is a shot change (Díaz-Cintas and Remael, 2007; Karamitroglou, 1998; Tveit, 2004). Karamitroglou (1998) points out that a shot change in the film often indicates a thematic change, and the subtitle should thus disappear before this takes place. Similarly, Díaz-Cintas and Remael (2007) posit that subtitles that overrun a shot change might affect the viewer's perception. However, whether subtitles should disappear with the cut is arguable, as there is still no clear proof that shot changes will affect the audience's reading of subtitles (Krejtz et al., 2013; Szarkowska et al., 2018). In addition, particularly in current audiovisual products, it is common for shot changes to occur when the conversation is still taking place and the subtitle may have to remain on the screen during such changes for the purposes of synchronisation (Kuo, 2014: 76).

Subtitlers are sometimes responsible for spotting subtitles, but this is not always the case because they are often requested to work using templates. Georgakopoulou (2003: 220) defines a template as a subtitle file including time codes that is created based on the SL and specific parameters (e.g. the average

reading speed and number of characters per line). This file will then be translated into other TLs, with translators/subtitlers not having to be concerned with the spotting. Nikolić (2015: 192–202) reviews the pros and cons of using templates, arguing that subtitling companies use these to outsource subtitling tasks. He also posits that the use of templates results in time- and money-saving advantages for companies by eliminating the need to provide subtitling training for translators. By using templates, subtitling companies also have more control over the subtitles. In this regard, Georgakopoulou (2009: 31) underlines that providing templates in the SL (often in English) may assist in minimising errors and yielding accurate subtitles, as the translator has direct access to the ST and the possibility of mistranslation decreases. Nevertheless, Nikolić (2015: 200) states that these templates created in the source language "can be of dubious quality", and that poor quality and pressing deadlines were some of the consequences of characteristics associated with working with templates, "clearly considered by subtitlers as having a negative impact on their work". Accordingly, templates have been criticised heavily by some subtitlers, having also resulted in a reduction in their rates and a lack of control over their work, as they are often not allowed to edit time codes in templates (e.g. to split and merge subtitles).

The discussion above has illustrated the challenging nature of subtitling, which may be eased due to technology. As Baños (2017: 479–480) notes, the subtitling software available at present is of tremendous assistance in solving technical challenges via features such as audio level and shot change indications, which allow for more accurate synchronisation, and can make the reading of subtitles as comfortable as possible. Nevertheless, the real practice of subtitling still requires the subtitler to make key decisions and to consider subtitling

problems on an individual basis, considering not only technical aspects but also linguistic and cultural issues.

3.1.3 Linguistic and cultural issues

Linguistic and cultural issues are inherent in any type of translation; however, due to subtitling specifics, resolving these issues in subtitles can be more complicated (Georgakopoulou, 2009). According to Chiaro (2009: 155) linguistic and cultural issues in audiovisual products include addressing "highly CSRs (e.g. place names, references to sports and festivities, famous people, monetary systems, institutions, etc.), language-specific features (e.g. terms of address, taboo language, etc.) and areas of overlap between language and culture (e.g. songs, rhymes, jokes, etc.)". Similarly, Díaz-Cintas and Remael (2007) provide a comprehensive overview of a wide range of translation issues in subtitling, which include linguistic variation, ideological issues, the translation of marked speech, culture-bound terms, songs and humour. These topics have been explored in depth by several scholars. For example, recent studies on linguistic variation in subtitling include the works of Mével (2017) and Ellender (2015), both of whom consider English and French, and provide insight into how linguistic variation is portrayed in audiovisual dialogue and in subtitles. The subtitling of humour has also been quite a popular topic among scholars, with many case studies being undertaken in a wide range of languages (e.g. Bolaños-García-Escribano (2017) in the case of Spanish, Alharthi (2016) in the case of Arabic and Pai (2018) in the case of Traditional Chinese). Some key ideological issues in subtitling have been expounded in *Meta*'s special issue edited by Díaz-Cintas (2012), as well as in the

volume edited by Díaz-Cintas et al. (2016), both of which have a focus on ideological manipulation.

From the aforementioned topics, those that are of the greatest interest for the purposes of this thesis are the subtitling of marked speech and CSRs. With regard to the former, Díaz-Cintas and Remael (2007: 187) define it as "speech that is characterized by non-standard language features or features that are not 'neutral', even though they do belong to the standard language". This category includes the subtitling of style, register, dialects, sociolects and idiolects, and emotionally-charged language (e.g. taboo language, swear words and interjections). Sensory language could fit within this category if deemed an example of emotionally-charged language, which may also feature swear words and interjections. In this thesis, it is also contended that sensory language is linked closely to style, which is understood as a particular character's manner of speaking (ibid.), and may be determined by the particular style of the host of a given cookery programme, as far as the corpus of this study is concerned. As no specific studies have focused on the translation of sensory language (in subtitling or in any other translation modes), this thesis will explore this specific item in the context of cookery programmes in Section 3.2.2 below. By contrast, the subtitling of CSRs is a prolific topic, with many authors having explored this subject in depth, as will be discussed in the following section.

3.1.3.1 Culture-specific references in subtitling

CSRs have been widely studied in TS, with authors using different terms to refer to them: "culture-specific items" (Franco Aixelá, 1996), "realia" (Robinson, 1997),

"culture-specific concepts" (Baker, 2011), "culture-bound terms" (Díaz-Cintas and Remael, 2007), "extralinguistic cultural references" (Pedersen, 2011), "culture-specific references"(Bywood, 2016; Chiaro, 2009; Ramière, 2006; Ranzato, 2016), and the more general "cultural references" (Chaume, 2012). Given that the definitions provided by scholars approaching this topic are also varied, the following paragraphs review some key definitions of CSRs in order to define our object of study clearly.

As Chiaro (2009: 156) explains, CSRs represent a typical quality of a particular culture whose translation into a different culture can be problematic. Such difficulties are clearly expounded in the definition of culture-specific items provided by Franco Aixelá (1996: 58):

> [t]hose textually actualized items whose function and connotations in a source text involve a translation problem in their transference to a target text, whenever this problem is a product of the non-existence of the referred item or of its different intertextual status in the cultural system of the readers of the target text.

As Franco Aixelá (ibid.: 57) argues, the intertextual status of a culture-specific item can be problematic since the relationship between two cultures is dynamic and a CSR can evolve and change over time, even ceasing to be a CSR at some point.

Baker (2011: 18) highlights potential issues of non-equivalence, especially when CSRs "express a concept which is totally unknown in the target culture". As she explains, even if these concepts were to be transferred to a TL, the result might not be identical (ibid.). Indeed, the distance between the SC and TC brings

up a certain degree of opacity and can hinder the understanding of the CSR (Mailhac, 1996). In a similar vein, Leppihalme (1997) argues that translating a CSR requires a high level of understanding of the two cultures and translation techniques should aim at maintaining the same effect in the TT; otherwise, the translation might create a "culture bump" for the TT reader because the CSR might fail to represent the identical function or convey coherent meaning.

When discussing CSRs, the above-mentioned scholars (Franco Aixelá, 1996; Leppihalme, 1997; and Baker, 2001) do not focus on audiovisual texts, which is necessary for this research considering the specificity of these texts, as has been discussed throughout this chapter. In the field of AVT, authors such as Pedersen (2011), Ranzato (2016) and Bywood (2016) have studied CSR in depth and in different language combinations. Pedersen (2011: 43), for instance, uses the term extralinguistic cultural reference (ECR) and defines it as:

> [a] reference that is attempted by means of any cultural linguistic expression, which refers to an extralinguistic entity or process. The referent of the said expression may prototypically be assumed to be identifiable to a relevant audience as this referent is within the encyclopaedic knowledge of this audience.

In his definition and in the term used to refer to CSRs, Pedersen thus emphasises the "extralinguistic" nature of these items, which refer to an object in the world, requiring specific encyclopaedic knowledge to be fully understood. 'The world' where this reference is situated can be the real world or the fictional world to which the SL audience have access, and "the encyclopaedic knowledge" is deeply associated with the SL and the SC. In other words, this reference can be

the name of a place, person, event, tradition, food or drink which is related to a certain culture.

However, as Ranzato (2016) and Bywood (2016) both argue, this definition is somewhat limited and does not fully reflect the nature of CSRs. In her research of CSRs in English television programmes dubbed into Italian, Ranzato (2016) highlights that it is not possible to exclude intralinguistic items completely. If a linguistic feature is created based on a concept and custom ("e.g. 'when the ball drops' in reference to New Year's Eve in the US"), then it should be regarded as intralinguistic not extralinguistic (ibid.: 57). Ranzato (ibid.: 57-58) also posits that the concept of "cultural embeddedness" is important in AVT, as when rendering when rendering CSRs in audiovisual texts it is vital to consider the specific context where the CSR is situated. Ranzato's notion of "cultural embeddedness" echoes Pedersen's understanding of 'the world', with both reinforcing the importance of the context, which indicates the space and time where a CSR is understood.

In her research on CSRs based on two German films subtitled into English, Bywood (2016: 147-148) proposes the following definition:

> [a] culture-specific reference can be defined as a word, phrase, visual or acoustic element that refers to something in the world, the connotative meaning of which cannot be fully understood without specific encyclopaedic knowledge. […] [T]hese references can be communicated either visually, through an object, movement, text on screen; or acoustically, through the spoken word, music or noise. In terms of form, they can be words, groups of words such as idioms or set phrases, pictures, gestures, tangible items, songs, instrumental music, noises, clothes, and could be embodied in many other forms.

Bywood's definition is relevant because it takes into consideration the specificities of audiovisual texts, considering that CSRs can be rendered both visually and acoustically. In her discussion of CSRs, Bywood (ibid.: 149) also highlights the overlap between language and culture, and the fact that separating them when identifying and analysing CSRs is extremely difficult.

In this thesis, following Ranzato (2016) and Bywood (2016), the term culture-specific references (CSRs) is used throughout. In line with the definition proposed by Bywood above, they are analysed taking into consideration the specific nature of audiovisual texts and AVT, as well as the linguistic differences between English and Traditional Chinese and cultural differences between the UK and Taiwan. Given that the genre and text type being analysed will also be considered in the present study of CSR, it is necessary to explore how these items have been classified. This will enable us to determine whether existing classifications are appropriate for the study of CSRs in food-related texts.

3.1.3.2 Classification of culture-specific references

Within TS, several scholars have also proposed comprehensive classifications of CSRs: while some are more generic (Newmark, 1988; Nida, 2015), others focus on AVT in particular (Díaz-Cintas and Remael, 2007; Nedergaard-Larsen, 1993; Pedersen, 2011). Developing an exhaustive classification for grouping CSRs is rather difficult, as categories might overlap. In addition, scholars often disagree with one another when it comes to the way in which CSRs should be sub-categorised (Bywood, 2016). As the literature available on this topic is extensive,

the focus of the present subchapter will be on those studies and CSR classifications that have subtitling as their main focus.

In her study of subtitling from French to Danish, Nedergaard-Larsen (1993) argues that culture-bound problems can be manifested in different ways through language, from grammar to rhetoric, and from metaphors to even speech variants. She then proposes four main categories to group CSRs, with their corresponding subgroups being the following:

1) Geography:

- Geography, meteorology, biology: e.g. mountains, rivers, weather, climate, flora, fauna.
- Cultural geography: e.g. regions, towns, roads, streets, etc.

2) History:

- Buildings: e.g. monuments, castles, etc.
- Events: e.g. wars, revolutions, flag days, etc.
- People: e.g. well-known historical people.

3) Society

- Industrial level (economy): e.g. trade and industry, energy supply, etc.
- Social organisation: e.g. defence, judicial system police, prisons, local and central authorities, etc.
- Politics: e.g. state management, ministries electoral system, political parties, politicians, political organisations, etc.

- Social conditions: e.g. groups, subcultures, living conditions, problems, etc.
- Ways of life, customs: e.g. housing, transport, food, meals, clothing, articles for everyday use, family relations, etc.

4) Culture

- Religion: e.g. churches, rituals, morals, ministers, bishops, religious holidays, saints, etc.
- Education: e.g. schools, colleges, universities, lines of education, exams, etc.
- Media: e.g. TV, radio, newspapers, magazines, etc.
- Culture, leisure activities: e.g. museums, works of art literature, authors theatres, cinemas, actors, musicians, idols, restaurants, hotels nightclubs, cafés, sports, athletes, etc.

Despite being exhaustive, Nedergaard-Larsen's (ibid.) classification is not particularly useful to this research given that the categories suggested are too general, and food is included as a subcategory within society and ways of life/customs. The classification suggested by Díaz-Cintas and Remael (2007: 201) for the study of subtitling is based on that of Vandeweghe (2005: 40-41, cited in Díaz Cintas and Remael, 2007: 201) and seems less convoluted. It is divided into the following three main categories:

1) Geographical references:

- Objects from physical geography: e.g. savannah, tornado.

- Geographical objects: e.g. downs.
- Endemic animal and plant species: e.g. zebra.

2) Ethnographic references:

- Objects from daily life: e.g. tapas, igloo.
- References to work: e.g. farmer, ranch.
- References to art and culture: e.g. Thanksgiving, *Romeo and Juliet.*
- Reference to descent: e.g. Cockney.
- Measures: e.g. ounce, inch.

3) Socio-political references:

- References to administrative or territorial units: e.g. county, state.
- References to institutions and functions: e.g. Reichstag, sheriff.
- Reference to socio-cultural life: e.g. Ku Klux Klan.
- References to military institutions and objects: e.g. Smith & Wesson.

Despite being more straight-forward Díaz-Cintas and Remael's classification is also not appropriate for this research, given that the categories are too general and could lead to overlapping. For instance, a specific food-related reference could be included within the category 'Ethnographic reference> object from daily life', but perhaps also within with the category 'Geographical reference> endemic animal and plant species'.

Also with a clear focus on subtitling, Pedersen (2011) uses a list of domains to categorise CSRs, with the different categories not following a rigid rank to show their relative subordination. His classification is based on the

research he conducted on CSRs in a Scandinavian audiovisual corpus. These domains are included below, alongside their illustrative examples:

1) **Weight and measures:** e.g. 100 yards.
2) **Proper names:**
    a. Personal names: e.g. Truman Capote.
    b. Geographical names: e.g. The Allegheny.
    c. Institutional names: e.g. National health Services.
    d. Brand names: e.g. Morris Minor.
3) **Professional titles:** e.g. Detective Sergeant.
4) **Food and beverages:** e.g. Linzer tortes.
5) **Literature:** e.g. *Never Love a Stranger*.
6) **Government:** e.g. the Foreign Office.
7) **Entertainment:** e.g. Coney Island.
8) **Education:** e.g. college degrees.
9) **Sports:** e.g. the pitcher mound.
10) **Currency:** e.g. 2 billion dollars.
11) **Technical material:** e.g. a double Alberti feedback loop.
12) **Other**

When offering a classification of cultural references, Pedersen (2011: 60) warns that categories often overlap; thus, he proposes a list of domains that "can explain subtitling regularities" and consider the professional reality (e.g. subtitlers might follow specific guidelines when translating specific references, as in the case of

foreign currency). These domains are based on the semantic fields to which a CSRs belong: the semantic field indicates the general and intuitive descriptive meaning of the reference, whereas the name of the domain indicates the top hypernym for the CSR (ibid.). Pedersen (ibid.: 61) also warns that some CSRs can be multifunctional, and could thus be categorised into more than one domain; however, this problem could be solved by analysing the function of a particular CSR within its context and using this information to decide to which domain the CSR really belongs.

Pedersen's classification is particularly useful for the present study given that the domains identified by the author could be expandable, as already proven by Bywood (2016: 176-177). This sets precedent for the present research and encourages the revision of Pedersen's classification for the study of CSRs in cookery programmes. While some domains highlighted by Pedersen are directly applicable to our object of study (e.g. 'weights and measures' and 'food and beverages'), other domains are also relevant, such as proper names. The adaptation of Pedersen's classification to the object of study and aims of this research will be further elaborated on in Chapter 4. The next section will focus on the classifications of translation and subtitling strategies to deal with CSRs, which are also pertinent to this PhD thesis.

3.1.3.3 Strategies for the translation of culture-specific references

CSRs bring up difficulties for the translator: as they carry not only semantic meaning, but are also culture-bound, rendering them into another language and culture can be very challenging. Several scholars have delved into how these

challenges can be solved proposing classifications of translation strategies to deal with CSRs both in general (Newmark, 1981; Vinay and Darbelnet, 2004); and with a specific focus on subtitling (Nedergaard-Larsen, 1993; Ramière, 2006; Díaz-Cintas and Remael, 2007; Gottlieb, 2009; Pedersen, 2011). Since the focus of this thesis is on subtitling, the discussion below will concentrate on the latter authors, paying more attention to more recent works.

Before starting out the discussion, the issue of inconsistent terminology when referring to translation strategies must be noted: in addition to strategies (Nedergaard-Larsen, 1993; Pedersen, 2011), scholars refer to translation 'methods' (Vinay and Darbelnet, 2004), 'procedures' (Newmark, 1988), 'techniques' (Molina and Hurtado Albir, 2002) and 'tactics' (Gambier, 2010). As Chesterman (2005: 26-27) suggests, 'method' is more suitable for describing global decision-making, whereas 'strategy' and 'technique' are more for local decision-making. Given that this thesis focuses on local decision-making, the term used throughout is that of translation strategy, considered as a synonym of translation technique. Whenever global decision-making instances are referred to, the term translation method will be used instead.

Inspired by other scholars' works (Leppihalme, 1997; Nedergaard-Larsen, 1993), Gottlieb (2009) proposes six translation strategies to investigate the subtitling of CSRs from English into Danish and vice versa. His six strategies include:

1) Retention: transferring the ST CSR to the TT without change.

2) Literal translation: using loan words or direct translation.

3) Specification: including additional information to assist the TL audience in understanding the CSR.

4) Generalisation: using a less specific term in the translation of a CSR.

5) Substitution: using a similar term (either SL or TL element) to substitute the CSR in order to maintain the same function in the context.

6) Omission: omitting the CSR from the TT.

Gottlieb's (ibid.) classification takes into consideration the degree of fidelity of the translation to the ST, with a ranking from high to low, namely maximum fidelity (e.g. retention), high fidelity (e.g. literal translation), low fidelity (e.g. specification, generalisation, substitution) and minimum fidelity (e.g. omission). According to Gottlieb, fidelity in subtitling could be influenced by the TL audience's knowledge level of the SL, the status of the SL in the TC, the polysemiotic nature of AV texts (e.g. the non-verbal information on the screen), or the purpose of the subtitles. As such, if the TL audience is familiar with the SL, the subtitler would probably be more loyal to the ST. The prestigious status of the SL could also influence the subtitler's decision-making regarding whether to stay loyal to the source. As Gottlieb explains, English is a rather dominant language and using an English calque might be rather common and accepted by the TA. On the other hand, given that the subtitle is part of the audiovisual text, the subtitler could provide a more general translation which is less loyal to the ST thanks to the support provided by visual elements in rendering a CSR. In addition, considering the limitations of subtitling and the need to ease communication through subtitles, subtitlers might decide to use well-known objects or concepts in the TL. As a

result, the TT might become more target-oriented and less loyal to the ST to fulfil the communicative function of subtitles.

Another valuable classification of translation strategies to render CSRs is proposed by Díaz-Cintas and Remael (2007). As the authors explain, instead of providing a definite classification, their aim is to highlight the most commonly used strategies to render CSRs in subtitles. Following such reasoning, they propose the following classification:

1) Loan: the SL word or phrase is incorporated into the TL.

2) Calque: is a literal translation is provided.

3) Explicitation: using either specification, by supplementing additional information, or generalisation, by using a hypernym or superordinate term to make the CSR more accessible.

4) Substitution: a similar CSR is used to replace the SL CSR due to spatial constraints.

5) Transposition: the SL cultural concept is replaced by another cultural concept to provide a similar connotation.

6) Lexical recreation: the invention of a neologism in the TL.

7) Compensation: to compensate for a translation loss by either 'overtranslating' or adding supplementary information in another part of the programme.

8) Omission: the CSR is omitted from the TT, either due to space-time limitations or the non-existence of a CSR in the TL.

9) Addition: adding extra information to enhance the TL audience's understanding of the text.

One of the key differences between this classification and the previous one by Gottlieb is that Díaz-Cintas and Remael (2007) include generalisation and specification within the same category, under explicitation. However, Gottlieb (2009) considers that these strategies are separate. As will be seen below, Pedersen (2011) agrees, arguing that 'generalisation' could in fact make the translation less specific/explicit. Another key difference between the two classifications is the introduction of the category of 'lexical recreation' in Díaz-Cintas and Remael (2007) and its absence in Gottlieb's. As Díaz-Cintas and Remael explain, this strategy is somewhat inevitable if the SL speaker makes up words, leaving no other choice to the subtitler.

The explanations and examples provided by Díaz-Cintas and Remael (2007) reveal that this classification is specifically based on subtitling rather than on other AVT modes. This is also the case with the classification provided by Pedersen (2011), who also considers subtitling specificities carefully. Having proven popular among other scholars investigating CSRs in audiovisual texts (Bywood, 2016; Cheng, 2014; Ranzato, 2016), this classification is based on Pedersen's earlier works (2005, 2007), as well as on consultations with other authors' studies (Leppihalme, 1997; Nedergaard-Larsen, 1993). Pedersen (2011) proposes a classification of seven strategies, which are grouped into source-oriented and target-oriented, with the exception of the strategy of 'official equivalent'. This is done in order to reflect the relationship between ST and TT, an approach which bears resemblance to the degrees of fidelity considered in

Gottlieb's (2009) classification. Pedersen's (2011) strategies are summarised below:

1) Official equivalent: common usage or ready-made official TL equivalent.

Source-oriented strategies:

2) Retention: ST ECR is retained in the subtitle unchanged, or is slightly adapted to meet TL requirements.

3) Specification: more information is added, thus making the subtitled ECR more specific.

4) Direct translation: the ST ECR is directly translated in the TT.

Target-oriented strategies:

5) Generalisation: the TT rendering becomes less specific than the ST ECR, either using a superordinate term or a paraphrase.

6) Substitution: The ST ECR is replaced by another ECR, either from the SC or the TC.

7) Omission: The ST ECR is not reproduced in any way in the TT.

Pedersen (ibid.: 74) also suggests that this classification can be revised to fit the needs of analysis of other translational phenomena. As discussed in Chapter 4, this classification is indeed adapted and reviewed to categorise the strategies implemented by subtitlers when translating CSRs in the selected cookery programmes from English into Traditional Chinese. In addition, the potential

application of this classification to the study of sensory language will also be explored.

3.2 Challenges of subtitling cookery programmes

As Chiaro and Rossato (2015: 242) argue, food and cookery are "well represented in cinema and on television, especially since the advent of dedicated factual channels on satellite, cable and Digital Terrestrial Television that broadcast food-related shows 24 hours a day" (e.g. Food Network). In particular, cookery programmes seem to be very popular worldwide. They are translated through several AVT modes, depending on different factors, such as format and audience habits and preferences. Jamie Oliver's cookery programmes, for instance, are subtitled, dubbed and voiced-over, depending on the country in which it is broadcast (Chiaro and Rossato, 2015: 242). Some cookery programmes are not only translated, but also adapted and produced as new versions in other countries. A case in point is *MasterChef* (BBC, 2005), a competition cookery programme created originally in the UK, which has been exported to more than 50 countries, including the US, Australia, Russia, and South Korea, among many others. The prevalence of this genre in television channels and the existence of these adaptations highlight the significance and the need to research cookery programmes and their translation.

Cookery programmes present a wide range of challenges when it comes to their translation, and these have hardly been explored so far, with only a few exceptions (e.g. Rossato, 2015). In order to bridge this gap, and given the lack of literature in this field, the following section will reflect on how technical

considerations and linguistic and cultural issues affect the subtitling of cookery programmes, considering the challenges and constraints discussed in the previous subchapter.

3.2.1 Technical considerations in subtitling cookery programmes

As discussed in Sections 3.1.1 and 3.1.2, subtitling requires further consideration regarding the media-specific nature of audiovisual texts and the specific challenges of subtitling. Although the technical challenges encountered when subtitling cookery programmes depend on the type of programme being subtitled, the following sections will discuss general challenges related to text reduction, subtitle position and shot changes, with examples from the audiovisual corpus compiled in this research and other cookery programmes.

3.2.1.1 Text reduction

A typical issue in cookery programmes is the need for text reduction due to overlapping and/or fast-paced dialogue. Overlapping dialogue is particularly frequent in cooking competition formats, which are also regarded as a type of reality TV. Although in these formats dialogue is more prepared than we might think, there are also cases of spontaneous and unscripted conversation, which might result in overlapping utterances. For instance, in the baking competition *The Great British Bake Off* (BBC, Channel 4, 2010), when the judges or hosts ask the contestants to share their progress or explain what they are baking, both the host and contestant speak spontaneously and often reply without waiting for the other person to stop speaking. In Example 3.1 below, a host (Mel) is

commenting on the contestant's (Yasmin) minced pork, and the dialogue overlaps (text in red). Given that the two utterances take place in a very limited amount of time, text reduction and omission will be necessary when subtitling this scene into other languages.

EXAMPLE 3.1	
The Great British Bake Off **Season 2 Episode 5**	Mel: I've never seen pork so minced as that. That is a well and truly minced pork, by hand. Yasmin: I actually chewed it! Mel & Jasmin: [laugh]

Instances or overlapping dialogue tend to be more severe in cooking competition programmes, which tend to rely on confrontation and dramatic scenes, as is the case with *Hell's Kitchen* (Fox, 2005), a cooking competition programme where two teams of chefs compete for a job. Overlapping dialogue is commonly found when the contestants argue with one another or more than two people speak at the same time. In Example 3.2, for example, when Gordon Ramsay asks one of the contestants to explain what is the reason causing the team to lose, this contestant complaints about other contestants who behave obsequiously towards a particular contestant. The reply from the first contestant is followed by simultaneous replies from two more contestants, resulting in severe overlapping (marked in red). For this dialogue, the subtitler must decide what is more relevant to the entire conversation and would probably need to focus on one particular contestant's dialogue.

EXAMPLE 3.2	
Hell's Kitchen **Season 17 Episode 8**	Contestant 1: You all can continuously kiss her from behind, but I'm not, I'm here for competition. Contestant 2: No one kissed her from behind at all. Contestant 3: You don't like her personally, so you are trying to throw her under the bus. Contestant1: It's not that personal…

In other cases the dialogue might overlap with text transmitted visually. Indeed, on-screen text appears frequently in cookery programmes, for example, to summarise the ingredients used in a recipe (in modern or traditional formats), or to indicate the dish cooked by a specific contestant (in competition formats). This text often overlaps with the audio dialogue or background narration. In these cases, the subtitler tends to give priority to the linguistic code transmitted acoustically, omitting the information transmitted visually. This happens in the following Example 3.3 from *The Taste* (Channel 4, 2013). The scene shows one of the contestants expressing his feelings about the challenge while the on-screen captions show his name and occupation and the team to which he belongs. The Chinese subtitles only provide the translation of the audio dialogue and the on-screen captions remain untranslated.[30]

[30] The vertical subtitles displayed on the right-hand side of the screen refer to the programme title, which appears throughout the episode.

EXAMPLE 3.3

The Taste **Episode 2** **Contestant interview scene**	 Audio content: To come this far and go out in the first round Audio content: would just be a waste.

However, as shown in Example 3.4, when there is no audio dialogue, on-screen captions are translated sometimes in this programme, with the translation included in between parentheses. In the example below, information on the dish being translated is provided on screen and subtitled into Chinese accordingly. Although here it could be argued that the information is more relevant than in the

previous case (where the audience might already be familiar with the name and occupation of the contestant), what is relevant here is that on-screen captions seem to have been dealt with inconsistently throughout this programme.

EXAMPLE 3.4	
The Taste **Episode 2** **Dish presentation scene**	 Audio content: none

Another factor causing text reduction is long and fast-paced dialogue, which is also commonly found in cooking competition programmes, since they rely on judges expressing their opinions and contestants discussing their feelings about their progress and performance. These expressions are semi-spontaneous and mostly unscripted. In addition, the pace of speech varies between speakers; thus, some of the scenes might not have enough time to accommodate all the dialogue. As a result, the subtitler might need to condense the information and, for instance, paraphrase the dialogue or omit certain information. A case in point is the following Example 3.5 from *Great British Menu* (BBC, 2006). If the whole dialogue

was rendered as intralingual subtitles, the normal reading speed (15 CPS)[31] will be greatly exceeded, and condensation/rewriting would be necessary to comply with the recommending reading speeds of 15 CPS (around 180 WPM).

EXAMPLE 3.5	
Great British Menu **Season 5 final**	**Duration: 03:01, reading speed: 21 cps** I don't think the combination of flavours are working as well, **Duration: 04:01, reading speed: 16 cps** Because I think the tomatoes and the sauce are not working together, **Duration: 02:02, reading speed: 26 cps** I think there's a seasoning issue all over the place **Duration: 01:01, reading speed: 27 cps** And it's an imbalanced dish.

3.2.1.2 Subtitle position

As explained in Section 3.1.2, subtitles are usually shown horizontally at the bottom of the screen and sometimes shifted to the top of the screen whenever necessary for the sake of legibility. However, as illustrated in Example C above, if on-screen captions and spoken dialogue take place at the same time, the subtitle position must be adjusted toward the right-hand side of the screen to accommodate the on-screen captions. Another example is illustrated below, Example 3.6, in which the subtitle is moved to the position, which is three lines up, to accommodate the on-screen caption. However, it can still be seen that

[31] The calculation is based on 160 words per minute, which approximately equals 13 characters per second (Ferriol, 2014).

there is a slight overlap between the subtitles and the on-screen caption with the result that the contestant's name is slightly covered.

EXAMPLE 3.6	
The Taste **Episode 4** **Dish presentation scene**	 Audio content: it's pan fried duck, with *pomme fondant*,

One would suppose that the positioning of subtitles in these cookery programmes would be straightforward; however, it might need to be adjusted in each case given that the position of the subtitle can interfere with the image and have an impact on the viewing experience. Commenting as a deaf viewer, Thorne (2017: online) criticised the usefulness of the subtitles of cookery programmes, as they are sometimes superimposed on a black block, which actually obscures certain elements on the screen that are important in the scene. For example, in *Jamie's Quick and Easy Food* (Channel 4, 2017) (Example 3.7), the subtitle blocks the view of the pork chop that Oliver is cooking, while he is saying 'have a look at this'. Despite being an example of intralingual subtitling, this example clearly illustrates the problematic around subtitling positioning in cookery programmes.

EXAMPLE 3.7	
Jamie's Quick and Easy Food **Cooking scene**	 Audio content: have a look at this, guys.

3.2.1.3 Shot changes

Shot changes can also be problematic in the subtitling of cookery programmes, especially in those belonging to modern or traditional formats. In these programmes, the camera moves depending on the focus of a scene, which could be the presenter, the dish, an ingredient, or the actual cooking demonstration. Table 3.1 shows the variety of filming angles used in a programme, and how each of them focuses on different elements. Given that the focus of the scene changes quickly, the camera moves accordingly, resulting in numerous shot changes (see Table 3.1). In addition to considering legibility issues and the possible disruption caused by shot changes, the subtitler will need to bear in mind the synchronisation of the dialogue uttered at each moment and the shot being shown.

Table 3.1: Types of screenshots of Jamie's 15-Minute Meals

Whole kitchen shot (focus on chef)	
Close-up shot (focus on chef)	
Close-up shot (focus on ingredient)	
Close-up shot (focus on demonstration)	

Filmic techniques used in cookery programmes can be problematic in subtitling. For example, *Jamie's 15-Minute Meals* (Channel 4, 2012) features a frequent split-screen throughout the programme, showing two or more shots on the screen at the same time (see Table 3.2). The split-screen in this programme could be divided either top and bottom or left and right. When the screen is split into top and bottom, the bottom screen contains on-screen captions that include either the time left to prepare the dish or information on the calories contained in each dish (e.g. 485 calories per portion). When subtitling these scenes, the subtitler needs to consider the amount of information provided to viewers, both acoustically and visually, and make sure that they have enough time to process all the information. This might mean condensing even further and ensuring that the subtitle display rate does not go above the maximum prescribed.

Table 3.2: Split-screen in *Jamie's 15-Minute Meals*

Split-screen (top-bottom)	
Split-screen (left-right)	

To conclude this section, text reduction, subtitle position, and shot changes could increase the challenges in subtitling cookery programmes. In some cases, the subtitler might need to consider more elements and factors in translating the subtitles than in other audiovisual genres. These considerations can increase in complication when dealing with specific linguistic and cultural issues in the cookery programmes, as discussed in the next section.

3.2.2 Linguistic issues in subtitling cookery programmes

Like other types of translation, the subtitling of cookery programmes also involves solving specific linguistic and cultural issues. As Pedersen notes (2011: 45), language and culture are almost inseparable. Although when exploring these two issues in subtitling, it is not possible to exclude one from the other completely, for the sake of clarity, I will discuss these two issues separately. In this section, the discussion will focus on marked speech, as this is the linguistic feature that is most relevant to this PhD thesis due to its relationship with sensory language.

3.2.2.1 Marked speech

Marked speech, is defined by Díaz-Cintas and Remael (2007: 187) as "characterized by non-standard language features or features that are not 'neutral', even though they do belong to the standard language and may therefore have more or less specific connotations". These authors also argue that speech can be marked by style or register. The latter is "a variety associated with a particular situation of use (including particular communicative purposes)" (Biber and Conrad, 2009: 6) and its description covers the following main components:

“the situational context, the linguistic features, and the functional relationships between the first two components” (ibid.). Although style and register are often used as synonyms and are similar in terms of linguistic features, the main difference is that these features are not functional in the case of style; rather they serve an aesthetic purpose, representing the attitudes of the speaker/writer about language (ibid.).

The linguistic features used to mark speech could be lexical or grammatical, including accent, word choices, morphology and syntax. As discussed in Section 2.3, cookery programmes often feature celebrity chefs whose discourse often shows features of marked speech, which can present challenges to subtitlers. Reflecting a particular register or style in subtitling can be taxing, especially because it is rather difficult to render it in an identical or similar way from one language to another. Thus, these traits might be compromised or lost in the translation. An additional challenge in this regard involves the shift from spoken speech to written text that takes place in subtitling, as discussed earlier.

When dealing with marked speech, one of the most distinctive examples is Jamie Oliver, who is often regarded as a speaker who favours the use of an informal register while demonstrating cooking procedures. Rossato (2015) highlights that in the Italian subtitles of Jamie Oliver’s programme his distinctive speech style—informal register and colloquial style—seems to be upgraded to a formal register to meet the TL conventions and to appeal to the TA. This observation can also be applied to other languages, such as Chinese. For example, in the Traditional Chinese subtitles of *Jamie’s Night before Christmas* (Channel 4, 2015) the subtitler uses idiomatic and poetic style, which does not

reflect Oliver's speech style in the ST. As such, the phrase 'job done' is translated as 大功告成 [the job is accomplished]; 'nice and hot' is translated as 香噴噴熱騰騰 [extremely fragrant and steaming hot], while 'chop up the herbs' is rendered as 將香料切成細末 [cut the herbs into fine powder].

In addition, Oliver, for instance, occasionally uses phrases that could be considered typical of children, such as 'chick-chick' to refer to chicken or 'din-din' to refer to dinner. When translating his way of talking to other languages, it is likely that these expressions would need to be modified to comply with TL conventions and audience expectations. Other linguistic features might be difficult to be rendered in other languages. This is the case with how Oliver uses the suffix '-y' to create his own words in describing things, for example 'lemony', 'jammy'. Another feature of Oliver's speech involves the overuse of specific adjectives such as 'lovely' or 'fluffy' to describe rice, meat, vegetables, or even the taste. Translating these words repeatedly could be challenging in some languages, especially if these repetitions are deemed a sign of bad style. In Traditional Chinese, for example, variety of expression (i.e. using synonyms) tends to be favoured instead. Thus, when translating Oliver's programme, the subtitler might need to come up with new adjectives to provide a style that matches TL conventions. This would be one of the challenges of translating sensory language as will be explored and discussed in this thesis (see Chapter 5).

Another distinctive example, which is also relevant to this thesis, is Nigella Lawson, who tends to use a high register when describing food and cooking processes. Chiaro (2013) points out that Nigella Lawson's style of presenting food is rather flirtatious and sensual and her high and literary register are also

fully reflected in her word choices, for instance, using embedded clauses and refined language (e.g. playing with alliteration, using compound phrases). However, some of these features (e.g. alliterations, poetic nature and long descriptions that are typical of her speech style) might have to be sacrificed in subtitling due to space and time constraints. This is the case of the Traditional Chinese subtitles in *Nigella Kitchen* (BBC, 2010). In Example 3.8 and Example 3.9, the subtitles convey the meaning, but the alliteration and the particular style of Nigella's are lost:

Example 3.8	
Nigella Kitchen **Episode 4**	Timecode: 00:02:34:10 - 00:02:36:21 ST: so they tend to be braise and not brown TT: 比較像是燉的而不是煎的 Back translation: More like stewed instead of fried

Example 3.9	
Nigella Kitchen **Episode 4**	Timecode: 00:07:17:04 - 00:07:25:11 ST: Making supper out of spits and pieces as lying, lingering, languishing at the bottom of my fridge as TT: 因為晚餐是用 冰箱底層快爛掉的剩餘蔬菜做的 Back translation: Because dinner is made with the remaining vegetables that are rotten on the bottom of the refrigerator

In addition to alliteration, long descriptions might also need to be condensed to comply with time and space restrictions, as shown in Example 3.10 and 3.11 below:

Example 3.10	
Nigella Kitchen **Episode 4**	Timecode: 00:02:16:01 - 00:02:21:11 ST: but please don't worry about not making them gloriously, gorgeously translucently thin TT: 不需要把它們切成透明美麗的細絲 Back translation: Don't need to cut them into transparent beautiful thin slices

Example 3.11	
Nigella Kitchen **Episode 4**	Timecode: 00:03:09:20 - 00:03:11:09 ST: ginger, I mean, that's fantastic for heat, too TT: 薑, 薑也可以增添辣度 Back translation: ginger can also add the spiciness.

In Example 3.10, the terms 'gloriously and gorgeously' are simply rendered as 'beautiful', while in the Example 3.11, 'fantastic' is completely omitted. These examples are also related to sensory language as they refer to adjectives used to describe the ingredients and flavours. They show the type of transformations that are required in subtitling and the relevance of analysing how subtitlers deal with these features. These and the previous examples from Jamie Oliver's register illustrate how sensory language can be highly related to the individual's speech style. They also show that these features can be difficult to transfer in subtitling and how they might be omitted or become less obvious even if, as Díaz-Cintas and Remael (2007: 187) argue, the subtitler should respect the character's manner of speaking.

Another feature of marked speech is the use of slang, understood as "an ever changing set of colloquial words and phrases that speakers use to establish or reinforce social identity or cohesiveness in society at large" (Eble, 1996:11). This feature is more commonly found in modern cookery programmes and cooking competition programmes. For example, in *Jamie's 15-Minute Meals* (Channel 4, 2012), Oliver often uses slang instead of culinary verbs (see Example 3.12), for instance. As Eriksen (2010) argues, translating slang is challenging because finding an equivalent term is often difficult. When translating the example below into Traditional Chinese, slang is omitted and accuracy of meaning is prioritised instead. As a result, subtitles are neutralised linguistically and culturally.

Example 3.12	
Jamie's 15-Minute Meals **Episode 4**	ST: Lid on. Little bit of a whazzy-whazzy woo-woo. TT: 蓋上蓋子,打碎 Back translation: Cover the lid and smash […] ST: So give it a nice little quick whizz-up. TT: 快速打碎以後 Back translation: After smash quickly.

Another feature typical of marked speech which is on occasions showcased in cookery programmes, especially in competition formats, is swearwords. Some celebrity chefs are famous because of their penchant for swearwords, which are used as another speech mark to build up their own television personalities. Gordon Ramsay is well-known for the use of swearwords in his programmes, with one of them being a play on the words food and fuck, *The F Word* (Channel 4, 2005), and other instances, such as season 12 of the game show *Hell's Kitchen*

(Fox, 2005), in which Gordon Ramsay refers to food with sentences such as ‘it's like a fucking bullet!’ or ‘they're fucking cold’. When contestants do not perform as expected, he shouts at them using phrases like ‘fuck off and get out’, ‘fuck out of here!’, ‘fucking hell’ or ‘sort your shit out! Fuckers!’

Subtitling swearwords is challenging due to space constraints and to the change from oral to written mode. As regards the former, there might not be enough space for subtitling all this information, leading to text reduction or omission, as denotative information tends to take precedence over connotative information. As for the latter, a swearword in written form is usually considered to be stronger than the oral form. As explained by Díaz-Cintas and Remael (2007: 195-196), emotionally charged language, such as swearwords, serves a phatic and exclamatory function and omitting it might change the communicative effect. Thus, the subtitler should look for alternatives instead.

Another interesting aspect to note in the case of swearwords included in cookery programmes is that strong language might be beeped out from the original audio soundtrack. This is what has happened in *Hell’s Kitchen* (Fox, 2005) as well as *The Taste* (Channel 4, 2013). When it comes to subtitling, as the audience has access to the original soundtrack, this means that they will be able to figure out if a swearword has been omitted or toned down. In some cases, swearwords could be used to describe food and therefore be categorised as sensory language, being also relevant to this research. To conclude, this subchapter has reflected on the variety of speech styles that can be found in cookery programmes (from Lawson’s poetic style and Oliver’s informal register to Ramsay’s mastery of swearwords), the challenges they pose in subtitling, and how they can be related to sensory language.

3.2.3 Cultural issues in subtitling cookery programmes

The culture-bound nature of food-related texts and cookery programmes has been emphasised throughout this PhD thesis. In addition to the translation of CSRs, which will be briefly discussed below, the following aspects are worth exploring in this subchapter: the multicultural background of cookery programmes and the role of cultural adaptation and re-translation.

3.2.3.1 Multicultural background

Cookery programmes nowadays usually have a specific focus, targeting a specific food culture, either globally or locally. When a cookery programme has a local focus, cultural content tends to be more specific and detailed. In contrast, when representing global food culture, cookery programmes aim to cover different food cultures and feature participants who represent such multicultural diversity. A clear example of this latter trend is *Gordon Ramsay's Ultimate Cookery Course* (Channel 4, 2012), which demonstrates culinary skills to the audience, aiming to help them to improve their skills while cooking at home. The programme features pan-European, American, African, and Asian recipes. Ramsay introduces five different recipes in each episode with ingredients from different food cultures, such as Chinese (e.g. Sichuan peppercorn), Japanese (e.g. *enoki* mushroom), French (e.g. *poulet de bresse*), or Greek (e.g. *Kalamáta* olives).

In cooking competition formats multiculturality is also showcased through the multicultural diversity of the participants, which also influences their use of language. For instance, *The Taste* (Channel 4, 2014) features guest judges who

have Irish (i.e. Richard Corrigan) and Israeli (i.e. Yotam Ottolenghi) backgrounds, as well as the regular presence of a French chef (Ludo Lefebvre), whose English proficiency is not as fluent as the other two regular judges who are from the UK (Nigella Lawson) and the US (Anthony Bourdain). Ludo Lefebvre frequently speaks to his team's contestants in French, using sentences such as '*ça va'*, '*qu'est-ce que tu fais?*' Another example is *The Final Table* (Netflix, 2018), which features cooking of various cuisines from different regions (e.g. Mexico, Spain, Japan, Brazil, India). In Episode 8, there are guest judges from Japan and they frequently speak in Japanese, explaining the essence of a particular type of food (e.g. the foundation of Japanese *Kaiseki* cuisine) or expressing their opinions on the contestants' dishes. The inclusion of terms or sentences in a different language might be problematic both from a linguistic and a technical point of view.

3.2.3.2 Culture-specific references

As discussed in Section 2.3.1, CSRs are prevalent in cookery programmes. In line with the discussion of multiculturality in the previous section, it should be noted that these CSRs might not only belong to the SC, but also to a wide range of cultures. In addition to names of dishes, ingredients, cooking utensils and units of measurements, cookery programmes might also include references to personal names, geographical names, institutional names and professional titles. In order to translate these references appropriately, the subtitler would require a comprehensive understanding of the socio-cultural background, as well as food-related professional knowledge.

A case in point is the programme *Great British Menu* (BBC, 2006), a cooking competition in which top British chefs from different British regions compete for the chance to cook one course of a four-course banquet. The programme introduces many professional chefs and their career backgrounds. As such, it features a wide range of references to professional titles (e.g. executive chef, head chef, or *chef de partie*) or institutional names (e.g. Michelin Star, Royal Academy of Culinary Arts).

In addition, some CSRs are usually referred to in their original language. For example, In *Martha Bakes* (PBS, 2011), which is a traditional/modern format programme, Martha Stewart introduces different types of European desserts (e.g. *kouign amann*, *frangipane*) using the original language in which they were created.

The above examples show that cookery programmes may contain different types of CSRs in addition to those that are more commonly associated with these audiovisual texts, and that these could represent a myriad of food cultures and be presented in different linguistic forms.

3.2.3.3 Cultural adaptation and re-translation

The aim of this section is to discuss less evident cases of cultural adaptation that might take place in cookery programmes, as is the case when a particular culture is presented with its own food culture but through a foreign programme. Rossato (2015) investigates the cultural adaptation and retranslation of British cookery programmes, particularly in *Jamie's Great Italian Escape* (Channel 4, 2005). Originally, this programme aims to introduce Italian culinary culture to a British

audience through Jamie Oliver's own interpretation. However, when the programme is translated to address an Italian audience, cultural adaptation becomes complicated and some information is in fact translated twice: translated from Italian to British English and back to Italian. As Rossato (ibid.) points out, an original translation is performed by the chef (Jamie Oliver in this case), who is like a 'translator' who also mediates between two cultures (British and Italian).

This phenomenon actually exists in many food-related programmes, especially those food-related travelogues, introducing exotic culinary cultures, such as *Antony Bourdain: Parts Unknown* (CNN, 2013). Another example is *The Hairy Biker's Asian Adventure* (BBC, 2014), a travelling and cookery programme, following the two hosts travelling around Asia trying local cuisines (Chinese, Thai, Japanese and Korean), meeting local people and cooking some native dishes themselves. Despite the fact that the programme sets out to introduce an exotic cultural background to British audiences, it can also be watched in Asia via foreign channels. In these cases, the subtitler will need to address the re-translation of a culture to its original birth place, giving careful thought to how to present this cultural information to the TA. Another aspect to take into consideration is TA expectations. As discussed in Chapter 2, audiences are attracted by the exotic cultural information included in cookery programmes and if subtitlers adopt target oriented strategies when adapting cultural content, their expectations and needs will not be met accordingly.

As a conclusion, the discussion has shown that subtitling cookery programmes entails various issues and different levels of challenges due to the nature of AV texts, the specificities of subtitling as an AVT mode, as well as the linguistic and socio-cultural issues embedded in cookery programmes. In order

to address these challenges, subtitlers need to take into consideration a wide range of factors, including audience expectations and industry conventions. These will be discussed in more detail in the following subchapter, which will explore the subtitling industry and subtitling practices in Taiwan.

3.3 Subtitling in Taiwan

Subtitling is the predominant AVT mode in Taiwan, as most audiovisual texts are subtitled into Traditional Chinese. Subtitles are included in a tremendous variety of domestic (intralingual subtitles that are not necessarily for Deaf and hard-of-hearing viewers) and foreign programmes (interlingual subtitles) that are broadcast on television channels, video-on-demand platforms (e.g. Netflix, Amazon) and cinema screens, ranging from news and television drama series to films and documentaries. As in other countries, foreign cartoons and programmes aimed at children are dubbed, although subtitles are also provided, particularly if the audiovisual text also targets adults (as is the case with Disney and Pixar productions). Foreign audiovisual texts shown on television channels in Taiwan are imported from Australia, America and Europe, as well as from other Asian countries, including Japan, South Korea, Singapore, Vietnam and China (Niotv.com, 2019). These include cookery programmes, which feature heavily in Taiwanese television, as will be explained in Chapter 4.

The need for subtitling in Taiwan became particularly urgent due to two factors, namely the Mandarin-speaking movement and the establishment of television companies. The government enforced the Mandarin-speaking movement after the Japanese-colonial era in 1945, in order to eliminate the

influence of Japan in daily life (Hsia, 2009). From 1895 to 1945, under the rule of Japan, the official language in Taiwan was Japanese; however, it changed to Mandarin immediately after the defeat of Japan in World War II in 1945. This drastic change caused great difficulty in communication in Taiwan because Mandarin was a completely new language to the Taiwanese people, who were used to speaking Japanese and their own dialects, such as Taiwanese, Hakka and Formosan.[32] In order to improve literacy in Mandarin among Taiwanese people, in 1976 Taiwan's government implemented the Radio and Television Act,[33] which enforced the mandatory translation of audiovisual material (films and television programmes) into Mandarin, either through subtitling or dubbing (Liu and Yang, 1997).

Subtitling was also promoted by the establishment of television stations, marked by the creation of the first national television company, currently known as Taiwan Television Enterprise Ltd., in 1962. Complying with the Mandarin-speaking movement, all programmes broadcast via this station, including both domestic and foreign programmes, were either subtitled or dubbed into Mandarin (Liu and Yang, 1997: 111). As a result of the increasing popularity of television and the establishment of two other national television stations, currently known as the China Television Company (established in 1969) and the Chinese

[32] The Formosan languages are the languages of the indigenous people of Taiwan, including Rukai, Puyuma, Tsou, Southern Tsouic, Western Plains, Northwest Formosan, Atayalic, East Formosan, Bunun and Paiwan (Blust, 1999)

[33] The Radio and Television Act was put into practice in 1976 in Taiwan to regulate radio/television stations, radio/television business, radio/television programmes, films, advertisements, sponsorships, placements, marketing and all other media-related issues. In addition, the aim was to promote the healthy development of television businesses, to ensure media professionalism and independence, to protect the audiovisual rights and interests of the public, to enhance public benefits, interests, and welfare, and to maintain audiovisual diversity (Radio and Television Act, 2018).

Television System (established in 1971), subtitling gradually became the preferred AVT mode in Taiwan (He, 2002). According to Liu and Yang (1997: 123), due to the low level of literacy in Mandarin, Taiwanese people relied heavily on intralingual subtitles when watching Mandarin television programmes, with television stations receiving many complaints when these programmes were not subtitled. Therefore, to avoid further complaints, these television stations grew an unwillingness to broadcast any television programmes without subtitles.

The Radio and Television Act also determined that all AV texts (for both local and foreign programmes) had to be censored before being broadcast, with television stations having to submit the programme to be broadcast with their corresponding dubbing scripts or subtitles for revision, if relevant. According to He (2002: 16), all foreign programmes (including films and television dramas) initially had to be dubbed and subtitled into Mandarin in order to then be subject to censorship (i.e., the programme would be shown with audio in Mandarin, and with subtitles for the literacy issues mentioned above). However, given that preparing the dubbing and subtitling scripts for revision was extremely time consuming, television stations negotiated the simplification of these processes with the Government Information Office, which was the main censoring authority at the time. As a result, since July 1962, programmes in English could be broadcast in their original versions with Mandarin subtitles, whereas non-English programmes had to be dubbed into Mandarin, and to include Mandarin subtitles. This was probably because most foreign programmes came from the United States and the United Kingdom, and were therefore in English. Due to the time pressure to comply with the censoring process and the broadcast schedule, television companies soon developed a preference for subtitling instead of

dubbing (ibid.). Taiwanese audiences also seemed to prefer subtitling to dubbing: According to He (ibid.: 93), in 1969, the Taiwan Television Enterprise received more than 60% of complaints from viewers when it broadcast dubbed foreign films for a week and asked for viewers' opinions. Since then, as He also explains, television companies have mainly provided subtitles for most foreign audiovisual programmes and films shown. This decision was based not only on audience preferences, but also on the time- and cost-saving nature of subtitling compared to dubbing (ibid.).

With regard to censorship of audiovisual texts, it is worth noting that it became less stringent during the 1980s due to the introduction of different rating systems for motion pictures (in 1983) and for television (in 1988). These have enabled the classification of audiovisual content according to specific categories, with most programmes usually being granted approval to be broadcast in Taiwan.

Knowledge about the aforementioned historical considerations is essential in order to understand the current situation of the subtitling industry in Taiwan. This will be discussed in the following section, paying attention to the production of subtitles for television programmes.

3.3.1 Taiwan's subtitling industry

Although subtitling in Mandarin is mandatory in Taiwan, no rigid subtitling standards or guidelines seem to have been set, and the subtitling process can vary depending on the context. In the case of intralingual subtitles, television companies usually hire in-house subtitler operators who create subtitles on request (He, 2002). In the case of interlingual subtitles, the situation often

depends on the budget. Some television companies hire subtitlers (either as freelancers or in-house staff), whereas others outsource these jobs to subtitling companies (Chen, 2004). The latter is often the option adopted by foreign television channels broadcasting in Taiwan, such as the BBC channel, Discovery channel, HBO channel, etc. Accordingly, the subtitles for most foreign television programmes are mainly produced by companies specialising in audiovisual translation, such as the TVi Corporation, SDI Media, IYuno Media and E-Zen Hall (Shu-yu Lin, 2015, personal communication, 18 September). In the case of the cinema industry, foreign films shown in cinemas or at film festivals are subtitled either by translation agencies specialising in audiovisual translation or by freelance subtitlers.

Due to lack of standards in the subtitling industry in Taiwan, some researchers have dedicated their works to studying the relationship between the subtitling industry and the quality of the subtitling. Chen (2004) argues that the processes involved in subtitling results in the poor quality of subtitling, and posits that the main factors include the pirating of films, uncontrolled outsourced subtitling projects, the low payment that subtitlers receive, and the linguistic differences between English and Chinese. According to Chen, film pirating mainly occurred during the late 1990s, as many foreign AV texts were imported illegally; thus, the unauthorised source of the films and the lack of the authorised scripts resulted in a poor transcription process of the original dialogue, which affected the quality of the subtitles. In addition to the unauthorised sources of AV texts, the subtitling projects are frequently outsourced to freelance subtitlers, who tend to receive low payment for the subtitling work. Accordingly, subtitlers are reluctant to spend additional effort on proofreading, creating a vicious cycle that leads to

the gradual deterioration of the general quality of subtitling. However, as Chen also points out, due to the lifting of the policy governing the importation of foreign AV texts, television companies are gradually improving working processes in subtitling, which eventually and gradually seems to be having a positive knock-on effort on the quality of the subtitles. Chen (ibid.) also highlights the fact that the subtitlers do not have sufficient training in subtitling, which also affects the quality of the subtitles.

Chen discusses the general situation of subtitling in the context of Traditional Chinese, which is a useful reference for this study. However, some issues are not particularly relevant at present. For example, the issue of pirated films was mainly problematic before the copyright law was implemented firmly in Taiwan. This problem has decreased significantly in later years since the number of unauthorised AV texts has been reduced on the market, and online streaming platforms (e.g. YouTube) have become increasingly popular. Since television companies pay more attention to the quality of subtitling, they also organise their subtitling projects more systematically and seek more support from translation agencies if they outsource their projects. On the other hand, Chen points out that the subtitling process affects subtitling quality, particularly the subtitling rates. This is quite a useful insight, as research on Taiwan's subtitling industry is still very scarce, even though Chen's study was conducted some time ago, this observation is still useful and worth noting.

In a similar vein, Kuo (2014) researched the factors that had an impact on the quality of subtitling, drawing on insights from the real working environment and professional training. With the aim of bridging the gap between theory and professional practice, Kuo (ibid.) conducted a survey exploring the subtitlers'

working environment and examined the factors that influence the quality of subtitles. Since Kuo's research is based on two rounds of surveys, the second round of which was focused mainly on the Chinese context, her research provides a great contribution in terms of understanding the subtitlers' working process, which is highly applicable to the present research.

Kuo (ibid.) posits that the subtitling rates, project deadlines, supporting materials and subtitling software affect the subtitling quality significantly. According to Kuo, the subtitling rates are not a faithful reflection of the subtitlers' experience and the desired quality of the subtitles. Subtitling projects are often assigned at relatively short notice and they sometimes have tight deadlines, which also affects the final quality of the subtitles. Subtitlers might not receive a full set of supporting materials, such as templates, dialogue lists, audiovisual programmes, consistency sheets and glossaries. The last factor influencing the quality of subtitles is the software used by the subtitler. The software varies from professional level to amateur level, as different software offers different functions (e.g. voice detection and shot change detection) to assist the subtitler to complete the task more easily. As subtitlers might use different software to complete their projects and due to the different requirements of the subtitling projects, Kuo also indicates that more user-friendly software for subtitlers could help to improve the quality of the subtitles. Kuo also notes that there might be discrepancies in the quality control of the final subtitles, which could also affect the quality thereof.

Both Chen's (2004) and Kuo's (2014) findings provide a deeper understanding of the subtitlers' work process in the Chinese context. The two scholars point out the low subtitling rates and highlight the fact that this factor affects the quality of the subtitles to some extent. Additionally, Chen underlines

the fact that subtitlers often lack training. Although Chen does not specify the training requirements, this point could also be linked to knowledge about the use of subtitling software. Kuo's findings regarding subtitling software and the built-in functions thereof indicate that proper subtitling software could help subtitlers to complete the task more easily and professionally, and that subtitlers actually require such basic technical support, which might eventually affect the quality of subtitles. Both Chen's and Kuo's findings provide a clearer picture to identify the factors that decrease the quality of subtitles. This understanding will be taken into account during the analysis stage.

However, as this thesis is concerned with the interlingual subtitles used in television programmes, the following discussion will focus on the processes followed in the television industry. Particular attention will be paid to the process followed at SDI Media, as this is the company responsible for the production of the subtitles analysed in this study, drawing on the information provided by in-house subtitler Shu-yu Lin (2015, personal communication, 18 September).

Subtitling companies in Taiwan follow their own specific workflows. In SDI Media, this often consists of the following steps, which might be assigned to different professionals: transcribing the source script, carrying out the spotting of the subtitles, translating the subtitles and proofreading the subtitles. Different branches within SDI Media may be involved in the different steps. For example, in the case of programmes in English, the original programme production company might provide the original script, which will be sent to SDI Media's offices in Malaysia or in the Philippines to undertake the spotting; that is, to produce a template. If the original script is not included, a transcriber will provide a transcription and a subtitler will do the timing or spotting, with both tasks taking

place in the SDI Media offices in Malaysia or in the Philippines. Once it is completed, the English script is sent to SDI Media's Taiwan office, where the translation of the template into Traditional Chinese and its subsequent revision or proofreading will be allocated by the project coordinator. Following this, a delivery technician will carry out the final quality checks in terms of correct subtitle timing and font type, ensuring that the subtitles are displayed correctly on screen. Once finalised, the subtitles will be sent to the target television companies and ready for the programme to be broadcast.

Subtitlers who work for SDI Media Taiwan can work either in-house or on a freelance basis, with the former often being in charge of revision/proofreading and the latter of the translation from the template. Both in-house and freelance subtitlers work with the in-house subtitling software, called GTS software, which needs to be installed and validated via a licence key (e.g. dongle or USB key) (Lin, Jiin-Yu 2017, personal communication, 20 November). Most freelance Taiwanese subtitlers work with templates (not only in the case of SDI Media). Although the conditions vary among subtitling companies depending on the programmes, in the case of SDI Media, in-house subtitlers can adjust the time codes in the templates, but freelance subtitlers cannot introduce any changes.

Subtitlers normally have six to ten working days to complete the translation of one-hour long programmes. They are often provided with guidelines, which also vary according to the television station and the translation company, and may include information about the maximum number of lines and characters, the position of the subtitles, typographical conventions and the like. In SDI Media, different subtitling guidelines are provided to subtitlers based on the television companies that are commissioning the project. For example, the guidelines used

by the BBC channel are different from those used by the Discovery Communications Group. The latter are implemented for programmes broadcast on the following channels in Taiwan: Discovery channel, Animal Planet channel, and Travel and Living channel. The guidelines used by these channels, on which the two programmes included in the audiovisual corpus were broadcast, include information about the following parameters: the position of the subtitles, the numbers of lines and characters on the screen, the translation of on-screen captions, punctuation, Arabic numerals and English characters. The guidelines are explained briefly below: [34]

1) The subtitle position can be adjusted if necessary; i.e., if there is an on-screen caption. The subtitles can be adjusted to the left or to the right, or moved to a higher position (e.g., up to three lines above the usual bottom position).
2) Each subtitle should not exceed the established number of characters (16 characters) and lines (two lines); punctuation, numerals and English characters count as one character.
3) Two lines can be used to subtitle conversational dialogue, as shown below:

    I am your friend[35]

    I don't like you

[34] The information pertaining to these subtitling guidelines was obtained via personal communication with Shu-yu Lin on 18 September, 2015.
[35] The conversational dialogue is subtitled without a dash at the beginning.

4) Single-byte punctuation should be used (e.g. a comma should be ‘,’ not ‘ ， ’). Double quotation marks should be used for literary works (e.g. books, films or songs). No punctuation should be added at the end of the Chinese subtitles.
5) The translations of the titles of the programme and episode are provided by the client. If the title contains English, there is no need to translate the English term.
6) In addition to the programme title and song lyrics, on-screen captions must be translated and enclosed in single-byte parenthesis.
7) Single-byte characters should be used to indicate English characters. Chinese characters should be used for numbers from 0-9 and Arabic numbers should be used for the numbers above 10 (including 10), the numeral has to be single-byte.
8) The time format is hh:mm (e.g. 11:37).
9) The English language can be preserved only as an exception, such as for English titles, English lyrics, etc.
10) The English language is not encouraged to be used or retained in the subtitles, as all subtitles should be translated into Traditional Chinese.
11) Metric units are adopted throughout in Chinese subtitles.
12) ‘Translated by: SDI Media’ must be added at the end of all programmes.

According to SDI Media’s practice, the subtitles generally appear and disappear based on the shot change; however, this might change depending on the broadcasting company, as the television channel might still follow the audio dialogue to adjust the subtitle duration. For example, the subtitles for Netflix will

be adjusted and disappear in accordance with the shot changes. The subtitling configuration in their in-house software is fixed, and this configuration helps to detect errors in subtitling. The configuration includes the minimum interval of each subtitle being two frames, the minimum duration of a subtitle being 2 frames, and the maximum duration of a subtitle being six seconds. The reviewers' work distribution is fairly distributed; however, some specific clients (e.g. Discovery Communication Group) might request particular reviewers to proofread the subtitles.

Based on these guidelines, it is understood that the subtitlers at SDI Media do not have the option of using translation strategies such as retention because the English language is not allowed to be used in the subtitles. This might affect the subtitlers' decision-making processes when rendering CSRs, as they must translate or transliterate these references into the TL. This convention, as well as the working flow of SDI Media, will be taken into consideration during the analysis stage to examine whether the guidelines or the workflow affect the subtitlers when translating the CSRs and the sensory language.

From the discussion in the previous sub-section, it is understood that the subtitling industry has expanded and is growing continuously. The discussion of subtitling has also gained increased attention the in academic field, which is explored below.

3.3.2 Current studies of subtitling in Taiwan

In Taiwan, TS prospered rapidly particularly within the last decade, and many studies have been conducted to investigate different translation issues. The

majority of the scholarly work in this area seems to concentrate on literary translation (Chang, 2009; Lee, 2011). Although other authors have recently paid more attention to the didactics of translation (Chang, 2011; Chang, 2018) and Sign Language interpreters' work equality in Taiwan (Moratto, 2012). Despite the high demand for AVT discussed above, investigation into subtitling seems scarce, with research at doctoral level with a focus on subtitling from English into Traditional Chinese still being limited.

Research conducted at master's level demonstrates a greater interest in subtitling, involving a wide range of topics such as humour (Tsai, 2008), swearwords (Peng, 2017) and cultural references (Hsu, 2015), among others, while the languages covered include Japanese (Hsieh, 2009), German (Chen, 2012), Spanish (Ou, 2011) and Taiwanese dialects (Huang, 2012; Yen, 2015).

Despite being a master's dissertation, Hsu's (2015) work is relevant to this thesis because she also follows Pedersen's (2011) research model and investigates the subtitling of cultural references from English into Traditional Chinese in 15 films. She concludes that the most common strategies employed are cultural substitution, specification, generalisation, retention, omission and official equivalents. Hsu (ibid.) also argues that transliteration (e.g. using corresponding homophones in Chinese) is adopted to subtitle proper names. Although the focus of Hsu's study is different from that in this research, her findings are interesting and have broaden the investigation of this topic in the Chinese context.

Although the number of studies of AVT in Taiwan is relatively low, particularly when compared to other countries, some authors have contributed to the advancement of knowledge in this field in recent years. In addition to studies

focused on the subtitling industry (Chen, 2004; Kuo, 2014), it is worth mentioning that Chen (2004) also investigates the prescriptive norms and linguistic dimensions of subtitling from English into Traditional Chinese. By reflecting on his subtitling experiences, as well as interviewing experienced subtitlers, Chen summarises that subtitling from English into Chinese requires the consideration of several issues, including brevity and clarity, subtitling line breaks, omission, punctuation, structural discrepancies and swearwords. As Chen posits, subtitles should be short and comprehensible, thus enhancing their communicative function; therefore, subtitlers need to consider which information could be omitted and which information must be retained (ibid.). Subtitlers also need to consider appropriate line breaks and to adhere to the TL structure as much as possible. With regard to swearwords, subtitlers are encouraged to tone them down or to use euphemistic alternatives for rendering them.

Some of Chen's findings are of particular benefit to this thesis. For example, he touches upon the idea of the condensation of the subtitles and their communicative function. The former highlights the media-specific constraints of subtitling, which points to the possibility of using the omission strategy in Traditional Chinese subtitles. The latter emphasises the word 'function', which is an important concept that could be relevant when analysing both CSRs and sensory language, as these two elements have critical informative functions in cookery programmes. Thus, it is quite important to take these two points into consideration during the analysis stage.

Other authors have also contributed to the study of specific linguistic issues in subtitling. Cheng (2014), for example, reviewed 35 films and researched some general issues in subtitling, such as the subtitling of humour and

extralinguistic cultural references (ECRs) from English into Traditional Chinese. She suggests that the overall subtitling strategies tend to be source-oriented. With the focus on Taiwan's media scope, Cheng's research pays particular attention to the subtitling of ECRs, which is highly relevant to this study, and her research also demonstrates several interesting findings. She points out the high density of the transculturality of ECRs in her corpus and the possible influential factors that might affect subtitlers' decision-making processes, including transculturality, centrality and the function of the ECR, as well as the paratextual factor[36] and the media-specific constraints.

Cheng's (2014) research is interesting because she also follows Pedersen's analytical model, albeit with some adjustments. This reinforces the potential of adopting Pedersen's model in research on a Traditional Chinese corpus. Cheng also distinguishes between interventional and retentive strategies, and concludes that retentive strategies are used more frequently in her corpus. Her findings are somewhat in line with those of Pedersen (2011). It would be interesting to contrast these findings with those obtained in the present thesis. Furthermore, Cheng's research underscores the "non-translation/transcription" strategy, which is similar to Pedersen's retention strategy. This is a somewhat interesting finding, as her corpus focuses on the subtitling of films, which is completely different from the corpus used in the current study. Also, as television programmes for certain situations are subtitled according to the subtitling guidelines provided by the subtitling company, it is already known that 'retention'

[36] Cheng's definition of paratextual factors is similar to Pedersen's (2011) 'subtitling situation', including the distribution company's instructions, types and ages of the target audience, and subtitlers' working conditions.

is not likely to be found in the corpus. This could yield different analysis results and could raise the question of whether source-oriented strategies are still favoured in the subtitling of cookery programmes.

Lastly, Pai's (2018) research on the subtitling of humour is another study placed within the Traditional Chinese context. He draws on the framework of relevance theory, and studies a British sitcom programme, *The Office* (NBC, 2005), and its Traditional Chinese subtitles. Although his study aims to test the relationship between relevance theory and the subtitling of humorous utterances, part of his research pays attention to the subtitling of CSRs, with humorous connotations found in his corpus. Pai's research highlights the multiple functions of CSRs in terms of their connotations and the humorous effects created. This has also inspired the investigation of the functions of CSRs found in the corpus and the analysis of the translation strategies used to translate them in this thesis.

This discussion has shown that there is a clear research gap in subtitling from English into Traditional Chinese; and although there are some studies investigating issues related to subtitling, the discussion is still evidently limited and deserved more contributions. It is hoped that this thesis will contribute towards this.

3.4 Conclusion

From the discussion in this chapter, it can be seen that audiovisual translation has its own challenges within the translation field, and that subtitling is a rather complicated process because it involves many different aspects, including

information conveyed via both audio and visual channels, as well as their interactions, and the subtitles must be integrated with all the elements on screen.

Subtitling not only needs to address the change of the medium from oral to written mode, but also needs to consider technical, cultural and linguistic issues. The texts in spoken form that are transformed into written form need to consider a certain level of adjustment in terms of changing grammar, oral features, syntax and the like to ensure that some information is transferred correctly. It is often the case that information is sacrificed due to text reduction because of the change of medium.

This chapter has provided an in-depth overview of the subtitling of cookery programmes by discussing the key technical, linguistic and cultural issues often associated with subtitling, which are particularly pertinent in the subtitling of cookery programmes. As for the technical issues, cookery programmes pose challenges as subtitlers have to deal with a significant level of text reduction. In terms of linguistic issues, special attention has been paid to the subtitling of marked speech and CSRs. With regard to the former, it is quite difficult to maintain a given speech style when translating it from one language into another. If this style involves using colloquialisms and/or swearwords, this complicates the entire process even more. With regard to the latter, the chapter has discussed the classifications provided by scholars in subtitling, as well as the classifications of strategies used to translating CSRs. In this thesis, Pedersen's (2011) classification of ECRs and their translation strategies are adopted, but with minor adjustments to suit the needs of this thesis (see Chapter 4). On the whole, the subtitling of cookery programmes requires careful and detailed considerations.

Subtitling is the preferred mode of AVT in Taiwan. Although the subtitling industry is quite mature at present, subtitling regulations and norms lack consistency, as different television channels have their own guidelines concerning subtitles and subtitling practice varies across the different agencies that provide subtitling services. Subtitlers can work in-house or on a freelance basis, and they have to follow the guidelines according to the job assigned, which also has the potential to affect the resulting subtitles.

Research on subtitling in Taiwan has increased markedly at master's level, but research at doctoral level is still very limited; thus, there is a notable research gap. Although some authors, such as Chen (2004) and Kuo (2014), have dedicated their efforts to researching the subtitlers' work environment, the discussion of Taiwan's subtitling industry and of subtitlers still requires further investigation to understand the potential factor affecting subtitlers' work and subtitling quality. Other researchers have also focused on specific linguistic issues; for example, Cheng (2014) has paid attention to the subtitling or ECRs and Pai (2018) has focused on the subtitling of humour. However, the depth and breadth of the discussion of subtitling still requires more researchers to participate and contribute, so that the understanding of subtitling in Chinese context could be improved and ultimately bridging the connection between the academia professional fields.

This chapter has mainly discussed audiovisual translation with a specific focus on subtitling, including cookery programmes and the challenges encountered when translating them. This chapter has also provided a brief overview of the subtitling industry and the academic research so far conducted in this field in Taiwan. Having provided a review of the existing literature, the

theoretical framework and methodology used in this research project will be explained in detail in the next chapter.

Chapter 4

Methodology

The aim of this chapter is to explain the methodological approach adopted in this thesis. Since this research aims to conduct a descriptive analysis of Traditional Chinese subtitles of two cookery programmes and to identify trends as regards the subtitling of sensory language and CSRs, it relies on DTS and, in particular, on the concept of translation norms, which will be discussed below. The corpus design and the analysis model used, drawing mainly on Barambones-Zubiria (2012) and Pedersen (2011), will also be explained.

4.1 Descriptive translation studies and translation norms

Following Holmes (1988: 71–72), DTS constitutes one of the branches of TS, as a discipline which "constantly maintains the closest contact with the empirical phenomena under study". In this regard, Toury (1982) proposes that TS should develop in a descriptive manner, complying with the methodology used in empirical science, that usually involves forming a hypothesis and testing that hypothesis to reach an understanding of the outcome. He also suggests research should "start with the observational facts (e.g. the translated texts themselves and their constitutive elements) and proceed towards the reconstruction of non-observational facts, and not the other way around" (ibid.: 25). According to Toury and other scholars advocating for DTS, it is critical to study translation practices based on real-world evidence and to observe and describe translation phenomena, rather than to prescribe or advise what translation should be. This is precisely the approach adopted in this PhD research.

Toury (1995: 55) also understands translation as a norm-governed activity, defining norms as "the translation of general values or ideas shared by a community – as to what is right or wrong, adequate and inadequate – into performance instructions appropriate for and applicable to particular situations". These norms refer to general patterns of behaviour acquired through socialisation and education. They form a graded continuum, with some being stronger (similar to rules) whereas others are weaker or more idiosyncratic (ibid.). In addition, because the values upon which norms are built are shared, they can be broken or changed according to different scenarios.

Toury (1995: 56-61) classifies norms into "initial norms", "preliminary norms", and "operational norms". Initial norms are understood as the translator's conscious and unconscious choices of adopting source-oriented or target-oriented norms. If translators subject themselves to the norms realised in the ST, the TT will be "adequate", whereas if they subject themselves to TC norms, the TT will be "acceptable" (Munday, 2001: 112). Preliminary norms are related to the translation policy and directness of translation; while the former governs the choice of texts that make it to the TC at a particular time, the latter refers to whether the TT is translated from a direct or an indirect source, for instance. Operational norms refer to the actual decisions taken by translators, and can be further divided into "matricial norms" and "textual-linguistic norms" (Toury, 1995: 58). While matricial norms relate to the completeness of the TT and refer to the translator's decisions such as the segmentation of the TT, as well as the addition and omission of information, textual-linguistic norms regulate the translator's stylistic and lexical decisions.

Toury (ibid.: 36-39) also proposes a three-phase methodology in order to understand the norms and conventions behind translators' behaviours:

1) Situating the text within the TC system.
2) Identifying the relationship between the ST and TT through textual analysis.
3) Generalising the patterns and reconstructing the translation process.

Regarding the last two points, the aim is to "map" the TT onto the ST to yield "a series of (ad hoc) coupled pairs" (ibid.: 77) to identify "regular patterns". These can be generalised and such generalisations help to reconstruct and understand the decisions made by translators (ibid.: 81).

Following DTS, one of the aims of this research is to identify the translation strategies most frequently adopted when subtitling CSRs and sensory language from English into Traditional Chinese. This will be done through:

1) The identification of ST (original dialogue) fragments containing CSRs and sensory language.
2) The compilation and comparative analysis of coupled pairs formed by ST (audio) and TT (subtitles).
3) The identification of regularities or trends.

The main focus will be on operational norms, given the fact that the analysis is based on the translator's actual decisions regarding the subtitling of CSRs and sensory language. In particular, significant emphasis will be placed on textual-linguistic norms, and the specific selection of linguistic material to subtitle the aforementioned linguistic elements. Finally, matricial norms might be touched upon, especially when considering what is omitted in subtitles to comply with time and space constraints.

In line with the DTS framework outlined by Toury, the present study could be divided into three methodological stages, as illustrated in Figure 4.1: corpus design, data analysis and interpretation of results.

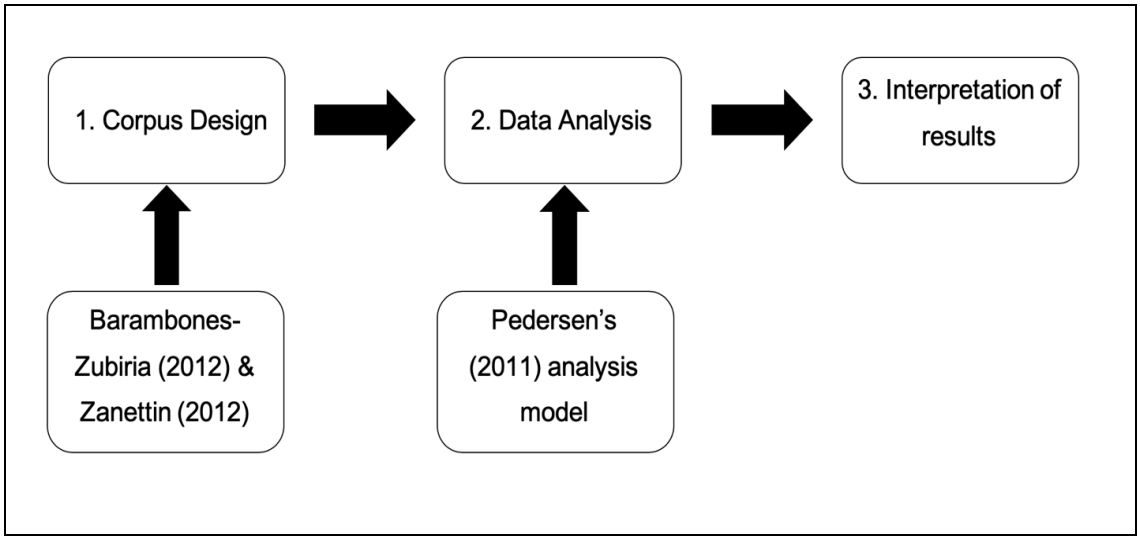

Figure 4.1: Methodological stages of the research

The first stage involves the design of the corpus, based on Barambones-Zubiria's (2012) catalogue approach and Zanettin's (2012) corpus selection criteria. The second stage involves data analysis and draws mainly on Pedersen's (2011) analysis model on extralinguistic cultural references (ECRs), which is further

adapted to suit the needs of this research. The third stage involves the interpretation of results from the analysis. The following sections explain each of these stages and how the different models have been applied.

4.2 Corpus design

Before situating the texts under analysis within the TC, it is necessary to locate TTs that demonstrate either significance or acceptability in this culture (Toury, 1995: 71). As Saldanha and O'Brien (2014: 64) note, "the particular relationships between text and the context" to be analysed needs to be justifiable. To this end, I have followed Zanettin's (2012) corpus selection criteria and Barambones-Zubiria's (2012) catalogue approach to form the corpus of this study.

Zanettin (2012: 49-50) explains that in order to construct a suitable corpus for research, the design of the corpus needs to consider a selection of specific "external boundaries" and "internal descriptive criteria" to assist in the sampling process. While external boundaries are related to textual information, including the 'medium (e.g. written or audiovisual), corpus type (e.g. specialised or bilingual), and time and place of publication', internal descriptive criteria refer to the internal composition of the texts and include elements such as 'size (e.g. word count or minutes of video), number and extent of the texts (e.g. the length of the text), and internal categories (e.g. genre)' (ibid.). In this study, external boundaries and internal descriptive criteria are established in line with Barambones-Zubiria's (2012) catalogue approach in order to meet the requirements of the study, i.e. to sample appropriate texts.

Drawing on DTS, Barambones-Zubiria (2012) uses a descriptive methodology of catalogue compilation as an approach to gathering appropriate research material to conduct comparative analyses of audiovisual texts translated into Basque. He uses the catalogue as a methodological instrument to obtain a comprehensive overview of the object of study. According to this author, the catalogue helps to sample the available material systematically – from general to specific – to then select the most representative or appropriate material. His approach consists of four steps and each step refines the selection of the object of study, as shown in Figure 4.2.

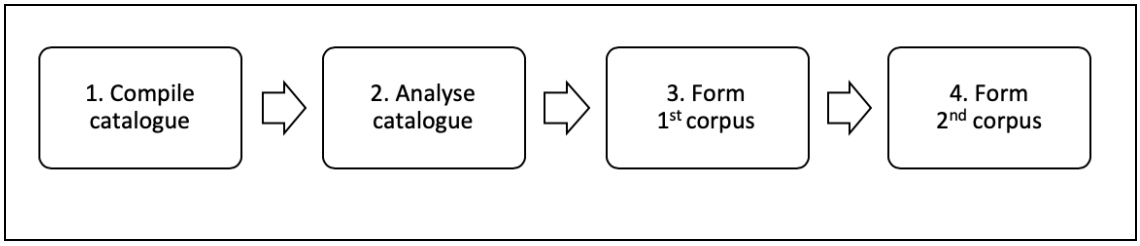

Figure 4.2: Steps within Barambones-Zubiria's (2012) catalogue approach

Barambones-Zubiria (ibid.) firstly creates a general catalogue in order to gather all available audiovisual material, which was broadcast on the Basque-speaking channel of the Basque Public Broadcasting Service,. At this stage, the catalogue provides an overview of the potential audiovisual material on the market, enabling the researcher to consult information regarding the object of study in a rapid way. The second step is to analyse the catalogue and identify any potentially representative group in it, while the third step is to form the first corpus following specific criteria and to compile a representative selection. At this stage, the main purpose is to gather all of the material that satisfies specific criteria in order to

create the first corpus, which might need to be further refined during the fourth stage. The fourth step involves developing the final corpus, again following precise criteria. In essence, the selection criteria in the fourth step match those in the third step; the only difference is a reduction in the size of the material to make it manageable for textual analysis.

Barambones-Zubiria's (ibid.) approach was considered appropriate for selecting the corpus in this research because of its systematic nature and given that it has been previously used for the study of audiovisual material extracted from large data sources. By the time this research began, more than 100 cookery programmes were broadcast on television channels in Taiwan, and a justifiable and objective method for selecting this material was necessary. The application of this catalogue approach in the present study ensures that the final corpus selected is not arbitrary and is shown in Figure 4.3 below.

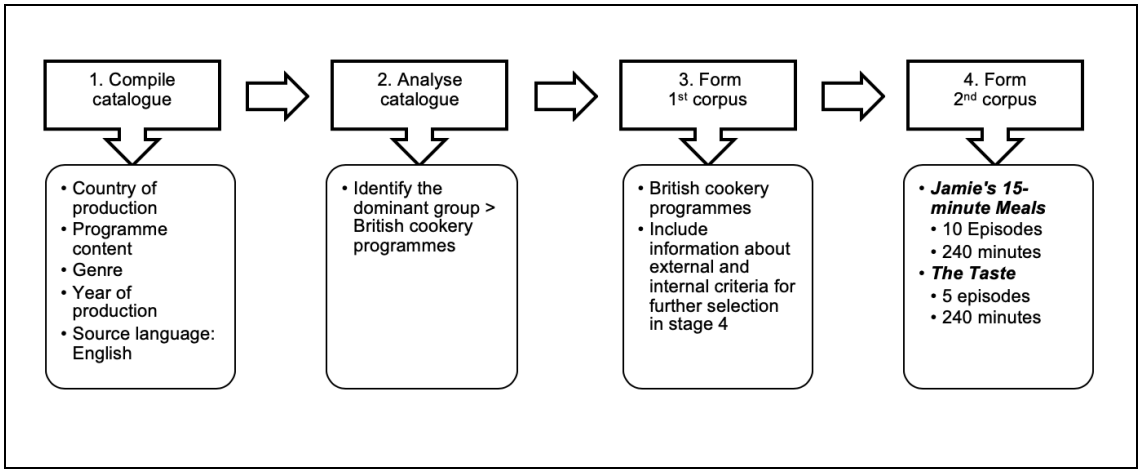

Figure 4.3: Corpus design - Implementation of a catalogue approach in this study

In the first step, an audiovisual catalogue of food-related TV programmes was created, including the following information: original production country,

programme content, genre and year of production. Following Zanettin's (2012: 49) approach, external boundaries of selection criteria (i.e. those related to the medium, corpus type, and time and place of publication) were established from the beginning. The catalogue included all food-related television programmes produced originally in English and broadcast on cable channels[37] in Taiwan between April 2014 and May 2016, as shown in Appendix 1. The information was collected from an online television programme database, called NioTV.com (http://www.niotv.com/), where a user can customise search criteria and gather results according to the genre (e.g. lifestyle), sub-genre (e.g. food) and language (e.g. English). As a result of this search, the 141 food-related television programmes that were broadcast on cable channels in Taiwan were included in the original catalogue. It is worth mentioning that programmes which were re-broadcast multiple times were only counted once.

In the second step, the catalogue was analysed in order to identify the dominant group. Table 4.1 shows the general data of the catalogue records.

Table 4.1: General data regarding the catalogue

Country / Items	United Kingdom	United States	Canada	Australia	Total
Total number of food-related programmes	53	49	11	28	141
Total number of cookery programmes	42	20	3	11	76

[37] Digital channels were excluded because they are not accessible to all Taiwanese viewers, as the audience need to request additional subscription from the channel provider to access them.

Cookery programmes (76 out of 141) were the most popular subgenre, while the rest were a combination of food, cooking and/or travelling. Although the identified 141 programmes originated from the UK, the US, Canada and Australia, the data revealed that British food-related programmes constituted the dominant group, both in the case of food-related programmes in general (53 out of 141) and of cookery programmes in particular (42 out of 76). Given this, British cookery programmes were chosen to form the first corpus (see Appendix 2).

In the third step, detailed information about the 42 British cookery programmes that were previously identified was taken into consideration and specific criteria were devised to move onto the following stage and build the corpus 1. These criteria were both of an external and internal nature (Zanettin, 2012). The aim was to include only relatively recent programmes (produced between 2006 and 2016), pertaining to a series (at least five episodes within the series), broadcast on Taiwanese television with official traditional Chinese subtitles, and with the potential to include both CSRs and sensory language. Table 4.2 provides an overview of the above.

Table 4.2: Selection criteria to form the first corpus

Criteria	Details
Year of production of the original programme	2006-2016
Length of episodes	At least 30 minutes per episode
Number of episodes per series	At least five episodes per programme
Internal aspects	• Subtitles in traditional Chinese must be the officially authorised versions. • Potential to include both CSRs and sensory language.

As a result of implementing the above criteria, corpus 1 was formed, comprised of 34 British cookery programmes in total (see Appendix 2). Most of these were broadcast on the Travel and Learning Channel (TLC) and originally produced in the UK between 2011 and 2016 (23 out of 34). They belonged to the three formats discussed in section 2.2.2 (tradition, modern and competition), although in some cases labelling these proved difficult as there tended to be some overlaps, especially between traditional and modern formats (in 22 cases out of 34).

Finally, in the fourth step (see Figure 4.3) a smaller corpus was extracted (corpus 2) to constitute the case studies for this research. Drawing on Zanettin (2012: 49-50), the internal descriptive criteria of size (e.g. the number of episodes), number and extent of the texts (e.g. length of the programme) and internal categories (e.g. programme format) were taken into consideration. Accordingly, two case studies were chosen: *Jamie's 15-Minute Meals* and *The Taste*. In order to gather information about the different formats of cookery programmes through this research, it was decided to choose one programme belonging to the modern format (*Jamie's 15-Minute Meals)* and one representing the competition format (*The Taste)*. The traditional format was not included as the samples from corpus 1 were considered hybrids. For the sake of homogeneity, the selected programmes were broadcast on TLC in Taiwan and their subtitles were provided by SDI Media. Given that the length of the individual episodes in each of the two case studies was different (24 vs. 48 minutes excluding advertisements), in order to form a comparable corpus, the duration of the show instead of the number of episodes was used as a criterion for selection. Thus, 240 minutes were allocated for each programme, with the final corpus amounting to 480 minutes. In the case of *Jamie's 15-Minute Meals*, 10 episodes

were selected from a total of 40, whereas in the second case study, five episodes were selected from a total of 10.

Table 4.3 shows the configuration of the final corpus, which is a parallel corpus, made up of STs in one language (UK English) and the subtitles in another language (Traditional Chinese).

Table 4.3: Configuration of final corpus (corpus 2)

	Case Study 1 ***Jamie's 15-Minute Meals***	**Case Study 2** ***The Taste UK***
Production country	UK	UK
Production company	Channel 4	Channel 4
Year of broadcast (UK)	2012	2014
Year of broadcast (Taiwan)	2013	2015
Broadcast channel (UK)	Channel 4	Channel 4
Broadcast channel (Taiwan)	TLC	TLC
Subtitle production company	SDI Media	SDI Media
Format	Modern	Competition
Duration per episode	24 minutes	48 minutes
Number of selected episodes	10 episodes	5 episodes
Number of subtitles	4555	4347
Source medium	Television recording	Television recording

4.2.1 Case study 1: *Jamie's 15-Minute Meals*

This cookery programme (*J15* henceforth) is demonstrated and narrated by the host, Jamie Oliver, and was filmed in his personal kitchen where he demonstrated recipes. The programme shows a very clear structure including an opening introduction of approximately one minute, which is followed by a cooking demonstration. During the opening, which repeats in each episode with minor

adjustments to accommodate the information of the dishes demonstrated in each case, Oliver gives a general statement about the programme and emphasises its focus: the cooking of healthy and delicious meals through easy and convenient procedures that can be completed in just 15 minutes. This message is constantly highlighted throughout the main body of the programme, consisting of the cooking demonstration, during which Oliver introduces two main dishes, often accompanied by side ones. The cooking demonstration of each dish lasts roughly between 10 to 12 minutes, as the programme aims to demonstrate how to cook a main dish in just 15 minutes. After the cooking demonstration, Oliver tastes the food he just cooked and expresses his opinion about the dishes.

In addition to the aforementioned criteria, *J15* has been selected after consideration of the objectives of this research — the study of sensory language and CSRs. As regards sensory language, Oliver has an idiosyncratic way to describe food and his programmes feature his personal style, assuring enough data for the analysis of this linguistic dimension. This is also true for CSRs, as the programme setting covers recipes from different regions, reflecting a multi-cultural background. Thus, these references do not only pertain to the British food culture, but also to other regional food cultures, reflecting global food trends as well. In addition, the multi-cultural recipes demonstrated in the programme are often re-created with Oliver's personal interpretation of the original recipes. As a result, these regional recipes might not be as authentic, being slightly infused with British, or Oliver's style. To assure a representative selection, episodes were selected in a random fashion and distributed across the series. As illustrated in Table 4.4, showing the broadcast information of the selected 10 episodes, the dishes introduced in the selection include cuisines from the Americas, Europe,

Asia and Africa, as well as fusion cuisines, thus ensuring the appearance of CSRs from varied locations.

Table 4.4: *Jamie's 15-Minute Meal* episode selection and broadcast information

Episode No. & title	UK airdate & time	Taiwan airdate & time
Episode 4: Beef Stroganoff	25 Oct 2012 5:00pm	25 Nov 2014 10:30pm
Episode 7: Chicken Dim Sum and Crab Briks	30 Oct 2012 5:00pm	16 Dec 2014 10:30pm
Episode 10: Jerk Pork and Poached Chicken	2 Nov 2012 5:00pm	6 Jan 2015 10:30pm
Episode 11: Swedish Meatballs and Pasta Pesto	5 Nov 2012 5:00pm	13 Jan 2015 10:30pm
Episode 14: Pork Steaks and Killer Kedgeree	8 Nov 2012 5:00pm	3 Feb 2015 10:30pm
Episode 17: Greek Chicken and Smoked Salmon	13 Nov 2012 5:00pm	24 Feb 2015 10:30pm
Episode 20: Falafel Wraps and Spiced Chicken Lentils	16 Nov 2012 5:00pm	17 Mar 2015 10:30pm
Episode 30: Lamb Kofte and Keralan Veggie Curry	30 Nov 2012 5:00pm	26 May 2015 10:30pm
Episode 31: White Fish Tagine and Spicy Cajun Chicken	3 Dec 2012 5:00pm	2 Jun 2015 10:30pm
Episode 40: Asian Sea Bass and Chorizo Carbonara	14 Dec 2012 5:00pm	4 Aug 2015 10:30pm

The selection of a programme hosted by Jamie Oliver is also appropriate given Oliver's celebrity status in Taiwan, which further warrants the impact of this study. Oliver has probably become the most famous British chef in Taiwan since his successful television debut with *The Naked Chef* (BBC, 1999). At the time of writing, more than 15 of his programmes are broadcast in Taiwan, and nine among them were even released as DVD version and sold separately. Oliver's celebrity status in Taiwan is therefore an aspect to take into consideration when analysing the translation of his cookery programmes into Traditional Chinese. In

addition, Oliver's programmes serve as a very good example of the wide range of formats of cookery programmes available nowadays, from traditional to modern, while also reflecting how they have evolved, from being persona-related to task-related. For instance, his earlier programmes, such as *Oliver's Twist* (BBC, 2002) and *Jamie at Home* (Channel 4), are usually designed according to his life events and usually filmed at his home in Essex. On the contrary, his later programmes, such *Jamie's 30-Minute Meals* (Channel 4, 2010) and *Jamie's Money Saving Meals* (Channel 4, 2013), explicitly target time-saving or money-saving culinary issues of modern times. His programmes also cover different genres, including documentary, such as *Jamie's School Dinners* (Channel 4, 2002), or travelogue series, such as *Jamie's Great Italian Escape* (Channel 4, 2005).

Alongside his television programmes, Oliver has published companion cookbooks to reinforce his culinary influence, which have also been translated all over the world. This was the case with *J15*, launched with a companion cookbook with the same title in the UK, and published in Taiwan with the title 傑米．奧利佛 15 分鐘上菜 [Jamie's 15-Minute Meals]. The study of the translation of this cookbook, either as support material for the analysis of the subtitled version of the TV programme or for comparison purposes, was originally considered in this research. However, this option was disregarded in order to narrow down the object of study.

4.2.2 Case study 2: *The Taste*

Case study 2, *The Taste* (*ThT* henceforth), is a competition programme, which does not feature as much cooking demonstration as the first case study. Filmed in a kitchen-based studio, *ThT* is a British cooking competition based on the original US version, which was also called *The Taste (US)* (ABC, 2013-2015). A British cook, Nigella Lawson, a US chef and food writer, Anthony Bourdain, and a French chef, Ludo Lefebvre, are the competition's judges and mentors. The UK version follows the same format as the original US version but includes only 12 contestants (three teams of four), instead of 16. Among these, there are professional chefs and home cooks. Like *J15*, this programme has a very definite structure with the first episode featuring auditions, followed by nine episodes where the participants have to take part in challenges to avoid being eliminated by the competition. The final episode has the remaining three finalists cook a three-course meal to compete and win. Contestants need to participate in two themed challenges each week. In the first challenge, they try to win immunity from elimination, but only one from each team is given the chance to do so. While the three regular judges offer advice to the teams, a guest chef also judges the dishes and determines the winner of the first challenge. The second challenge is also based on the same weekly theme but the contestants have to cook independently, without the assistance of the three judges. Once the challenge is over, the three judges will reach a consensus regarding the weakest competitor to be eliminated.

The selection of the programme was also considered to fulfil the research requirement and obtain sufficient data for the study of sensory language and CSRs. As regards sensory language, since in *ThT* four judges (one guest chef

and three mentors) comment on the taste of dishes, expressions related to sensory language were expected to be found throughout. Likewise, the data regarding CSRs was also expected to be varied, reflecting the challenge settings (covering a wide range of cuisines) and the cultural background of the 12 contestants, including British, Asian, European and African. The selection of the episodes for case study 2 was also aimed at choosing episodes distributed across the series, as shown in Table 4.5.

Table 4.5: *The Taste* episode selection and broadcast information

Episode No., title & challenges	UK airdate & time	Taiwan airdate & time
Episode 2: The Classics • **Challenge 1:** cook a classic seafood cocktail. • **Challenge 2:** cook a classic dish of the contestants' choice.	14 Jan 2014 6:38pm	3 May 2015 8:00pm
Episode 4: Spice • **Challenge 1:** use spice to make a dessert. • **Challenge 2:** use spice to cook a main dish.	28 Jan 2014 6:38pm	17 May 2015 8:00pm
Episode 6: Chocolate • **Challenge 1:** cook a savoury dish with chocolate. • **Challenge 2:** cook a chocolate dessert.	11 Feb 2014 6:38pm	31 May 2015 8:00pm
Episode 8: Offal/Finest cuts of meats • **Challenge 1:** use offal (contestant's selection) to cook the main course. • **Challenge 2:** use the finest cuts of meat to cook a main course.	25 Feb 2014 6:38pm	14 Jun 2014 8:00pm
Episode 10: Three-course meals • **Challenge 1:** make champagne canapés. • **Last ticket to final:** cook a classic ham and cheese omelette. • **Final:** cook a three-course meal of the contestants' choice.	11 Mar 2014 6:38pm	28 Jun 2014 8:00pm

4.2.3 Subtitle files and corpus preparation

The broadcasters (i.e. Channel 4 and TLC Channel) and the subtitle production agency (i.e. SDI Media) were contacted to obtain the original subtitle files. However, these could not be securely sourced copyright-related issues. As a result, it was necessary to transcribe manually both the English dialogue and Traditional Chinese subtitles based on the video recording from the broadcasting channel in Taiwan (i.e. TLC channel). These transcriptions were saved as .rtf files. In the case of Traditional Chinese subtitles, these files were imported into subtitling software (Wincaps Q4) in order to insert timecodes manually and produce subtitle files both in .w32 and .srt format. This was important in order to be able to consider the potential influence of temporal and spatial constraints accordingly when carrying out the analysis. Once the corpus had been designed and compiled, and data had been appropriately formatted and processed, it could be analysed accordingly. The analysis draws on a specific model, focused on CSRs and sensory language, which will be introduced below.

4.3 Data analysis model in the present study

The analysis of the case studies presented above was carried out adapting Pedersen's (2011) model for the analysis of extra-linguistic cultural references (ECRs), as explained below.

4.3.1 Pedersen's model for the analysis of ECRs

This model is presented by the author as "a general DTS model for studying a certain kind of coupled pairs" (ibid.: 41) and given its focus on TV subtitling and ECRs, which are also examined in this study, it seemed extremely relevant to this research. Pedersen developed and implemented this analysis model to identify trends where ECRs were rendered from English into Scandinavian languages (including Swedish, Danish and Norwegian). In this particular case, it is considered that the model can be applied to the study of CSRs in traditional Chinese, and also to the study of sensory language (with relevant adaptations).

In developing this model, Pedersen considered not only the comparative analysis of ST and TT but also the factors influencing a subtitler's choice of translation strategies, as well as the nature of the object of study (ECRs in his case). The advantages of this approach are clear as it relies on both textual and extratextual sources for the reconstruction of translational norms (Toury, 1995: 213), as discussed below.

As shown in Figure 4.4, Pedersen's (2011: 27) model involves three essential processes: the identification of ECRs in the ST, the identification and analysis of translation strategies, and the analysis of influential parameters. After analysing translation strategies and influential parameters, a tentative generalisation and potential norms or trends are formulated and discussed.

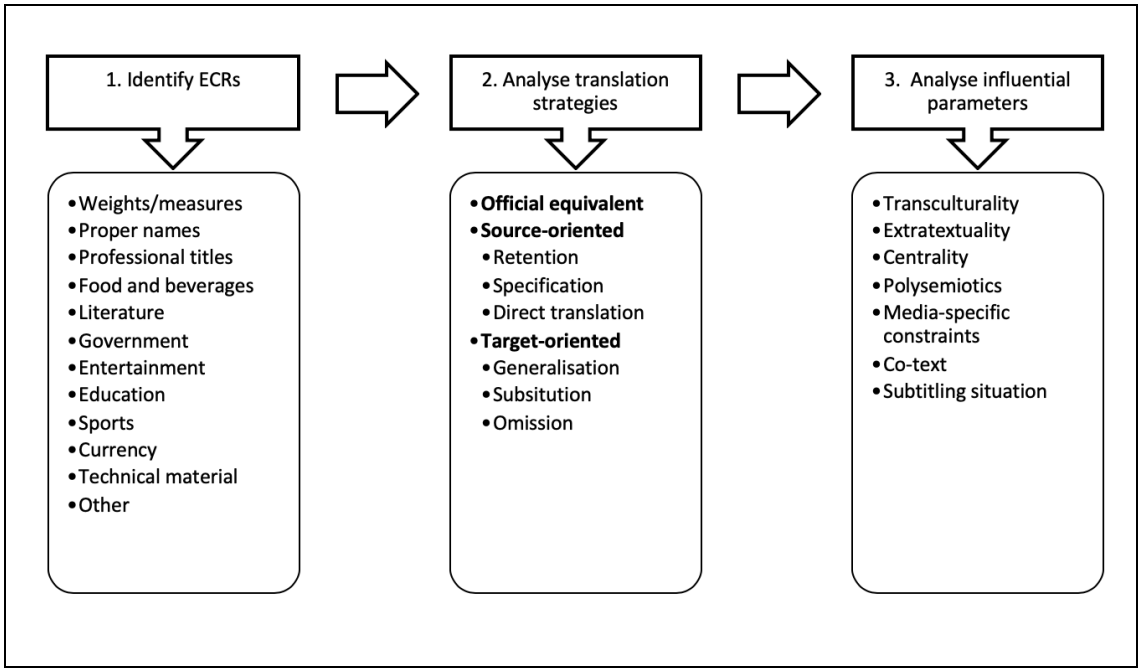

Figure 4.4: Pedersen's (2011) model for the analysis of ECRs

For the categorisation of ECRs in the original texts Pedersen (ibid.: 44) identified 12 domains. Here the term domain refers to the "semantic field or network" to which these references belong (ibid.: 58); thus, apple cider belongs to the domain of food and beverages. The scholar argues that domains affect how ECRs are translated and that they are "often listed in prescriptive guidelines for subtitlers" (ibid.: 59). As discussed in Chapter 3, Pedersen categorises ECRs into domains to avoid potential overlap. Although he has admitted that overlapping is also possible in his domain-based classification, for example in the case of proper names, he has also suggested ways to deal with it (ibid.: 60-61). Firstly, the function of a cultural reference must be clearly identified. Secondly, the context in which the reference appears must be considered, as this indicates the most relevant domain for the cultural reference. For example, the name '*Wagyu*' is the name of a food item (and could be classified within 'food and beverages') and it is also the proper name of a particular breed of cattle (classified as a 'proper

name'). The use of '*Wagyu*' in the context of a particular text will allow the researcher to decide which domain to choose in each particular case.

Once an ECR has been identified in the ST and paired with its translation in the TT, the second step involves the analysis of the translation strategies. Pedersen's classification includes an 'official equivalent', as well as six other strategies that can be further classified as source-oriented (retention, specification and direct translation) or target-oriented (generalisation, substitution and omission). With the exception of the omission strategy, these categories can be further divided into subcategories, as shown in Figure 4.5.

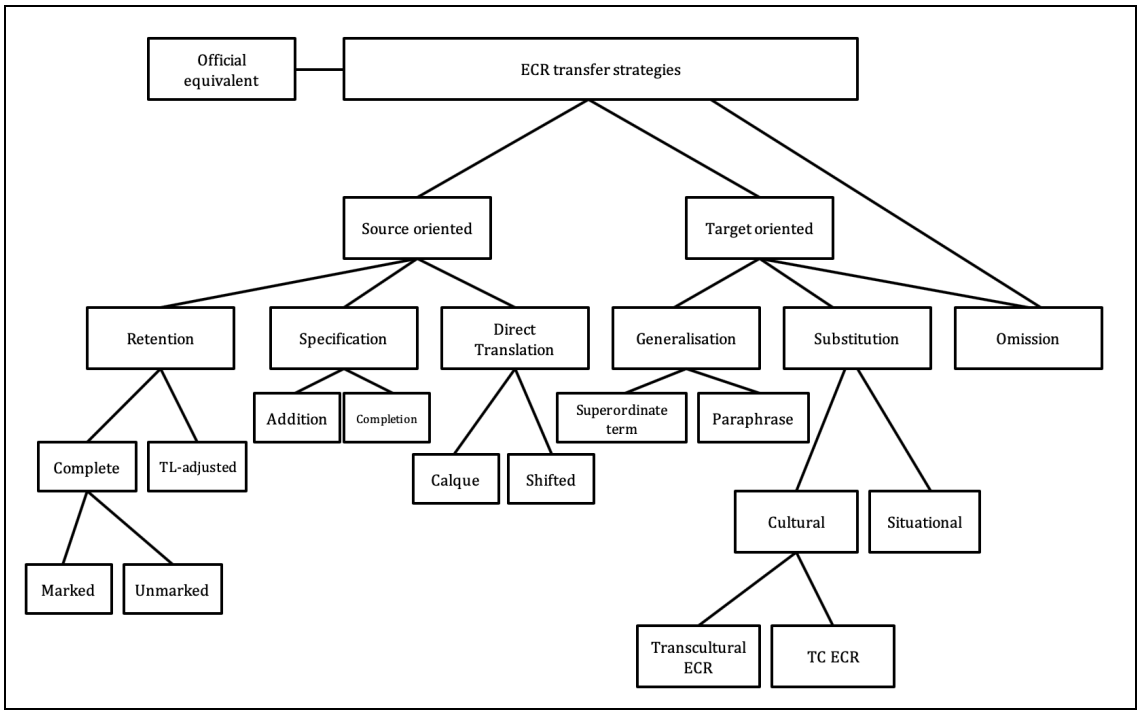

Figure 4.5: Pedersen's (2011: 75) categorisation of translation strategies

These strategies are explained below, following Pedersen (2011, 76-100):

1) **Official equivalent:** the ECR has a ready-made official TL equivalent, established through common usage or determined by a specific institution.

2) **Retention:** the ECR in the ST is retained in the subtitles. This strategy can be further divided into:

    a. **Complete retention:** the SL remains unchanged (unmarked retention) or "marked off from the rest of the TT" (ibid.: 76); for example, by the use of quotation marks or italics (marked retention).

    b. **TL-adjusted retention:** the SL is adjusted only slightly to meet the requirements of the TL.

3) **Specification:** involves the supplementation of information when translating an ECR, making the translation more specific. There are two types of specifications:

    a. **Addition:** the additional information provided is not included in the ST, and thus involves "adding more semantic content" (ibid.: 73).

    b. Completion: this is done by completing the ECR in the TL, for example, spelling out acronyms or abbreviations.

4) **Direct translation:** involves rendering an ECR without changing its semantic content:

    a. Calque: is "a stringent, literal translation which may appear exotic to the TT" (ibid.: 84).

    b. **Shifted:** the ECR is literally translated from ST to TT but with a shift in word order.

5) **Generalisation:** a strategy that renders the ECR less-specific in the TL than in the ST:

    a. **Superordinate term:** the ECR is replaced by a superordinate term, resorting to hypernym or meronymy.

    b. **Paraphrase:** the ECR is replaced by a synonymic but less specific phrase.

6) **Substitution:** the ECR in the ST is replaced by another ECR or by something completely different:

    a. **Cultural:** the ECR is replaced by another ECR, either from the SC, the TC or a third culture, which is better-known in both the source and the TC.

    b. **Situational:** the ST ECR is replaced not by another ECR, but by something else that better fits the situation.

7) **Omission** refers to cases in which ECRs are completely omitted from TTs, which is a strategy largely used in subtitling because of technical constraints.

In addition to grouping the strategies as source- and target-oriented, Pedersen (ibid.: 101) also regroups these strategies into two “minimal change strategies” and “interventional strategies” based on the level of intervention (see Figure 4.6). The former includes ‘retentions, direct translation and official equivalent’ strategies, whereas the latter includes ‘generalisation, specification and substitution’ strategies. As the author goes on to explain, when the minimal change strategies are used, the ST ECR tends to be retained and the subtitler

adds no new material to the TT and the audience have the access to the ST ECR with a form that might be familiar to them. In contrast, using the interventional strategies, the subtitler facilitates the comprehension of the TT audience and helps them access the ECR and its meanings. The 'omission' strategy is placed in between, as it is a strategy that subtitlers activate to omit the ECR but without adding new material to the TT.

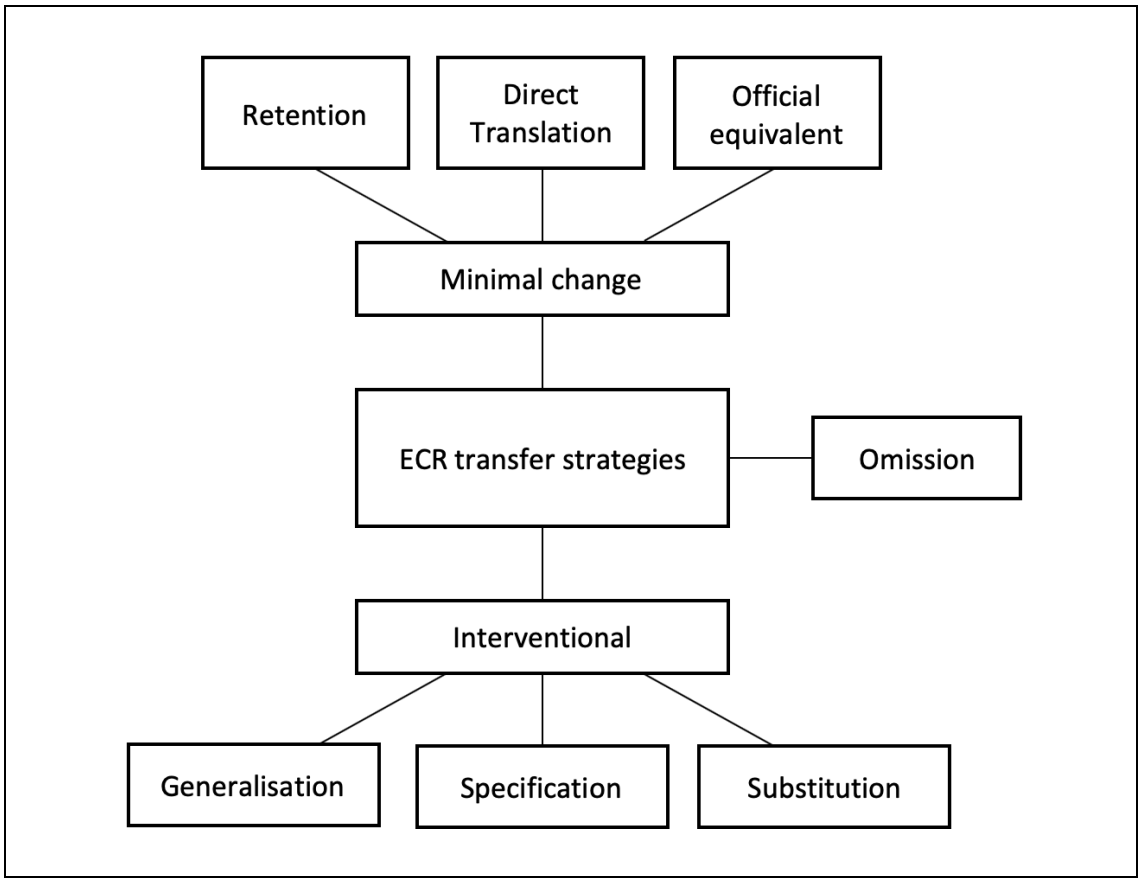

Figure 4.6: Pedersen's (2011: 102) simplified process-oriented taxonomy of ECR transfer strategies

The next step involves an analysis of the parameters that affect the subtitler's decision-making process (see Figure 4.4). After studying the findings of other translation scholars (Bartoll, 2004; Gottlieb, 2001; Newmark, 1988; Pettit, 2009),

Pedersen (2011) identifies seven factors that could influence the adoption of certain subtitling strategies to render ECRs: (1) transculturality, (2) extratextuality, (4) centrality, (5) polysemiotics, (6) media-specific constraints, (7) co-texts and (8) the subtitling situation. Among these seven factors, which have an intertwined relationship, the first three are highly relevant to ECRs (ibid.: 107).

As Pedersen (ibid.: 106–110) argues, transculturality refers to the different degrees of "shared common encyclopaedic knowledge" between the source and the TC audiences. Pedersen argues that the transculturality factor will influence decisions made by subtitlers when rendering CSRs. However, he also contends that this is deeply related to the assumed knowledge of the TA. As such, a specific ECR could be transcultural in one text but may be monocultural in another text, and familiarity with a specific ECR might change over time. As a result, different strategies may be chosen by subtitlers over time to adjust to different circumstances.

Extratextuality indicates whether the cultural reference is independent of the ST (ibid.: 110). This factor describes two situations: text external ECRs, that is, an ECR independent of the ST; and text internal ECRs, where an ECR exists only inside the text (ibid.). For example, 'James Bond' is a text internal ECR when it appears in films belonging to this saga, but it becomes a text external ECR when it is mentioned in other non-James Bond specific films (ibid.).

Centrality refers to the importance of ECRs within a text. Pedersen (ibid.: 111-112) points out that such importance must be considered on both a macro level (e.g. in the whole text) and a micro-level (e.g. in a specific subtitle). For example, 'Madison County' in the '*Bridges of Madison County*' is presumably a

rather important ECR; thus, its status would be central at the macro level and its centrality will determine its rendering (ibid.).

Polysemiotics refer to the multi-semiotic channels through which TAs receive information (ibid.: 113-114). This factor is relevant to the nature of audiovisual texts, where the information can include verbal-visual content (e.g. subtitles and on-screen text), verbal audio (e.g. dialogue), non-verbal visual (e.g. pictures) and non-verbal audio information (e.g. music and sound effects). In line with the arguments posed by Chaume (2004) and Zabalbeascoa (2008) as discussed in Chapter 3, subtitles are part of the complex polysemiotic system of audiovisual texts, and thus interact and are synchronised with the rest of the components. Pedersen (ibid.) argues that polysemiotics have to be taken into consideration as they can clearly influence subtitlers' decisions in general, and when translating ECRs in particular.

Media-specific constraints refer to all the constraints on subtitling, including the change of medium from spoken language to the written word and technical constraints (such as time and spatial constraints) as discussed in Chapter 3. Pedersen (ibid.: 114) highlights that, because of the nature of subtitling, professionals often actively manipulate subtitles to reduce redundancies in order to meet technical requirements, and this might influence their decision when subtitling ECRs.

Co-text refers to the rest of the dialogue in the programme. The analysis should bear in mind that it is common for an ECR or the information associated to it to overlap with the dialogue or the elements in other semiotic channels (ibid.: 114). In other words, ECRs might be explained at some point in the dialogue and,

as a result, the subtitler might have more flexibility to deal with any issues and resolve redundancy.

Lastly, the subtitling situation describes the entire working process of a subtitling task, including, “subtitler, guidelines, subtitling companies, broadcaster, internet and TV-guides” (ibid.: 115–120). Pedersen suggests that several aspects need to be considered regarding the subtitling process, such as the production regularities for the source programmes (e.g. the purpose of producing audiovisual programmes, the genre of the ST), the background of the TA (e.g. age group; level of specialised knowledge), the identity of the broadcaster and the pragmatic considerations of subtitlers, etc. (ibid.). The conditions in which subtitlers work (e.g. deadlines, remuneration, working experience, etc.), as well as the guidelines and information they receive, will also influence their translation decisions and therefore their ability to render ECRs.

All three steps in Pedersen’s model have been applied in the present study as the main model for data analysis. However, since the focus of this research is sensory language and CSRs in cookery programmes and the language analysed is Traditional Chinese, Pedersen’s model is adjusted in order to accommodate the needs of this research, as explained in the next section.

4.3.2 The application of Pedersen’s model to the current research

The application of Pedersen’s model to the analysis of CSRs in the present research is illustrated in Figure 4.7.

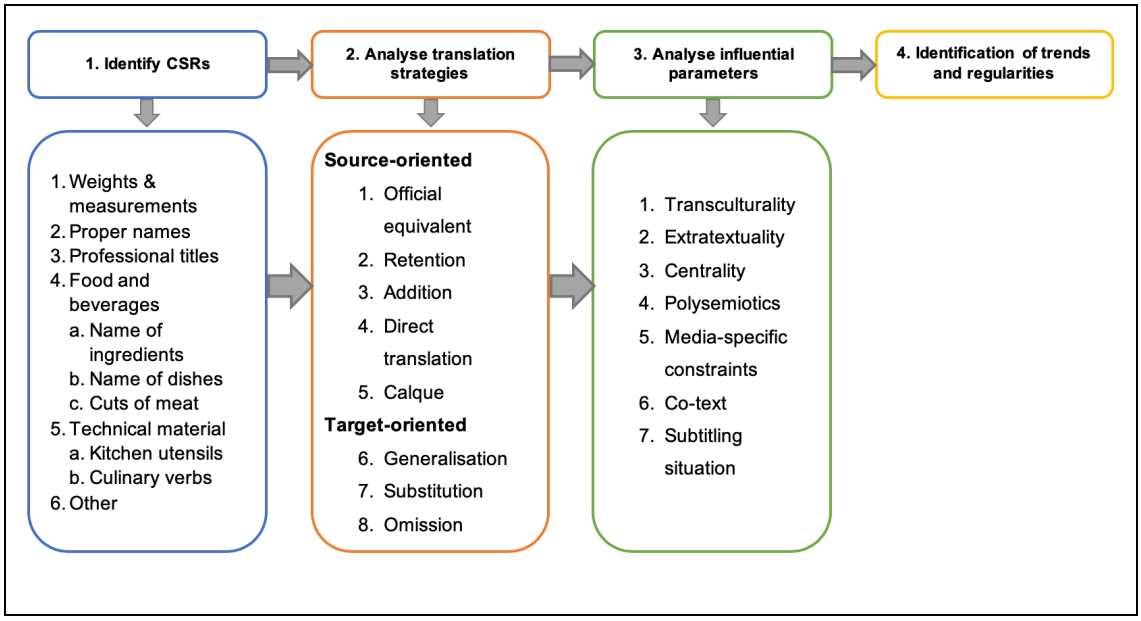

Figure 4.7: Application of Pedersen's (2011) model to the analysis of culture-specific references

The first step (blue column in Figure 4.7) involves identifying all examples of CSRs from the corpus of the original cookery programmes. Pedersen's classification of ECRs has been adjusted to include those domains which are particularly relevant to food-related texts: weights and measures, proper names, professional titles, food and beverages, and technical material. The additional category 'Other' has been included to account for other categories proposed by Pedersen, as well as for any CSRs included in the corpus that do not fit in any of the aforementioned domains. Taking into consideration the characteristics of food-related texts discussed in Chapter 2, the food and beverages domain is further categorised into three subcategories (names of ingredients, names of dishes, and cuts of meat), whereas technical material is further divided into two subcategories: kitchen utensils and culinary verbs. These domains and subdomains are further explained below, for the sake of clarity:

1) **Weights and measurements** refers to measurement units including both imperial and metric systems, as well as expressions referring to the quantity of the ingredients.
2) **Proper names** includes personal, geographical, institutional and brand names.
3) **Food and beverages** includes different types of food and beverages, and is further divided into names of ingredients, names of dishes and cuts of meat.
4) **Professional title** refers to the different titles used in the professional word (e.g. the different titles used for chefs in a restaurant).
5) **Technical material** includes kitchen utensils (e.g. cooking ware, tableware, kitchen accessorises and food processing tools) and culinary verbs.
6) **Other** includes references related to 'literature', 'government', 'entertainment', 'education', 'sports', 'currency' or any reference that does not belong to the above categories but is still considered culture-specific.

In the second step of the analysis (orange column in Figure 4.7), the CSRs identified will be compared to the TT and the translation strategies implemented will be identified and analysed. The translation strategies proposed by Pedersen have been adopted with minor adjustments, as shown below. Explanations have been supported with examples from the audiovisual corpus analysed for the sake of clarity.

1) **Official equivalent:** the CSR has a ready-made official TL equivalent, established through common usage or determined by a specific institution. It could be argued that it is difficult to determine when a particular equivalent becomes official, as well as to distinguish this strategy from others. In the case of Traditional Chinese, for example, many instances of 'ready-made' TL equivalents were the results of 'direct translation'. As a result, it might be challenging to distinguish between these two strategies. This situation could also be applicable in the use of other strategies, such as 'generalisation' or 'substitution'. Despite these issues, it was decided to keep this translation strategy as they could be overcome considering the specificities of the TL. To address potential overlapping, relevant resources, including Official Revised Mandarin Dictionaries (http://dict.revised.moe.edu.tw), the National Academy for Educational Research database (http://terms.naer.edu.tw), and sources of etymological information, will be consulted to determine if and when an equivalent of a CSR is to be considered as official equivalent. Tracing back the origin of the name of an ingredient can be challenging, especially if this refers to the name of flora and fauna. Thus, if the subtitler resorts to the scientific name in Traditional Chinese, not in Latin, instead of using the common name, this strategy will be considered as official equivalent. An example from the corpus is included below for illustrative purposes:

e.g.

ST: I'm going to take a small bunch of coriander like this.

TT: 我要拿一點芫荽

Back translation: I'm going to take some coriander (coriander is translated using the scientific name in Traditional Chinese instead of the common name 香菜)

2) **Retention:** the CSR in the ST is retained in the subtitle unchanged or slightly adapted to meet TL requirements.

3) **Addition:** involves the supplementation of information when translating a CSR and the result of the translation become more specific. Whereas Pedersen (2011: 79) refers to specification and further distinguishes between 'addition' and 'completion', the strategy of 'completion' is not particularly relevant for Traditional Chinese. As a result, the analysis will only refer to addition as a type of specification. An example showing how information is added (Russian sour cream) to subtitle a CSR (Stroganoff) from the corpus is shown below:

e.g.

ST: Today, an absolute classic, with sumptuous beef Stroganoff

TT: 今天我們要做非常經典的料理

豐盛的俄羅斯酸奶牛肉

Back translation: Today we want to cook a very classic dish sumptuous Russian sour cream beef

4) **Direct translation:** renders a CSR without changing its semantic content. Again, considering the specificities of the TL under analysis in this study, no subcategories will be included when classifying examples from the corpus within this category. This is because word order is very often shifted when translating from English into Chinese, making the subcategory of 'shifted direct translation' irrelevant. In addition, as will be shown below,

calque will be included as a separate category focusing on the specificities of the TL.

e.g.

ST: And all I'm going to do to add to this is a little parsley.

TT: 然後現在加一點荷蘭芹

Back translation: Then add a little parsley now

(荷蘭芹 is the common name of parsley, whereas the scientific name of parsley is 香芹)

5) **Calque:** involves using the TL to transcribe the original CSR phonetically. Pedersen (ibid.: 84) includes 'calque' as a type of direct translation and argues that the use of loan words might result in an exotic rendering to the TA. This strategy includes not only the use of loan words at the lexical level, but also the phonetical transcription of a SL word in the TL. The latter refers to the provision of a phonetic transcription where Chinese characters are phonologically similar to the original in English (Tian & Backus, 2013:online). Given that this is a common approach in the TL when rendering loan words, and that it is considered a different technique to that of direct translation, it is categorised as an independent approach.

e.g.

ST: with a flavour-packed couscous

TT: 加上滋味多重的庫斯庫斯 (pronounced as **kù-sī-kù-sī**)

Back translation: with the multi-flavoured couscous

6) **Generalisation:** a strategy that renders the CSR less-specific in the TL than in the ST.

   a. **Superordinate term:** the CSR is replaced by a superordinate term, resorting to hyponymy or meronymy.

e.g.

ST: with poached langoustines and prawns,

TT: 搭配水煮海螯蝦和明蝦

Back translation: With boiled lobsters[38] and prawns

b. **Paraphrase:** the CSR is replaced by a synonymic but less specific phrase.

e.g.

ST: I'm going to nick some broth from that minestrone,

TT: 我要加入高湯從蔬菜湯舀出來

Back translation: spoon out from vegetable soup

7) **Substitution:** the CSR in the ST is replaced by another ECR or by something completely different.

a. **Cultural:** the CSR is replaced by another CSR, either from the SC, the TC or a third culture, which is better-known by both the source and the TCs.

e.g.

ST: Garlicky chorizo is deliciously spicy.

TT: 蒜香臘腸味美香辣

Back translation: Garlic flavoured dried sausage[39] tastes delicious, fragrantly spicy

b. **Situational:** the ST CSR is not replaced by another CSR, but ty something that fits the situation.

e.g.

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[38] The translation of langoustine in the TL is 挪威海螯蝦 [*Nephrops norvegicus*; Norway lobster] and the term 海螯蝦 [lobster] is used generally to describe all species from the *Nephropidae* family.
[39] Dried sausage is a typical Chinese sausage, seasoned with a larger amount of sugar, yielding a sweet taste.

ST: and my pan with the garlic and harissa is sizzling away.

TT: 烤盤裡的大蒜和哈里薩醬也熱了

Back translation: The garlic and Harissa sauce in the baking tray are also hot

8) **Omission** refers to cases in which CSRs are completely omitted from the TT, a strategy largely used in subtitling because of technical constraints.

e.g.

ST: after a glug of olive oil in a hot pan

TT: 在熱鍋裡倒入橄欖油

Back translation: Pour olive oil in a hot pan

The discussion above shows how Pedersen's classification of ECR subtitling strategies can be applied to the present research for the study of English to Traditional Chinese subtitling. In addition to the differences between the languages analysed, when applying Pedersen's analysis model other factors need to be considered. For instance, the strategy of 'retention' might not be used widely in the case studies analysed given that, as discussed in Chapter 3, the subtitling guidelines provided by SDI Media recommend not using English characters in the subtitles (Shu-yu Lin, 2015, personal communication, 18 September). Nevertheless, since this is an aspect to be corroborated in the conclusions, 'retention' has been included in the classification suggested here.

In addition, Pedersen classifies these strategies into source- and target-oriented, reflecting the strategies positioning either more towards SC or TC (see Figure 4.5). This will be considered and applied in the analysis stage. Yet, unlike Pedersen's, I classify the 'official equivalent' as source-oriented strategy to ease

the slight ambiguity. Considering the context of food and the language being investigated (i.e. Traditional Chinese), some cases of translations of CSRs are direct translations at first, but are gradually accepted as established translations in TL. Hence, it might be difficult to exclude the factor of direct translation, which is considered a source-oriented strategy.

Pedersen also further classifies the strategies into “minimal change” and “interventional”, based on the level of intervention. This will also be examined during the analysis stage and the results of this study will be compared with Pedersen’s and Cheng’s (see Section 3.3.2). However, instead of using the term “minimal change”, I will follow Cheng’s (2014: 263) term “retentive”, as it highlights the fact that ST CSRs tend to be preserved and closer to the original form. Following Pedersen, factors influencing translation decisions will be analysed in the third stage of the analysis (green column in Figure 4.7), and the data gathered in stages 2 and 3 will be examined in order to proceed to the generalisation stage, in line with DTS.

It is believed that Pedersen’s model is also suitable for the study of sensory language since, as discussed in Chapter 2, sensory language also demonstrates certain culture-bound features. In order to corroborate this, a pre-analysis of a small proportion (12 minutes from episode 2 of *Jamie’s 15-Minutes Meals*) of one of the series included in the audiovisual corpus was conducted. Drawing on the pre-analysis carried out and considering that this model was not developed for the study of this particular linguistic element, it has been refined and adjusted, as illustrated in Figure 4.8.

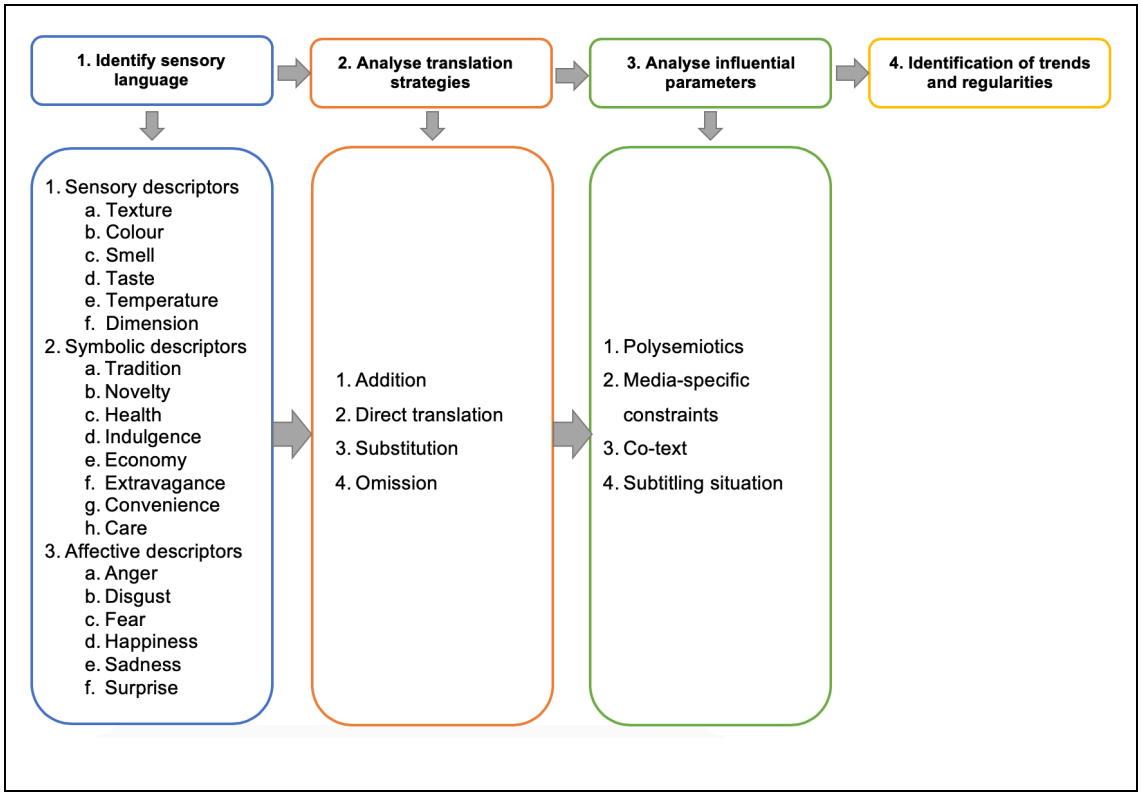

Figure 4.8: Application of Pedersen's (2011) model to the analysis of sensory language

Sensory language is identified in the corpus (see blue column in Figure 4.8,) and classified into three main categories, as discussed in Chapter 2: sensory descriptors, symbolic descriptors, and affective descriptors (Fenko et al., 2010). Although this classification has been explained in detail in section 2.3.3.1, it has also been summarised below for ease of reference:

1) **sensory descriptors** indicate sensory information pertaining to food or to the ingredients of a dish. This category includes adjectives describing taste, smell, temperature, colour, sound and texture.

2) **symbolic descriptors** represent the symbolic meaning of food and are further subcategorised into eight categories, following Warde's (1997)

four-binary system: tradition/novelty, health/indulgence, economy/extravagance, and convenience/care.

3) **affective descriptors** describe the food consuming experience in terms of personal evaluation and preferences, based on six basic emotions (Ekman and Cordaro, 2011): anger, disgust, fear, happiness, sadness and surprise.

Following the classification above, the focus will be on the adjectives describing food and ingredients or the food consuming experience (i.e. how the dish looks and tastes). Given that sensory language has not yet been thoroughly researched in the field of TS and, in order to acquire an initial but detailed insight into this topic, focusing on a specific linguistic category (adjectives) [40] has been considered optimal.

Once descriptors have been identified in the corpus and relevant coupled pairs of ST/TT have been compiled, the strategies implemented in their translation will be studied (see orange column in Figure 4.8). Although Pedersen's classification of ECR translation strategies is exhaustive and although sensory language could at times be deemed a type of ECR, it was felt that a narrower classification might be sufficient. To ascertain this further research was carried out to determine the best classification of translation strategies for this linguistic category. Drawing on Molina and Hurtado Albir's (2002) classification, as well as on Pedersen's, the following working

[40] Adjectival phrases are excluded for more a focused analysis and results.

categorisation was suggested for the analysis of the translation of sensory language from English to Traditional Chinese subtitling. The relevant subcategories are explained below, and supported with relevant examples from the audiovisual corpus:

1) **Addition:** involves introducing information that is not formulated in the ST. There are two subcategories:

   a. **Semantic addition:** the additional information provided supplements semantic content.

   e.g.

   ST: We all want food that's healthy, gorgeous and super quick.

   TT: 我們都想吃健康營養, 賣相一流

   又能迅速做好的美食

   Back translation: We all want to eat gourmet food which is healthy, nutritious, and has a first-class appearance

   b. **Linguistic addition:** the additional information provided aims at complying with TL requirements.

   e.g.

   ST: and it all looks different.

   TT: 看起來很多變

   Back translation: It looks very different[41]

2) **Direct Translation** involves rendering sensory language without changing its semantic content.

[41] In Chinese, some subjects and predicate adjectives are linked by degree adverbs, such as 很 [very], 好 [highly], 真 [really] and 非常 [very], instead of by a copula.

e.g.

ST: It's delicious, nutritious, super-fast food.

TT: 美味, 營養, 做起來超迅速

Back translation: Delicious, nutritious, and you can make it rapidly.

3) **Substitution**: the ST descriptor is not rendered through direct translation, but rather substituted by another descriptor. The following sub-classification can be applied:

   a. **Substitution by another descriptor within the same category.**

   e.g. sensory descriptor (taste) -> sensory descriptor (texture)

   ST: Tender strips of beef in a tangy, creamy mushroom sauce,

   TT: 鮮嫩的牛柳加又酸又濃的蘑菇醬

   Back translation: Fresh, tender beef tenderloin with sour and thick mushroom sauce

   b. **Substitution by another descriptor belonging to a different category**

   e.g. affective descriptor -> sensory descriptor

   ST: Tough, horrible, hideous steaks.

   TT: 煎出來的牛排就會又硬又難吃

   Back translation: Fried steak will be hard and unpalatable

4) **Omission:** The descriptor in the ST is omitted from the TT.

   e.g. affective descriptor -> N/A

   ST: And these are great meals without the guilt

   TT: 而且這些菜吃了不會令你內疚

   Back translation: And these dishes will not make you guilty

As with the analysis of CSRs, the influential factors proposed by Pedersen are also taken into consideration when reconstructing the subtitler's decision-making process as far as the translation of sensory language is concerned, with the exception of the factors of transculturality, centrality and extratextuality, which are specific to CSRs. The remaining four factors (polysemiotics, media-specific constraints, co-text and subtitling situation, as shown in right-hand green column in Figure 4.8), will be considered instead, to gain useful insights into the translation of sensory language.

4.3.3 Tools for data collection and analysis

During the first phase of the analysis, the data related to sensory language and CSRs identified in the corpus will be collected in a Microsoft Excel file(see Figure 4.9 and Figure 4.10 respectively), including the following information:

- Subtitle number
- Timecodes
- ST (audio in English)
- The corresponding TT subtitles (in Traditional Chinese)
- Back translation of the TT
- Type of CSR/Type of sensory language in ST and TT[42]

[42] As shown in Figure 4.8, sub-categories are also determined in the classification of sensory language.

- Translation strategy identified
- Parameters that could have influenced the subtitler’s decision
- Additional comments

Sub. NO.	Timecode	ST	TT	Back Translation	Type of SenL in SL	SenL sub-categories	type of SenL in TL	SenL sub-categories	Translation strategies	Influential parameter	Additional comment
1	00:00:07:17 00:00:11:11	'We all want food that's healthy, gorgeous and super quick.	我們都想吃健康營養,賣相一流又能迅速做好的美食	We all want to eat gourmet food which is healthy nutritious, has first-class appearance and can be quickly prepared.	S2	Health	S2	Health	Addition-semantic	Centrality	This subtitle appears in the opening of the programme and is repeated in each episode. The programme offers easy cooking, time-saving techniques, as well as tips of cooking delicious meal. Subtitler's lexical choice add "nutritious" to emphasise the concept of healthy. It is likely that healthy nutritious is commonly combined in target culture. Also, this is the opening, subtitler probably want to use a 4-character phrase (which is favoured by target culture) to appeal audience.

Figure 4.9: Analysis of sensory language – sample

Sub. NO.	Timecode	ST	TT	Back Translation	Type of CRS	Translation strategies	Influential parameter	Additional omment
12	00:00:49:24 00:00:53:09	Today, an absolute classic, with sumptuous beef stroganoff,	今天我們要做非常經典的料理豐盛的俄羅斯酸奶牛肉	Today we want to cook a very classic dish sumptuous Russian sour cream Beef	CSR4b	Specification-Addition	centrality co-text	The dish name is classic Russian dish, and the subtitler directly adds origin "Russian" to give more information of where this dish is coming from and the ingredients "sour cream" to give notice to the audience of the used ingredient. This is the beginning of this episode where the presenter is introducing what dishes he is going to demonstrate. The strategy is to specify these two elements(origin & ingredient) of the dish, it is likely that at the beginning of the episode, both the name of the dish and the ingredient are critical. Also, later in the programme, the host introduce the background of the dish, so adding the name of the origin place seems to provoke entertainment effect and to appeal the audience.

Figure 4.10: Analysis of Culture-specific reference – sample

After completing the analysis, the results will be presented as figures and tables containing statistical information, which will provide the reader with an overview of the linguistic items under analysis in the ST, and of the translation strategies implemented to subtitle them, especially in regards to their frequency. The results from both case studies will be initially analysed separately and compared with each other at a later stage.

4.4 Conclusion

This chapter has described three methodological stages undertaken in this research, including the design of the corpus, the analysis of the data and the generation of the results, as shown in Figure 4.3. In each stage, the selected approach and method were explained and justified. Barambones-Zubiria's (2012) catalogue approach has sustained the contextualisation and understanding of the available audiovisual material, as well as its systematic organisation. Zanettin's (2012) corpus selection criteria have helped to justify the sampling requirements and to refine the selection to form the final corpus.

The data analysis stage relies substantially on Pedersen's (2011) analytical model, which offers precise guidelines applicable to this study, especially in regards to researching CSRs. His model has been adopted with adjustments reflecting the specificity of the object of study of this research (food-related CSRs) and the TL investigated (Traditional Chinese). Whereas the classification for the categorisation of CSRs draws largely on Pedersen (ibid.), the classification of sensory language has been developed for the purposes of this research, drawing on Fenko et al. (2010), Warde (1997) and Ekman and

Cordaro (2011). Following Pedersen's model, the identification of the object of study of the research (CSRs and sensory language) is followed by an analysis of the translation strategies implemented by subtitlers, as well as of the parameters that could have influenced their decisions. For the study of CSRs the present research relies again on Pedersen's classification, which has been adopted with minor modifications. However, further adaptation and refinement was needed for the analysis of sensory language, both in the case of translation strategies and of influential factors. In summary, the approaches and models discussed in this chapter have been carefully selected considering their suitability and applicability to the object of study of this research, paying particular attention to the nature of audiovisual texts, the language combination and the context in which the subtitles have been produced. The results of the analysis undertaken will be presented in Chapters 5 and 6, supported with relevant examples and statistical data.

Chapter 5

The subtitling of sensory language

This chapter contains a quantitative and qualitative overview of the type of sensory language used in the original English dialogue in *J15* and *ThT*, following the classification discussed in Chapter 4, as well as an in-depth analysis of the translation strategies used by the subtitlers when rendering this feature into Traditional Chinese. These strategies are also categorised according to the classification of translation strategies discussed in Chapter 4.

5.1 Sensory language in *Jamie's 15-Minute Meals*

The subcorpus of episodes of *J15* has a total length of 480 minutes and contains 4,555 subtitles, making an average of 9.5 subtitles per minute. In these subtitles, 3,192 examples of sensory language have been identified. Considering the number of sensory language items identified and the length of the corpus in minutes (480), the frequency of appearance of sensory language is 6.7 per minute, a figure that highlights the prevalence of sensory language in this subcorpus. It is also worth noting that the abovementioned figure (3,192) includes repetitions and, of these instances, 402 are unique types, with the remaining 2,790 being repetitions. It is thus significant that 87% of the cases of sensory language correspond to repetitions. Figure 5.1 shows the respective percentages of the different types of sensory language considering only unique types (402).

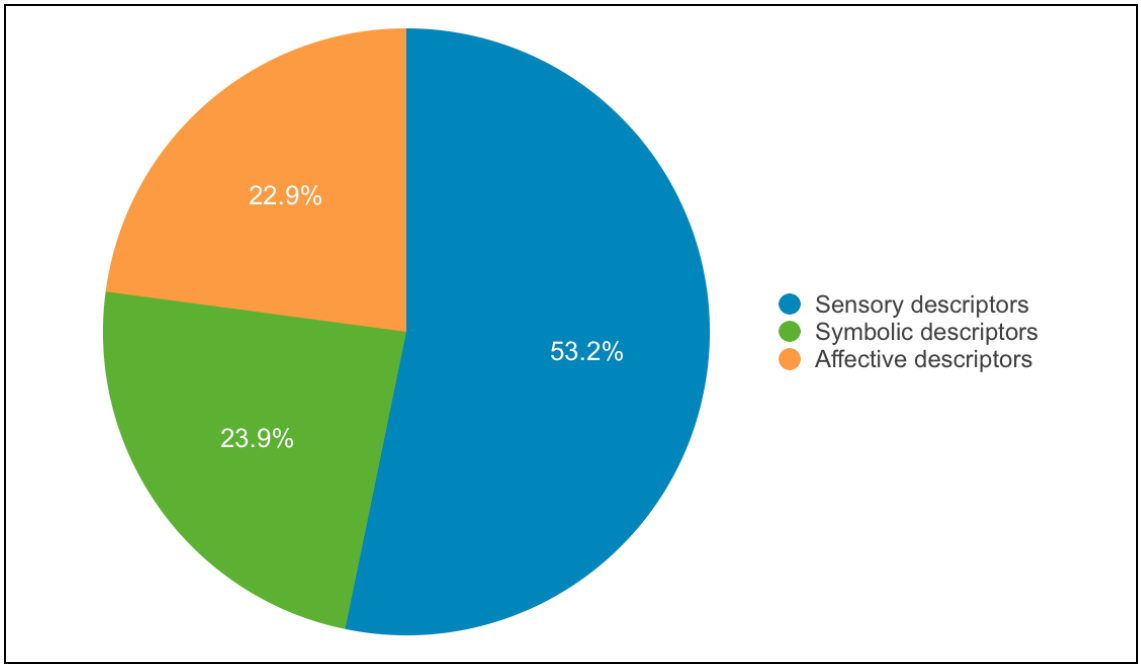

Figure 5.1: Distribution of types of sensory language in *Jamie's 15-Minute Meals* – unique types

The above pie chart shows that the majority of the unique types of sensory language found in this subcorpus belong to the category of sensory descriptors (214 instances; 53.2%), followed by symbolic descriptors (96 instances; 23.9%). Lastly, 92 instances (22.9%) are recorded for the category of affective descriptors. In order to investigate whether this distribution is also maintained when considering both unique types and repetitions in *J15*, Figure 5.2 illustrates the distribution of the different types of sensory language including all examples (i.e. 3,192).

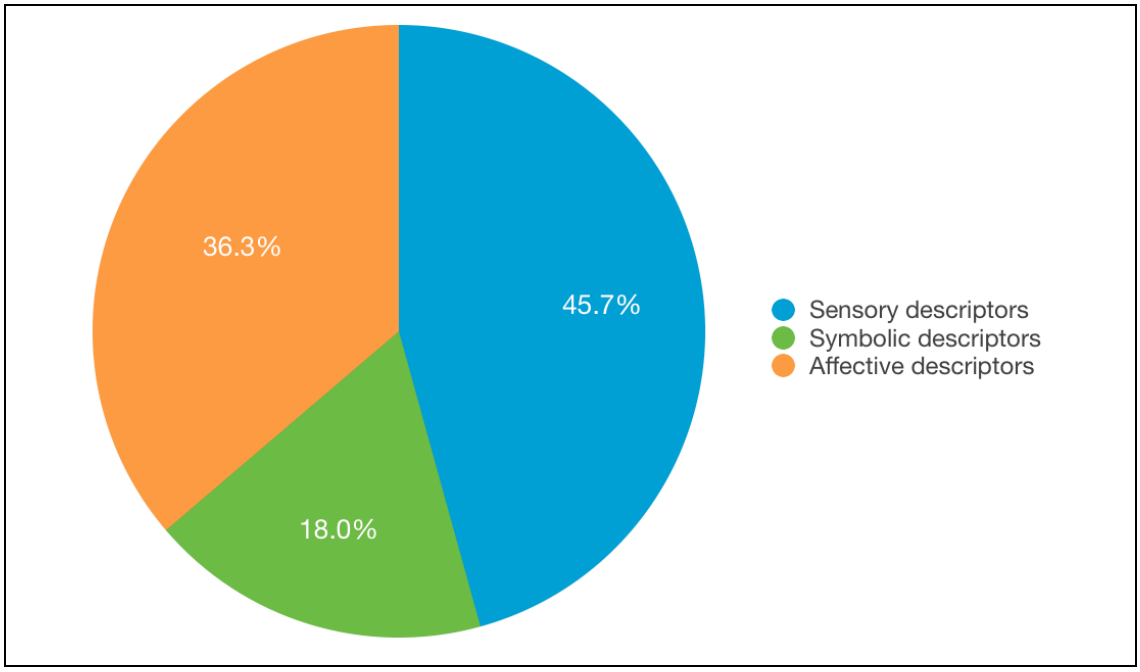

Figure 5.2: Distribution of types of sensory language in *Jamie's 15-Minute Meals* – all examples

The above pie chart shows that sensory descriptors are the ones to appear most frequently (1,459 instances; 45.7%). The second-largest group is affective descriptors (36.2%; 1,157 occurrences), followed by symbolic descriptors, which account for 18% of the cases with 576 instances. These figures reveal that while sensory descriptors are the most frequent type of sensory language in *J15* when considering both unique types and all examples, symbolic descriptors are not repeated as frequently as are affective descriptors (18.0% versus 36.2%), even if their use as far as unique types is concerned is approximately as frequent (23.9% and 22.9%, respectively). These results are in line with our expectations considering the content and format of *J15*, which has a strong emphasis not only on the description of food and ingredients through sensory descriptors, but also on the personal emotions of the host, which are materialised through the use of affective descriptors. As discussed in Chapter 2, taste is not only described with reference to flavour, texture and smell, but also by indicating Oliver's positive

emotions towards the ingredients he is using and the food he is cooking. Similarly, although their prevalence is lower if we consider repetitions, symbolic descriptors contribute to the description of food and taste through the attachment of specific social values. The particular social values embraced in *J15* (for example, healthy and time-saving cooking) are indicated by the use of symbolic descriptors (e.g. healthy, easy, quick).

For the sake of clarity, Table 5.1 below shows an overview of the quantitative data as regards the examples of sensory language found in the corpus, considering both unique types and repetitions.

Table 5.1: Overview of quantitative data and types of sensory language in *Jamie's 15-Minute Meals*

Type	Unique Types	Repetitions	Total
Sensory descriptors	214	1,245	1,459
Symbolic descriptors	96	480	576
Affective descriptors	92	1,065	1,157
Subtotal	402	2,790	3,192

A detailed illustration of further subclassifications within a specific category, considering only unique types, is provided in Figure 5.3, Figure 5.4 and Figure 5.5, in order to understand the nature of the sensory language used in this subcorpus:

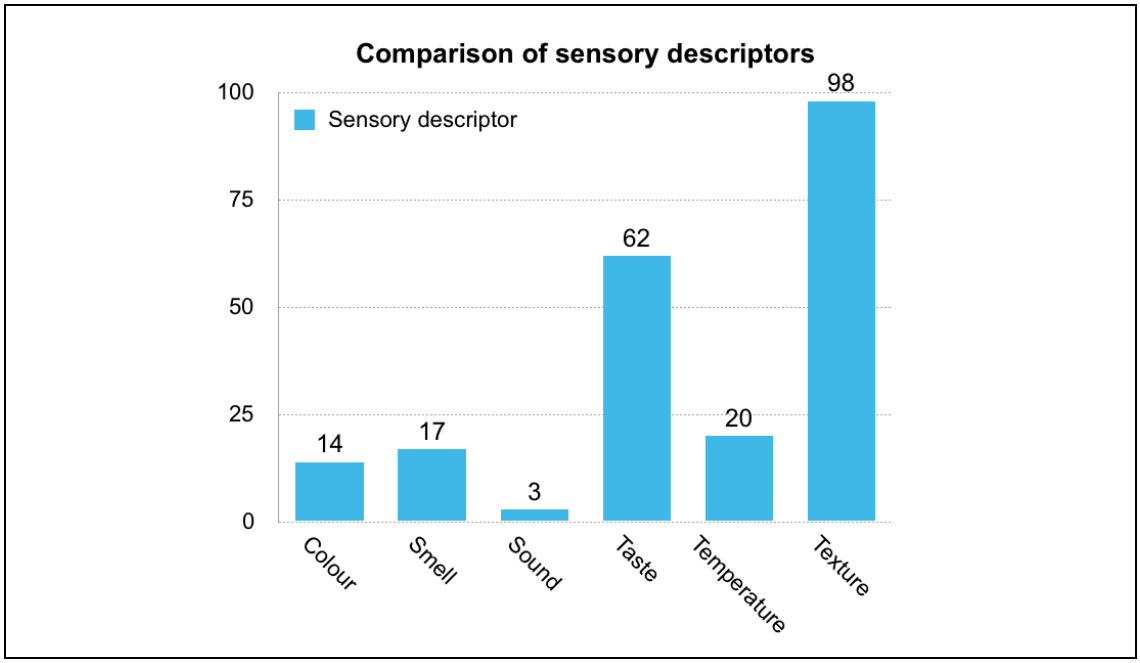

Figure 5.3: Subclassification of sensory descriptors in *Jamie's 15-Minute Meals*

For the category of sensory descriptors, nearly half of the instances belong to the subcategory 'texture', with 98 cases (46%). The second-highest subcategory is that of 'taste' (62 instances; 29%), followed by 'temperature' (20 instances; 9%), 'smell' (17 instances; 8%) and 'colour' (14 instances; 7%). The subcategory of 'sound' shows the lowest count among all the categories (3 instances; 1%). These results suggest that, when demonstrating cooking procedures for a particular recipe, Oliver tends to emphasise texture and taste more frequently. With regard to the former, Oliver often refers to the level of moisture in food and ingredients (e.g. juicy or succulent), as well as to their crispness (e.g. crispy or crunchy) or consistency (e.g. light or rich). Sensory descriptors referring to taste in *J15* include both generic adjectives such as 'delicious' and 'tasty', as well as more specific ones referring to concrete flavours such as 'savoury' or 'sweet'. Jacob (2005: 146-147) suggests that, when describing the taste of food, it is advisable to use more explicit epithets instead of a "lazy adjectives" (such as

delicious), as such adjectives are not specific and tend to send a vague message about the flavour. The data in our case, however, shows a high density of these types of 'lazy' or more generic adjectives. For example, terms such as 'delicious' appears more than 60 times and 'hot, cooked, light' appear more than 40 times each in the corpus. This seems to be in line with the characteristics of spontaneous conversation, where vague language is prioritised (Baños, 2014: 509).

In the category of symbolic descriptors, the most frequent subcategory was that of 'tradition', with 33 instances (34%), followed by the subcategories of 'convenience' (15 instances; 16%), 'health' (13 instances; 14%) and 'extravagance' (13 instances; 14%), as shown in Figure 5.4:

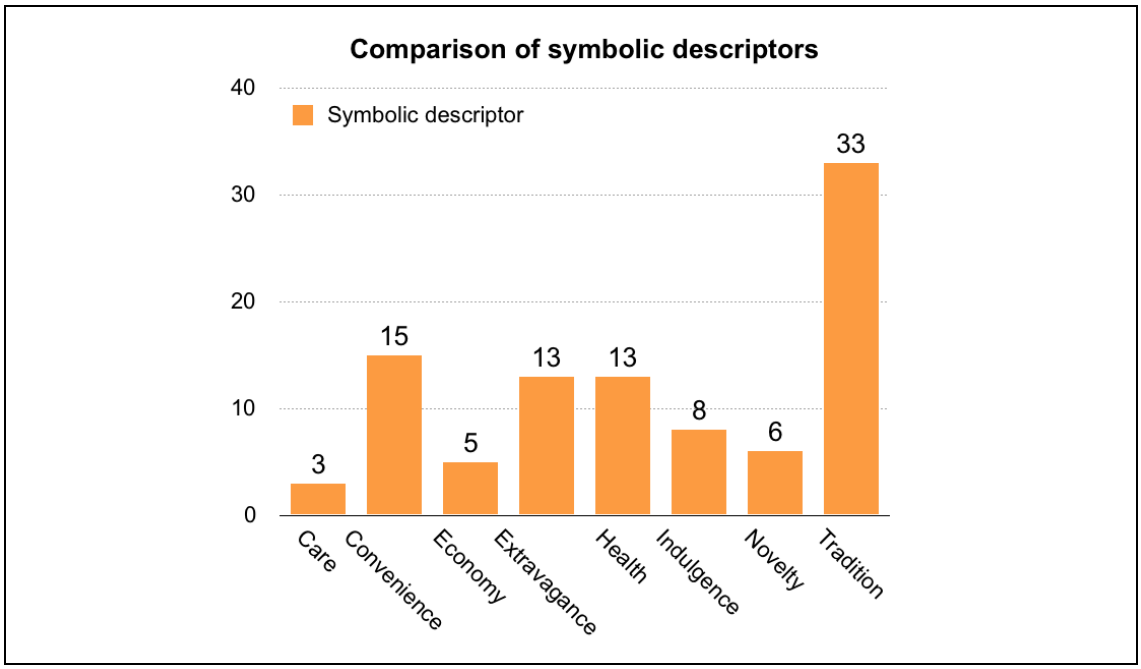

Figure 5.4: Subclassification of symbolic descriptors in *Jamie's 15-Minute Meals*

The figures for the rest of the subcategories ('novelty', 'indulgence', 'economy' and 'care') are lower than 10% and are thus not represented widely in the corpus. These figures resonate partially with the focus of the programme, which emphasises the message that cooking healthy and delicious food can be easy and convenient (with descriptors such as 'simple' and 'quick', referring to convenience, and 'natural' and 'wholesome' referring to health), as well as comforting and luxurious (with descriptors such as 'luxurious' and 'posh' referring to extravagance).

Nevertheless, given the focus and the format of *J15*, the fact that most of the symbolic descriptors belong to the subcategory of 'tradition' (and not to that of 'convenience', for example) is slightly surprising. This suggests that social values related to tradition are also frequently attached to food in cookery programmes with a modern format, even when the main emphasis of the programme seems to be on convenience and health. In order to understand this, it is necessary to examine the types of descriptors included in the category of 'tradition'. As shown in Example 1 below, these descriptors are often used to highlight the authenticity and origin of the food being prepared:

Example no.	Timecode	Subtitles	Descriptor
1	00:01:31:12 00:01:34:02	ST: My meatballs are Swedish through and through. TT: 我的肉丸是正宗的瑞典菜 Back translation: My meatballs are authentic Swedish dishes. Duration: 02:14 Reading speed: 4.2 CPS	Symbolic descriptor (Tradition)

In the above example, ‘Swedish’ is considered as a symbolic descriptor highlighting that the recipe has been taken from Sweden’s traditional cuisine, thus implying that the flavour of the meatballs will be authentic. Another aspect that is worth considering is that the concept of authenticity has been a trend in the food industry for quite some time (Danezis et al., 2016). Bearing in mind that *J15* targets multiple food cultures, strengthening the idea of authenticity, albeit understood from many different geographic, is also a strategic approach to increase the entertainment value of this cookery programme.

Finally, in the category of affective descriptors, the subcategory of ‘happiness’ shows the highest occurrence, with 64 examples (69%), while the rest of the subcategories (including ‘anger’, ‘disgust’, ‘surprise’ and ‘sadness’), are considerably lower or not present at all (‘fear’), as shown in Figure 5.5:

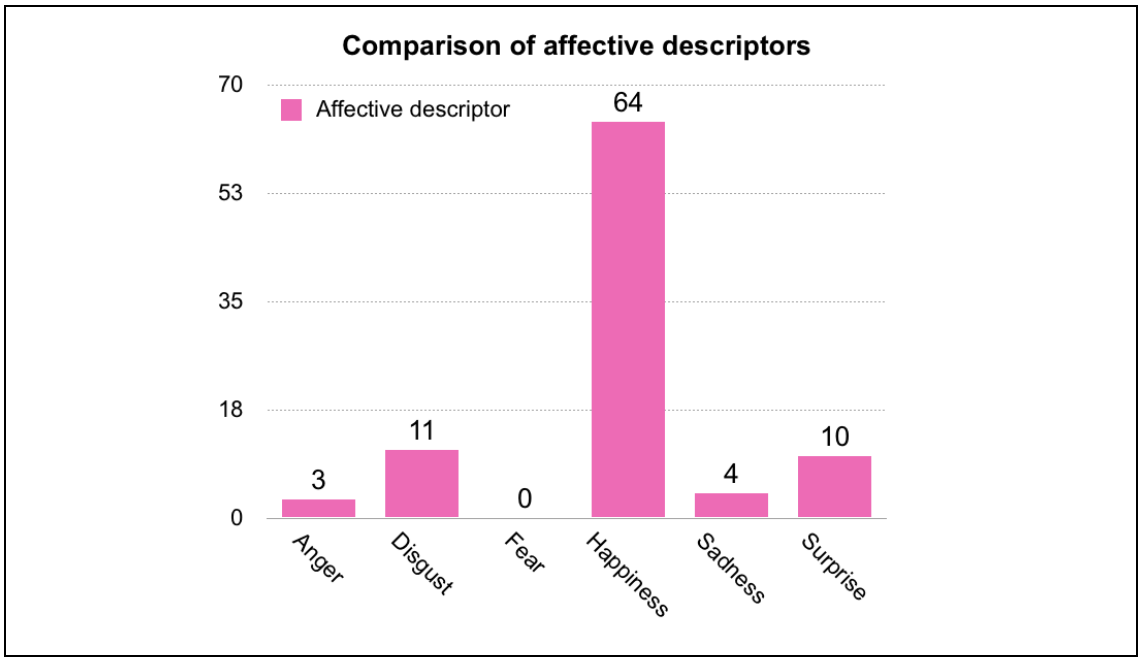

Figure 5.5: Subclassification of affective descriptors in *Jamie's 15-Minute Meals*

These figures are not surprising, as Oliver prioritises positive adjectives, such as ‘beautiful’, ‘gorgeous’ and ‘nice’, to express his personal emotions regarding the ingredients used and the food cooked, to promote his recipes and to convince the audience that the food cooked in the programme is very tasty, with negative adjectives being very rare (for example, ‘tired’ or ‘bored’). It should also be noted that the number of repetitions of this subgroup (‘happiness’) is over 16 times greater than that of its unique types (1,040 instances), with nearly 90% of the affective descriptors representing positive emotions. For example, adjectives such as ‘nice’, ‘beautiful’, ‘good’, ‘gorgeous’ and ‘lovely’ appeared more than 100 times each in the corpus. In addition, given that this cookery programme is highly reliant on the presenter’s speech style, it is not surprising that the density of the adjectives related to positive emotions is extremely high.

This section has provided a summary of the unique types of sensory language identified in *J15* and a quantitative analysis of the three types of descriptors identified. The next section will investigate how these descriptors have been subtitled from English into Traditional Chinese.

5.2 Translation strategies for the subtitling of sensory language in *Jamie’s 15-Minute Meals*

This section describes the strategies used to subtitle sensory language in *J15*, starting with an overview of the statistics regarding the distribution of translation strategies, according to the classification detailed in Chapter 4. Quantitative analysis is followed by a more in-depth discussion of each strategy, supported by relevant examples. The graph in Figure 5.6 and the information in Table 5.2 show the overall breakdown of the translation strategies employed to render the 402

unique types of sensory language found in this subcorpus. Given that these unique types are sometimes translated in different ways and therefore different translation strategies are used, the total number of strategies quantified is 852:

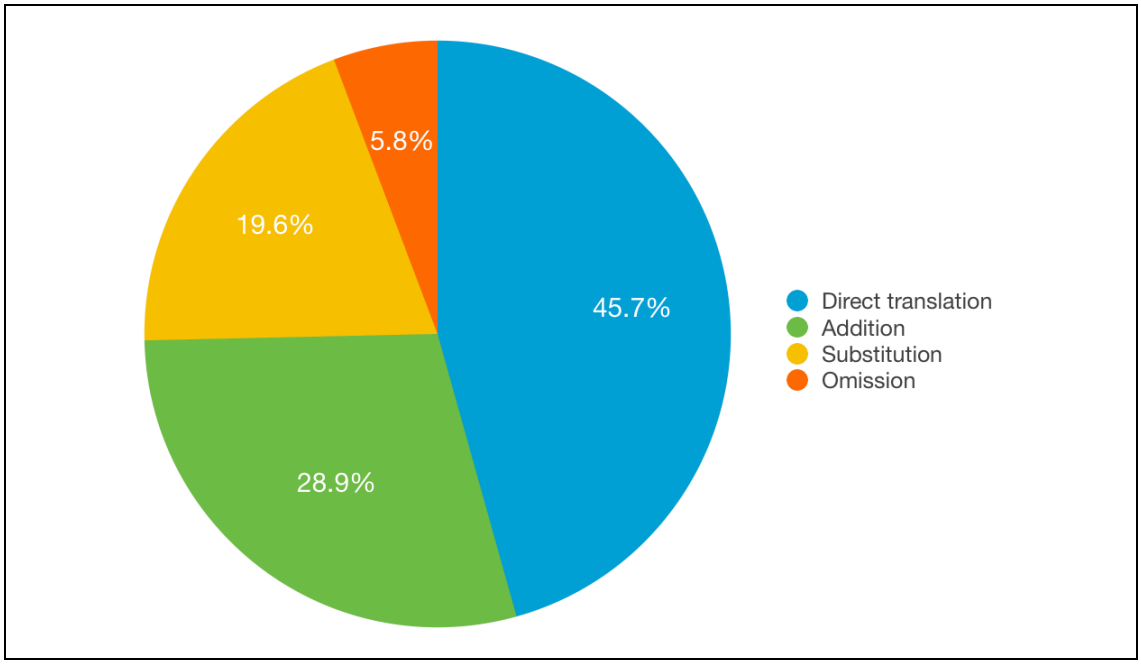

Figure 5.6: Translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of sensory language

The graph in Figure 5.6 shows that the predominant strategy is direct translation (45.7%; 389 instances), followed by addition (28.9%; 247 instances) and substitution (19.6%; 167 instances). As the chart clearly shows, the strategy of omission (5.8%; 49 instances) is used less frequently by subtitlers. Interesting trends can be observed when examining the distribution of each translation strategy for the different types of sensory language, as shown in Figure 5.7 and in Table 5.2:

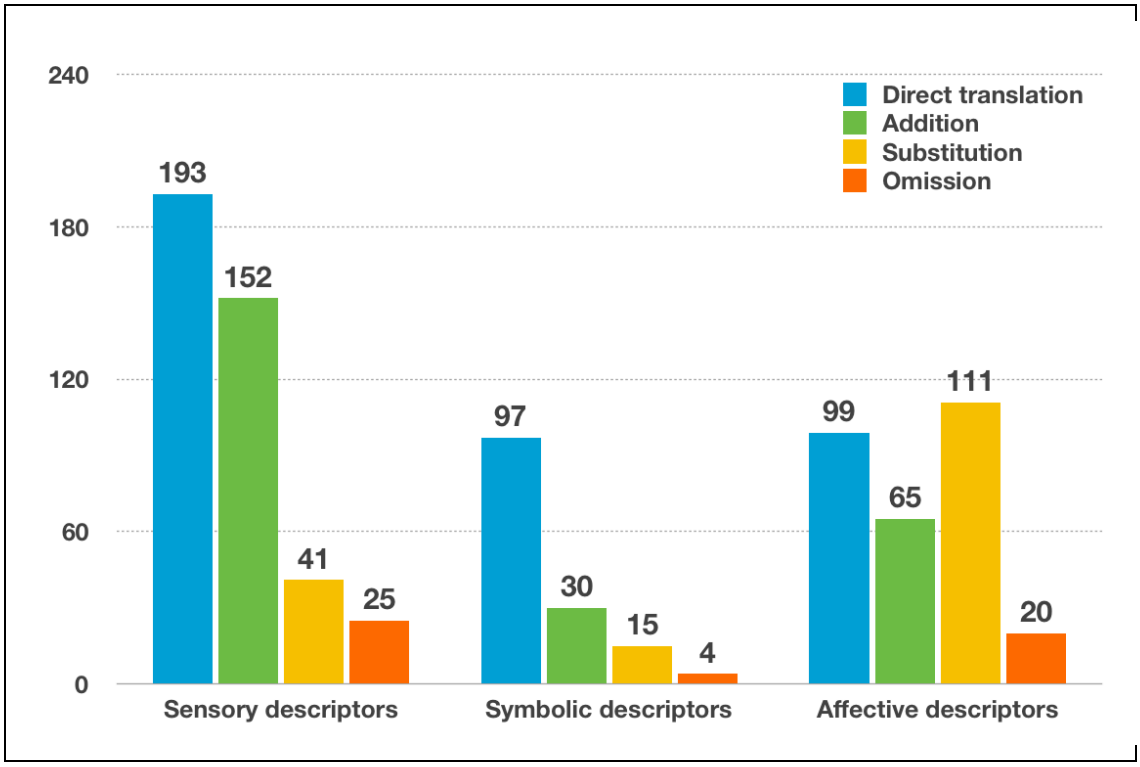

Figure 5.7: Translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of different types of sensory language

Table 5.2: Detailed overview of translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of sensory language

Translation Strategy	Sensory descriptor	Symbolic descriptor	Affective descriptor	Translation Strategies
Direct translation	193	97	99	389
Addition	152	30	65	247
Substitution	41	15	111	167
Omission	25	4	20	49
Total	411	146	295	852

Figure 5.7 and Table 5.2 show that the distribution of translation strategies is very similar in the case of sensory and symbolic descriptors, but varies for affective descriptors. Direct translation is the most frequently used strategy for subtitling sensory and symbolic descriptors, being used in 193 instances (47%) for the

translation of sensory descriptors and in 97 instances (66%) for symbolic descriptors, but not in the category of affective descriptors, where this place is taken by substitution instead (111 instances, 38%). Addition is the second most frequently used strategy for sensory and symbolic descriptors, but not for affective descriptors, where direct translation is the second-highest group recorded with 99 instances (34%), followed by addition (65 instances; 22%). Lastly, omission is the least frequently used strategy in all cases, a result that seems to contradict assertions found in the existing literature on subtitling, which indicate the prevalence of this technique in this AVT mode (Díaz Cintas and Remael, 2007: 162). This could be explained by the importance of sensory language in cookery programmes, making these descriptors an element to be prioritised in subtitles, rather than one to be discarded.

In the following subsections relevant examples of each translation strategy will be discussed in an attempt to shed further light onto subtitlers' behaviour, as well as onto the factors that might have influenced their choices. The discussion will thus refer only to the most representative or interesting examples, while all instances of sensory language identified in *J15*, as well as information about the translation strategies implemented and any relevant comments are provided in Appendix 3 on DVD as an Excel file.

5.2.1 Direct translation

Direct translation is used in 45.7% of the instances (389) of sensory language found in *J15*. As indicated in Chapter 4, this strategy involves rendering a sensory descriptor from English into Traditional Chinese without changing the semantic

content. The analysis has revealed that this strategy is widely used by subtitlers when rendering the three different types of sensory language.

Example 2 and Example 3 below show the use of this strategy to subtitle sensory descriptors, in this case belonging to the subcategories of colour and temperature. In these cases, the use of this strategy seems straightforward, given that both descriptors refer to specific and somewhat universal (i.e. non-culture specific) properties of the ingredients.

Example no.	Timecode	Subtitles	Descriptor	Translation strategy
2	00:03:47:01 00:03:48:18	ST: Then push through two red onions TT: 然後再壓兩顆紅洋蔥 Back translation: Then press two red onions Duration: 01:17 Reading speed: 5.2 CPS	Sensory descriptor (Colour)	Direct translation
3	00:13:58:22 00:14:03:04	ST: Often it's frozen, and you just take it out and you let it thaw out. TT: 通常是冷凍的,只要把它取出解凍 Back translation: Usually it's frozen, just take it out and thaw it. Duration: 04:06 Reading speed: 3.5 CPS	Sensory descriptor (Temperature)	Direct translation

It is worth noting that the descriptor in Example 2 could have been omitted, since it is also conveyed by the image, which clearly shows Oliver putting two red onions into a food processor. However, the subtitler has decided to reinforce semiotic cohesion (Chaume, 2004: 232-237), or the coherence between the verbal and non-verbal components in this case.

The examples below illustrate the use of direct translation for the subtitling of symbolic and affective descriptors. As the examples show, the translation of these descriptors seems to be straightforward and finding a direct equivalent with the same semantic information in the TT is unproblematic.

Example No.	Timecode	Subtitles	Descriptor	Translation strategy
4	00:13:11:00 00:13:14:17	ST: The pasta of choice. Now, the original carbonara TT: 義大利麵的選擇,原本的奶油麵 Back translation: The choice of Italian pasta, the original cream noodles Duration: 03:17 Reading speed: 3.7 CPS	Symbolic descriptor (Tradition)	Direct translation
5	00:03:22:01 00:03:25:01	ST: and you're going to create beautiful, sweet, gorgeous flavour in there. TT: 之後就會變成甜美的好滋味了 Back translation: Then it will become a sweet, beautiful taste. Duration: 03:00 Reading speed: 4.3 CPS	Affective descriptor (Happiness)	Direct translation

Example 5 illustrates the translation of a descriptor that appears several times throughout the corpus: 'beautiful'. In this example, it has been rendered as 美的 [beautiful], but as 美觀的 [beautiful] on other occasions. In both cases, the strategy implemented could be considered to be that of direct translation, as the terms used, 美的 and 美觀的, can be considered to be synonyms. Following the definitions provided in the *Revised Dictionary of Chinese* (Ministry of Education: online), both terms are used to describe an appearance that is beautiful and pretty. The use of synonyms to translate specific descriptors used frequently throughout the corpus is another trend that has been identified during the qualitative analysis.

In Traditional Chinese, the use of synonyms to avoid repeating the same grammatical structure or direct repetition is often encouraged and favoured (especially if compared to English), being considered a hallmark of good writing (Wei, 2011: 3–4). The three examples included below show how the sensory descriptor 'delicious' has been translated into Traditional Chinese in three different albeit synonymous ways: 美味, 好吃 and 可口.

Example no.	Descriptor	Translation and their meaning	Descriptor	Translation strategy
6	00:00:43:06 00:00:46:07	ST: It's delicious, nutritious, super-fast food. TT: 美味,營養,做起來超迅速 Back translation: Delicious, nutritious, and you can make it rapidly Duration: 03:01 Reading speed: 3.9 CPS	Sensory descriptor	Direct translation
7	00:01:41:09 00:01:43:06	ST: Wholesome, warm and delicious. TT: 營養,溫暖又好吃 Back translation Nutritious, warm and delicious Duration: 01:21 Reading speed: 4.2 CPS	Sensory descriptor	Direct translation
8	00:00:59:02 00:01:01:15	ST: that's light, bright and totally delicious. TT: 清淡舒爽又絕對可口 Back translation: Light and refreshing and absolutely delicious Duration: 02:13 Reading speed: 3.5 CPS	Sensory descriptor	Direct translation

According to the definitions provided in the *Revised Dictionary of Chinese* (Ministry of Education: online), these terms can be considered synonyms, and the semantic content conveyed by them is very similar to that of the original

'delicious' (see Table 5.3). As a result, the strategy used in these three cases can be considered to be that of direct translation.

Table 5.3: Definition of example 'delicious'

Definition in English	Definition in Traditional Chinese
Delicious **Definition**: highly pleasant to the taste (Oxford Dictionary, 2019: online)	1) 美味: 美好的滋味或味道鮮美的食品 Back translation: tasty: good taste or tasty, palatable food 2) 好吃: 美味可口 Back translation: delicious: tasty, flavoursome 3) 可口: 飲食味美合口 Back translation: Tasty: the diet is delicious and palatable

5.2.2 Addition

As discussed in Chapter 4, the addition strategy involves providing extra information that is not formulated in the ST. This strategy accounts for 28.9% in this case study, with 247 instances being identified. Among these 247 cases, semantic addition is used in 233 instances, while linguistic addition is only used 14 times. The analysis of the cases of semantic addition suggests that this strategy is implemented with the following aims:

1a) to enhance or clarify the original descriptor, making the translation more specific (194 instances; 83%);

1b) and to provide additional information (39 instances; 17%).

Example 9 below illustrates the first trend, where the term 索然無味 [dully tasteless] is used to translate the expression 'bland as old boots' in the original dialogue. In Traditional Chinese, this term is not necessarily restricted to the context of food and it is often used to refer to something tedious and boring, or to describe an activity or event in these terms (Revised Dictionary of Chinese, online).

Example No.	Timecode	Subtitles	Symbolic descriptor	Translation strategy
9	00:13:05:21 00:13:10:19	ST: otherwise your pasta and the sauce will always be bland as old boots. TT: 否則義大利麵和醬汁就會索然無味 Back translation: Otherwise, the pasta and sauce will be dully tasteless. Duration: 04:22 Reading speed: 3 CPS	Sensory descriptor (Taste)	Semantic addition

Space and temporal constraints allow giving priority to 索然無味 [dully tasteless], and adding information that was not present in the original, instead of alternatives such as 無味的 [tasteless]. The duration of this subtitle is 4 seconds and 22 frames, and the reading speed in the final rendering is 3 CPS. It should also be noted that this final rendering involves the use of a four-character idiom, making this solution particularly suitable and idiomatic. In Traditional Chinese, using four-character idioms is recommended to enhance meaning, as well as to give the reader an impression of high-quality writing (Shih, 2011: 3-4).

The translation is idiomatic, but it is also more formal than is the original, which is rather colloquial. Although scholars and guidelines argue that subtitlers should respect the characters' manner of speaking whenever possible (Díaz

Cintas and Remael, 2007: 187; Netflix, 2019: online), the TL trends and genre conventions also need to be considered. In addition, register shifts are not uncommon in audiovisual translation and subtitling in particular. For example, when analysing the subtitle translation of Oliver's cookery programmes from English into Italian, Rossato (2015) reported a register upgrade in the TL. In the example above, it seems that idiomaticity and TL conventions have been given priority over the recreation of Oliver's colloquial and idiosyncratic style. However, this is not always the case. Example 10 below also features a case of semantic addition in which the term 'gorgeous' is rendered as 很搭 [well-matched], a solution through which Oliver's idiosyncratic style and colloquial register are maintained in the translation.

Example No.	Timecode	Subtitles	Symbolic descriptor	Translation strategy
10	00:03:02:00 00:03:06:10	ST: Thyme and celeriac are gorgeous and a little goes a long, long way. TT: 百里香與根芹菜很搭 只要放一點點就很有效果了 Back translation: Thyme and celeriac are well-matched Just put a little bit and it works. Duration: 04:10 Reading speed: 4.7 CPS	Affective descriptor (Happiness)	Semantic addition

The use of this strategy complies with guidelines as regards reading speed, which will not be the case if a direct translation strategy was used, translating the sentence as 百里香與根芹菜很漂亮 [thyme and celeriac are gorgeous], for example. In addition to being longer than the one chosen, would have been more ambitious and less explicit, i.e. the fact that thyme and celeriac can complement each other

will not be conveyed clearly to the TA. This is in line with Perego's (2003: 84) findings on the explicitation of subtitling by giving the TAs more precise and detailed information to help them access the target product easier.

Example 11 below shows a case of semantic addition in which the aim is not to clarify the original descriptor but to add information that is not present in the ST.

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
11	00:01:41:10 00:01:44:02	ST: cooked in a rich, sweet paprika and tomato sauce TT: 加入濃郁香甜帶辣的奶油番茄醬烹煮 Back translation: Add a rich, fragrant, sweet and spicy butter tomato sauce to cook Duration: 02:16 Reading speed: 5.9 CPS	Sensory descriptor (Taste) -> Sensory descriptor (Smell) + (Taste)	Semantic addition

In this case, two more descriptors have been added when translating a sensory descriptor referring to taste ('sweet'): 香 [fragrant] and 辣 [spicy]. Whereas the addition of the descriptor referring to spiciness (taste) could be due to the omission of the term 'paprika' in the translation, the addition of a descriptor referring to smell ('fragrant') is not justified by this. This example seems to suggest an attempt to enhance the TT using descriptors that are not present in the ST, ensuring that such additions complement the non-verbal information on the screen, which shows Oliver pouring tomato sauce on the dish, as shown in Figure 5.8.

Figure 5.8: Screenshot of Example 10

Some of the additions identified in the corpus also involve the inclusion of other types of descriptors. This is shown in Example 12 below, in which a sensory descriptor referring to taste (fruity) is transformed into a noun and complemented by the symbolic descriptor 豐盛 [sumptuous].

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
12	00:13:46:07 00:13:47:13	ST: And it's this fruity salad TT: 而這道有豐盛蔬果的沙拉 Back translation: And this salad with sumptuous fruits and vegetables Duration: 01:16 Reading speed: 8.7 CPS	Sensory descriptor (Taste) -> Symbolic descriptor (Extravagance) + Sensory descript (Taste)	Semantic addition

When considering other factors in the analysis of this example, it should be noted that the reading speed of this subtitle is quite high (8.7 CPS). Thus, it is surprising that the subtitler opted for this strategy, as the rendering does not comply with the recommended reading speed (5 CPS). In fact, the translator could have opted for substitution of the descriptor and omitted the contents of the salad (fruit and

vegetables), particularly as this information has already been conveyed visually (see Figure 5.9). However, this and other similar examples from the analysis reveal a preference towards repeating the information that is conveyed visually instead of using the image as a device to convey additional meaning, even if this entails exceeding the recommended reading speed. This example also shows a clear 'redundancy' relationship between the subtitle and the visual element, as Zalbalbeascoa's (2008: 28-30) suggests.

Figure 5.9: Screenshot of Example 11

Both Example 11 and Example 12 clearly show the 'redundancy' relationship between each element in visual and acoustic channels in the AVT, which is in line with Zabaleascoa's (2008) observation as discussed in Chapter 3. This also highlights that cookery programmes could be situated within Area X (see Figure 3.1), with audio and visual channels, as well as verbal and non-verbal sign systems all operating together.

With regard to the use of linguistic addition, this strategy is motivated by the requirements of the TL, as shown in Example 13 below.

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
13	00:06:18:19 00:06:20:00	ST: Beautiful colours. TT: 顏色好漂亮 Back translation: the colour is so beautiful Duration: 01:06 Reading speed: 4 CPS	Affective descriptor (Happiness)	Linguistic addition

The above example is interesting given that the subtitler could have used direct translation and rendered the subtitle as 漂亮的顏色 [beautiful colours], an alternative that is grammatically correct, closer to the ST, and that would still comply with the average reading speed. However, the option used by the subtitler enhances readability due to the addition of the adverb '好 [so]' and to the change of word order (the subject 'colour' is placed at the beginning of the sentence). Resorting to this word order in the TL makes the addition of '好 [so]' necessary from a grammatical point of view and, at the same time, emphasises the descriptor 'beautiful' instead of the noun 'colour'. This solution not only reveals the different strategies used by subtitlers when rendering sensory language, but also foregrounds their relevance in the translation of cookery programmes.

5.2.3 Substitution

This strategy is chosen in 19.6% of the examples of sensory language identified in this case study (167 instances). As explained in Chapter 4, this strategy

involves substituting one descriptor for another, be it of the same type (i.e. a sensory descriptor substituted by another sensory descriptor) or a different type (for example, a sensory descriptor substituted by a symbolic descriptor). Example 14 illustrates how a sensory descriptor referring to taste ('caramelised') is substituted by another one referring to texture ('crispy').

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
14	00:10:20:06 00:10:22:21	ST: Slice up that golden caramelised chicken, TT:將金黃香酥的雞肉切塊 Back translation: Cut golden crispy chicken Duration: 02:15 Reading speed: 3.8 CPS	Sensory descriptor (Taste) -> Sensory descriptor (Texture)	Substitution

In order to understand the reasons that might have motivated this change, it is necessary to refer to the image. The subtitle appears in a close-up shot focusing on the sliced chicken breast that Oliver is preparing to put on a plate. As Figure 5.10 shows, the image does not portray 'caramelised chicken' clearly.

Figure 5.10: Screenshot of Example 13

'Caramelised', by definition, indicates to cook (food) with sugar so that it becomes coated with caramel (Oxford Dictionary, 2019: online). However, the clip does not show the chicken being caramelised, but rather being pan-fried and seasoned with herbs, with the images revealing a slight golden crust on the outside. In this case, it could be argued that the subtitler has given priority to the image when choosing a sensory descriptor to render the original 'caramelised'.

In Example 15 below, a sensory descriptor referring to taste ('delicious') is used to render an affective descriptor referring to happiness ('gorgeous').

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
15	00:19:42:03 00:19:43:22	ST: and they're crunchy and they're gorgeous TT: 變得酥脆可口 Back translation: Become crispy and delicious Duration: 01:19 Reading speed: 3.4 CPS	Affective descriptor (Happiness) -> Sensory descriptor (Taste)	substitution

The shift in the type of descriptor, together with the fact that the rendering used by the subtitler is a four-character phrase, is particularly interesting. With regard to the latter, this phrase is used in the TL to describe the texture ('crispy' [酥脆]) and taste ('delicious' [可口]) of food, as suggested in the *Revised Dictionary of Chinese* (Ministry of Education). With regard to the former, this kind of shift towards sensory descriptors seems to have been prioritised by the subtitler, at least when implementing the substitution strategy. The shifts identified when analysing this strategy in depth are shown in Figure 5.11.

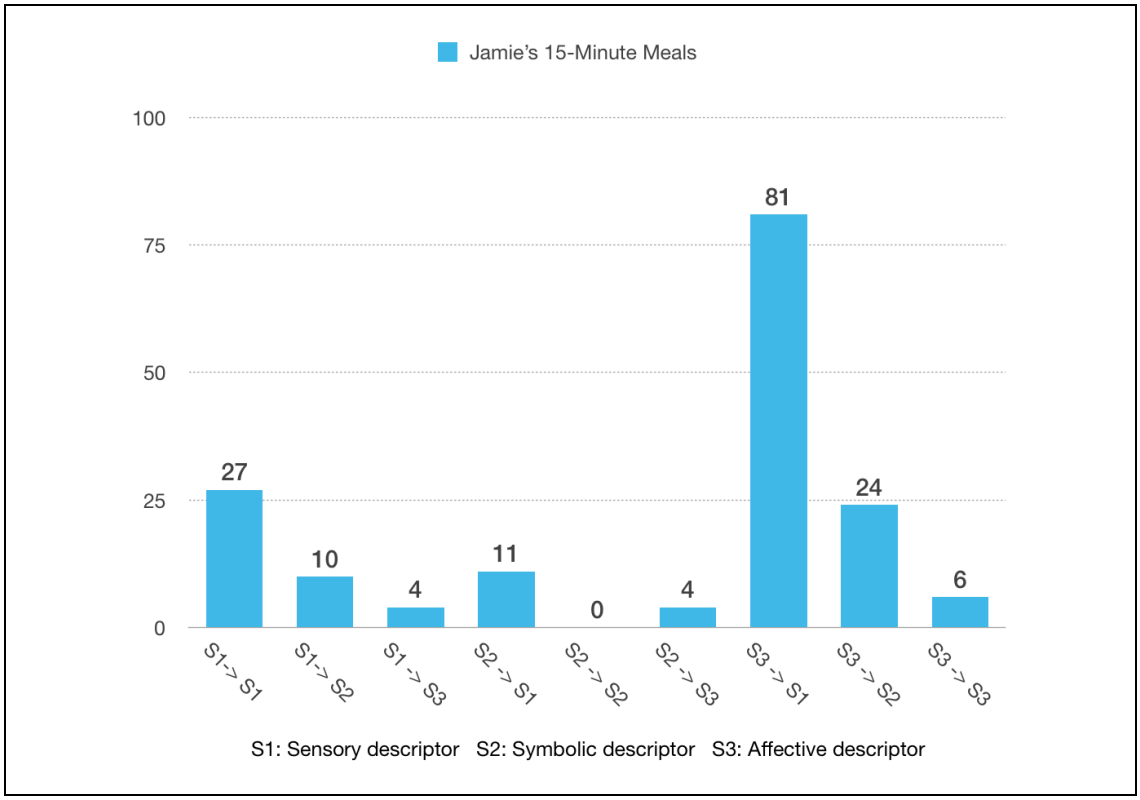

Figure 5.11: Substitution strategy in *Jamie's 15-Mintue Meals*: Shifts in the use of descriptors

The above figure confirms that affective descriptors are often substituted by sensory ones (81 instances). Of those 81 instances, the majority of the sensory

descriptors refer to taste (48 cases). Logically, affective descriptors referring to 'happiness' (e.g. 'nice', 'beautiful' and 'lovely') are substituted by sensory descriptors referring to a pleasant taste (e.g. '美味' [delicious]), while those referring to disgust (e.g. 'horrible') are substituted by those referring to taste in a negative way (e.g. '難吃' [not delicious]).

By substituting the affective descriptor by a sensory descriptor, the focus on taste is reinforced. Affective descriptors represent one's emotions or preferences towards food, being more subjective and vague; by contrast, sensory descriptors are more objective and explicit in this sense. This shift could be explained by the more explicit nature of subtitles, with the aim of making sure that meaning is conveyed clearly to the TA. This could thus be regarded as an example of the need to reframe the information to enhance the audience's level of comprehension (Chiaro and Rossato, 2015: 238).

5.2.4 Omission

The strategy of omission only accounts for a small proportion, with only 49 instances (5.8%). Originally, we expected to find a higher proportion of this strategy given that it is frequently adopted by subtitlers as a solution to a translation issue or as an option for convenience (Pedersen, 2011: 96). Nevertheless, the analysis has revealed that omission is implemented in the subcorpus in different circumstances. In some cases, for example, it is used because there is already another descriptor in the same sentence conveying a similar meaning, as shown in Examples 16 and 17.

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
16	00:10:39:10 00:10:41:13	ST: and then these frumpy old nice seeds come along, TT: 和這些簡單的芝麻籽結合在一起 Back translation: Combined with these simple sesame seeds Duration: 02:03 Reading speed: 6.6 CPS	Symbolic descriptor (Tradition)	Omission
17	00:07:36:04 00:07:40:13	ST: they used to make these incredible quick pickles that were amazing. TT: 他們會做這種超棒的快速醃黃瓜 Back translation: They will make this incredible super-fast pickled cucumber Duration: 04:09 Reading speed: 3.2 CPS	Affective descriptor (Happiness)	Omission

Although the symbolic descriptor ‘old’ in Example 16 is omitted in the subtitle, its meaning is conveyed through 簡單的 (‘frumpy’) to a certain degree. Given that the reading speed for this subtitle is 6.6 CPS, it is likely that space and temporal constraints influenced this decision. This does not seem to be an issue in Example 17, in which the subtitle has a 3.2 CPS reading speed. However, as ‘incredible’ has been rendered as 超棒的 and the subtitle has been rephrased accordingly, it could be argued that the omission of ‘amazing’ does not compromise the meaning. Both examples demonstrate that the TTs are more condense, which mirrors Chen’s (2004) observation of Traditional Chinese subtitling.

In other cases, the descriptor might be omitted not because the meaning has already been conveyed by a different descriptor, but because it is conveyed via non-verbal information, as shown in Example 18.

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
18	00:18:53:08 00:18:54:12	ST: one fresh red chilli. TT: 一根新鲜辣椒 Back translation: a fresh chilli Duration: 01:04 Reading speed: 5.1 CPS	Sensory descriptor (Colour)	Omission

In this case, the omission does not seem to have been motivated by space or temporal constraints. Given that the subtitle appears in a close-up shot in which the presenter is showing a red chilli, this information is not strictly necessary; therefore, the omission does not result in a loss of meaning. Furthermore, by providing a shorter subtitle, viewers should have more time to focus on the visual component.

The first part of this chapter has so far described the trends identified with regard to the translation strategies used to subtitle sensory language in *J15*, as well as the various types of sensory language used in this programme. In the following section, the discussion will continue to focus on sensory language and its translation strategies, paying attention to the data found in the other case study, *ThT*.

5.3 Sensory language in *The Taste*

The subcorpus of episodes of *ThT* has a total length of 480 minutes and contains 4,347 subtitles. Thus, an average of nine subtitles appear per minute. Of these subtitles, a total of 1,675 instances of sensory language have been identified in the corpus. Of these 1,675 instances, 286 are unique types, with the remaining 1,389 being repetitions of the 286. Approximately 83% of the cases of sensory

language are repetitions. Based on the number of examples and the subtitles in the corpus, it is established that the approximate frequency of sensory language is 3.5 examples per minute, once again revealing the prevalence of this feature in cookery programmes. The pie chart in Figure 5.12 shows the respective percentages in relation to the breakdown of the unique types of sensory language in this case study.

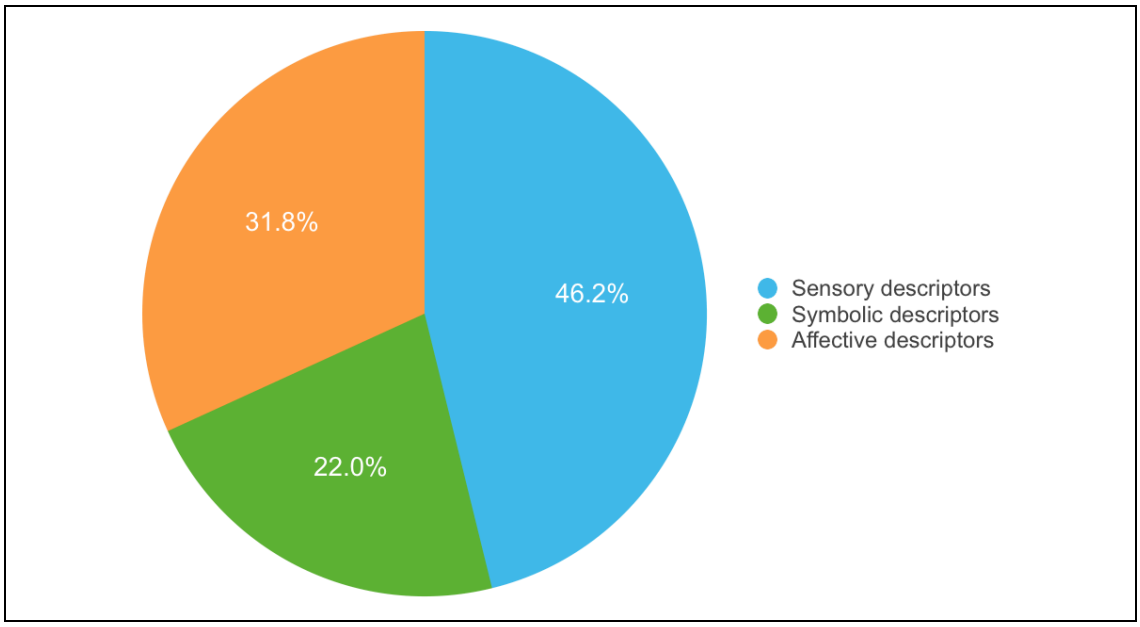

Figure 5.12: Distribution of the types of sensory language in *The Taste* – unique types

This graph shows that 46.2% of the cases are sensory descriptors (132 instances), followed by affective descriptors, accounting for 31.8% of the cases (91 instances) and symbolic descriptors (22.0% of the cases with 63 instances). Figure 5.13 illustrates the distribution of the different types of sensory language, considering all the examples (1,675 in total).

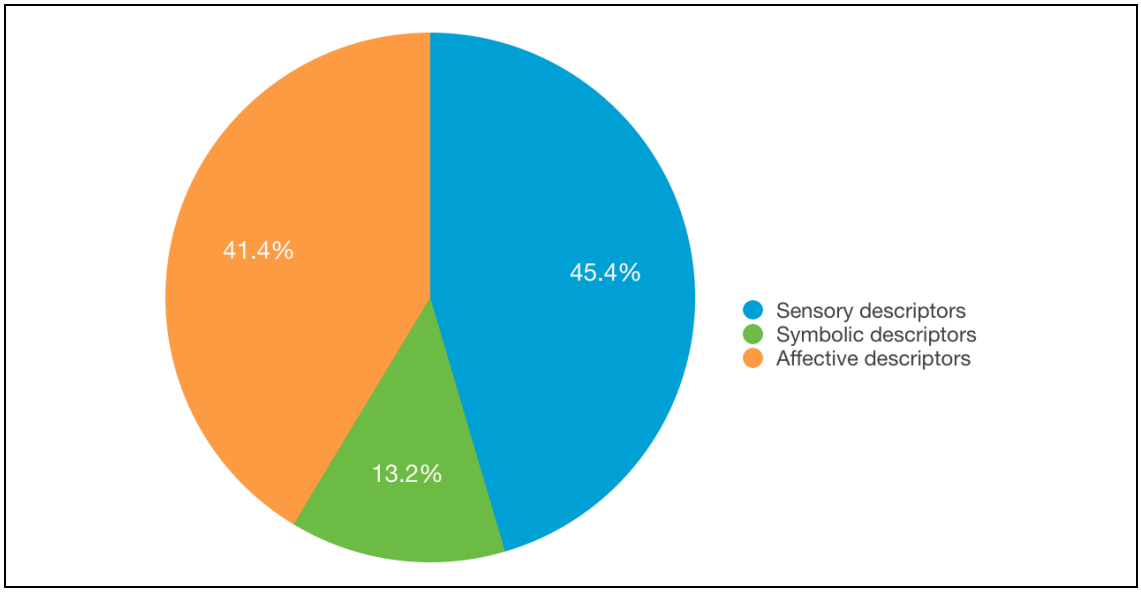

Figure 5.13: Distribution of types of sensory language in *The Taste* – all examples

Figure 5.13 shows the respective percentages of all the examples of each type of sensory language. Of the three types, sensory descriptors still occur most frequently (761 instances; 45.4%), followed by affective descriptors (693 instances; 41.4%) and symbolic descriptors (221 instances; 13.2%). This confirms that sensory descriptors are the most frequent type of sensory language in *ThT*, and that affective descriptors appear much more frequently than do symbolic descriptors both considering unique types only (32% versus 22%) and all examples (41.4% versus 13.2%). The high percentage of affective descriptors (especially if compared to the previous case study) is explained by considering the nature of *ThT*. As a cooking competition programme focusing on contestants cooking proficiency, instead of targeting any specific food trend (such as time-saving cooking) or cooking demonstrations, this case study features a higher density of criticisms of contestants' performances through affective descriptors.

Table 5.4 below shows an overview of the quantitative data as regards the examples of sensory language found in *ThT*, considering both unique types and repetitions.

Table 5.4: Overview of quantitative data and types of sensory language in *The Taste*

Type	Unique Types	Repetitions	Total
Sensory descriptors	132	672	804
Symbolic descriptors	63	158	221
Affective descriptors	91	559	650
Subtotal	286	1,389	1,675

A detailed illustration of further subclassifications within a specific category, considering only unique types, is provided in Figure 5.14, Figure 5.15 and Figure 5.16 in order to understand the nature of the sensory language used in this subcorpus:

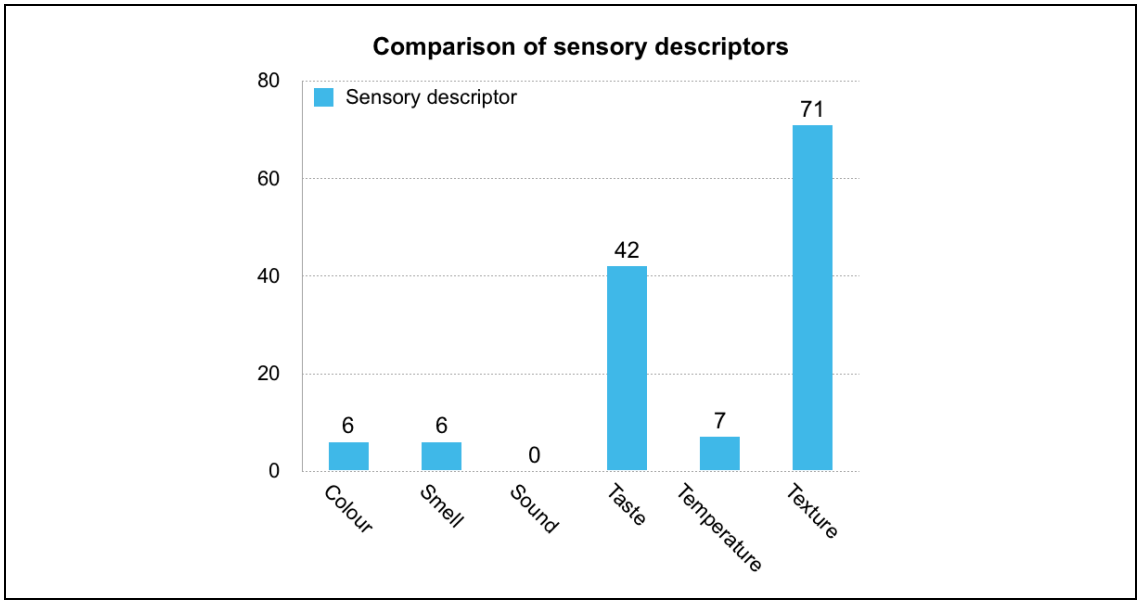

Figure 5.14: Subclassification of sensory descriptors in *The Taste*

With regard to sensory descriptors, the subcategory ‘texture’ is the leading group with 71 instances (54%), followed by the subcategory ‘taste’ (42 instances; 32%). The remaining subcategories, including ‘colour’, ‘smell’ and ‘temperature’ are poorly represented, while the subcategory ‘sound’ is not found in the data. This seems to suggest that the judges of the competition concentrate on ‘texture’ and ‘taste’ when expressing their opinions on the food served by contestants.

With regard to the symbolic category as shown in Figure 5.15, the majority of cases belong to the subcategory ‘tradition’ with 21 instances (33%), while the subcategories including ‘novelty’ and ‘extravagance’ are almost at the same level; the former represents 17% of the cases (11 instances) and the latter accounts for 19% of the cases (12 instances). The subcategories ‘health’ and ‘convenience’ together formed nearly 20% of the cases. In comparison, the representation of the rest of the categories (such as ‘indulgence’, ‘economy’ and ‘care’) is somewhat negligible, representing as little as 11% altogether (seven instances).

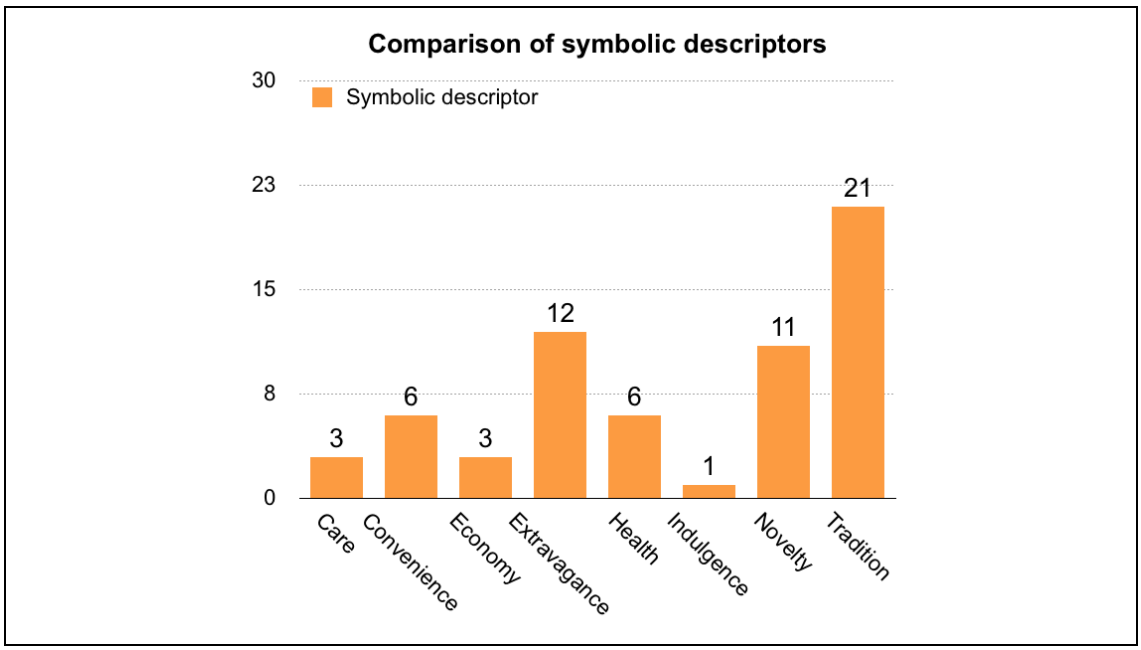

Figure 5.15: Subclassification of symbolic descriptors in *The Taste*

Once again, while the dominance of the subcategory 'tradition' might appear surprising at first, this result seems to be related to the variety of the contestants' ethnic backgrounds as well as to the emphasis placed on tradition and authenticity in food-related texts discussed in the previous section. Throughout *ThT*, contestants often prepare dishes based on the traditional flavours of their country of origin and/or on particularly trendy or well-regarded cuisines, as shown in Example 19, which is uttered by a Spanish contestant.

Example no.	Timecode	Subtitles	Descriptor
19	00:06:57:04 00:07:01:07	ST: I am making a Spanish-inspired dish. TT: 我要做西班牙風味料理 Back translation: I want to do Spanish flavour cuisine. Duration: 04:03 Reading speed: 2.4 CPS	Symbolic descriptor (Tradition)

Finally, as shown in Figure 5.16, the largest group within the category of affective descriptors is the subcategory 'happiness', which included nearly 60% of the cases (54 instances). Another significant discovery is the subcategory 'disgust', which accounts for as many as 22% of the cases of affective descriptors with 20 instances.

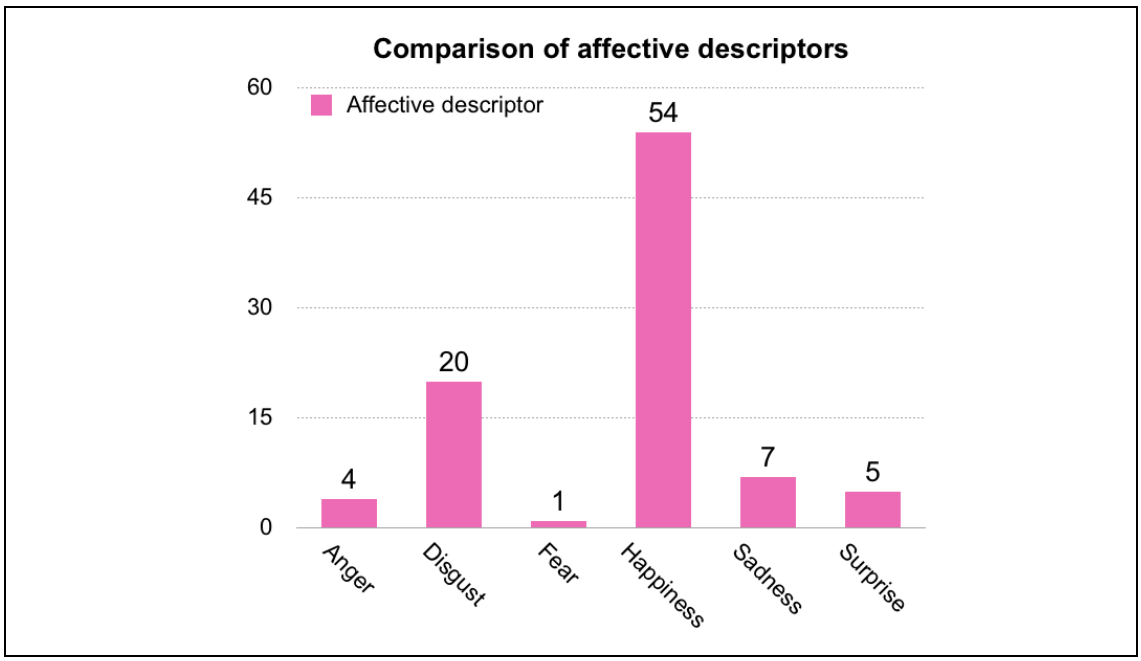

Figure 5.16: Subclassification of affective descriptors in *The Taste*

This result also manifests the essential nature of the programme, given that the feedback provided by the judges to contestants can be positive (i.e. good, well, best) or negative (i.e. disappointing, disastrous and worst). The rest of the 18% of the cases belong to the remaining descriptors: anger (4 instances), fear (1 instance), sadness (7 instances) and surprise (5 instances). The low frequency of these descriptors is probably due to the fact that they are less representational if compared to the previous two descriptors.

This section has provided a summary of the unique types of sensory language identified in *ThT* and a quantitative analysis of the three types of descriptors identified. The next section will investigate how these descriptors have been subtitled from English into Traditional Chinese.

5.4 Translation strategies for the translation of sensory language in *The Taste*

The following is an account of the translation strategies used to subtitle sensory language in *ThT*. The discussion begins with an overview of the statistics regarding the distribution of translation strategies, followed by a qualitative discussion supported by relevant examples. The graph in Figure 5.17 below shows the overall distribution of the translation strategies for 286 unique types of sensory language in the Traditional Chinese version of *ThT*. These unique types are sometimes rendered using different approaches; therefore, based on the analysis, the total number of strategies quantified is 481.

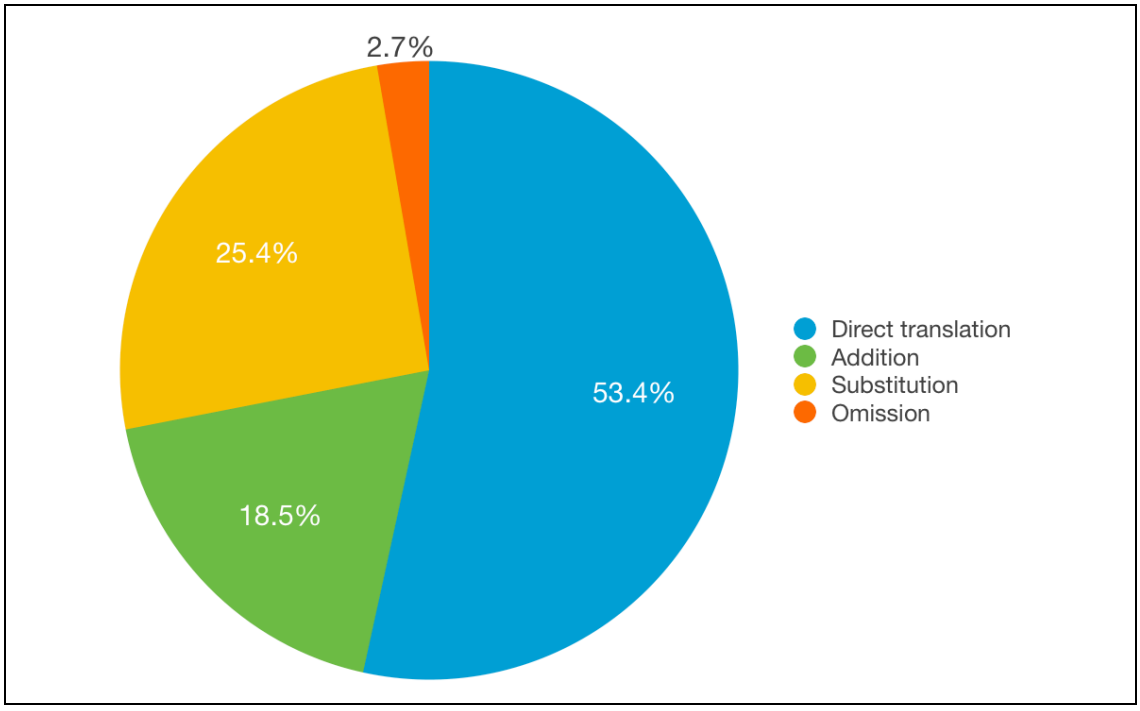

Figure 5.17: Translation strategies used in *The Taste* for the subtitling of sensory language

The pie chart above shows that 53.4% of the strategies identified correspond to direct translation (257 instances), followed by substitution (122 occurrences;

25.4%) and addition (89 instances; 18.5%). The final 2.7% of the cases correspond to the omission strategy (13 instances). In addition, it is important to examine the distribution of each translation strategy for the different types of sensory language, as shown in the bar chart in Figure 5.18 and Table 5.5.

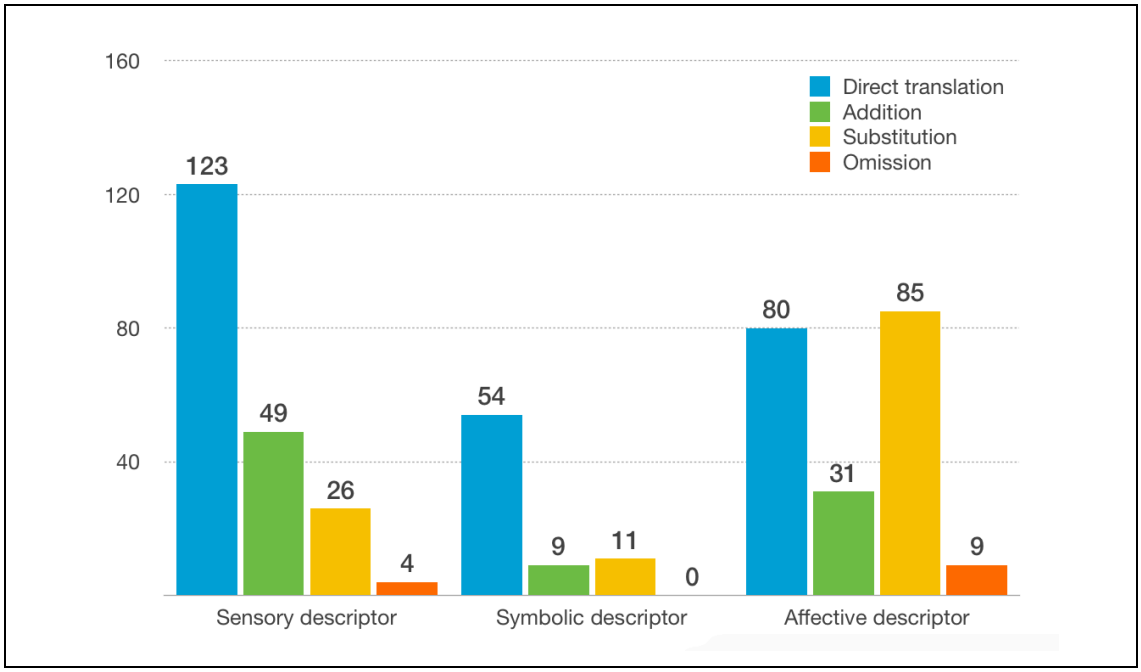

Figure 5.18: Translation strategies used in *The Taste* for the subtitling of different types of sensory language

Table 5.5: Detailed overview of translation strategies used in *The Taste* for subtitling of sensory language

Translation Strategy	Sensory descriptor	Symbolic descriptor	Affective descriptor	Translation Strategies
Direct translation	123	54	80	257
Addition	49	9	31	89
Substitution	26	11	85	122
Omission	4	0	9	13
Total	202	74	205	481

Figure 5.18 and Table 5.5 above demonstrate that direct translation is the most frequently used strategy both for the subtitling of sensory descriptors (123 instances; 61%) and of symbolic descriptors (54 cases; 73%), but not for affective descriptors (80 instances; 39%), for which the substitution strategy is used most often (85 instances; 41%). While he strategy of addition is the second most frequent for the subtitling of sensory descriptors (49 instances; 24%), it is not as representative for affective descriptors (31instances; 15%) and symbolic descriptors, where substitution is more frequent. Once again, omission is the least frequently used strategy for all three types of descriptors, despite the alleged popularity of this strategy in subtitling. This suggests the relevance of sensory language in cookery programmes and in cooking competition formats in particular: omitting the sensory language used by contestants and judges when assessing the food cooked in the competition would affect not only meaning, but also the programme's entertaining function.

Having understood the overall distribution of translation strategies for each descriptor, the discussion will now move on to illustrate relevant examples for each translation strategy, emphasising the potential factors affecting the subtitlers' decision-making process. As done in the case of *J15*, the discussion will refer only to the most representative or interesting examples, while all instances of sensory language identified in *ThT* are provided in Appendix 4 on the DVD as an Excel file.

5.4.1 Direct translation

As seen above, direct translation is chosen in 53.4% of the cases of sensory language found in the corpus (257 instances) and is widely used to subtitle all

types of sensory language in *ThT,* as shown in Examples 20-22 below. As these examples illustrate, the translation of some sensory language is at times unproblematic and can be resolved with the use of direct equivalents.

Example no.	Timecode	Subtitles	Descriptor	Translation strategy
20	00:31:06:24 00:31:08:19	ST: It is spicy, but not too much. TT: 有點辣又不會太辣 Back translation: Slightly spicy and not too spicy Duration: 01:20 Reading speed: 4.4 CPS	Sensory descriptor (Taste)	Direct translation
21	00:04:19:16 00:04:21:10	ST: I love my classic food. TT: 我很愛經典料理 Back translation: I love classic cuisine. Duration: 01:19 Reading speed: 3.9 CPS	Symbolic descriptor (Tradition)	Direct translation
22	00:21:29:13 00:21:31:09	ST: I think they'll think it's quite interesting. TT: 會覺得這道菜蠻有趣的 Back translation: I think this dish is quite interesting. Duration: 01:21 Reading speed: 5.4 CPS	Affective descriptor (Happiness)	Direct translation

5.4.2 Addition

In this case study, 18.5% of the cases of sensory language identified have been rendered using the addition strategy (89 instances in total), with most of these belonging to the category of sensory descriptors (49 instances). As in the previous case study, semantic addition (80 instances; 90%) is more frequent than linguistic addition (9 instances; 10%); and the former can be implemented with the following two purposes:

1a) to enhance original meaning (73 instances);

1b) or to provide additional information (7 instances).

Example 23 below illustrates the use of addition to enhance the meaning of the original adjective 'chocolatey', used to refer to food "having a rich chocolate flavour" (Merriam Webster: online). As a result, the subtitle is more explicit, as it provides additional information about the flavour '風味 [flavour]' and the consistency '濃郁的 [rich]' of the dish being assessed, matching the original definition.

Example no.	Timecode	Subtitles	Descriptor	Translation strategy
23	00:33:13:18 00:33:16:20	ST: I like the attempt to go really chocolatey. TT: 我喜歡這個人試著做出 濃郁的巧克力風味 Back translation: I like this person trying to make rich chocolate flavour Duration: 03:07 Reading speed: 5.4 CPS	Sensory descriptor (Taste)	Semantic addition

It should also be noted that the original is uttered by Nigella Lawson, whose sophisticated and playful use of language is widely-known. Chiaro (2013: 97), for example, posits that Lawson favours refined language and that her lexical choices tend to be quite poetic. Although this is certainly not her most poetic utterance, the use of language by Lawson is not arbitrary and it could be argued that the use of addition in this case prevents target viewers from appreciating

Lawson's particular way of talking. Even though Lawson's style has been compromised in the TT and the reading speed (5.4 CPS) has been breached slightly, the subtitler still decided to opt for this strategy and to prioritise the meaning of the original.

Another case of semantic addition is illustrated in Example 24 below, where the descriptor 'austere' is emphasised by Anthony Bourdain, who pauses before and after pronouncing this adjective.

Example no.	Timecode	Subtitles	Descriptor	Translation strategy
24	00:18:00:06 00:18:05:01	ST: he recognised this is a sophisticated, elegant but austere dish TT: 他吃出了這是一道精緻 高雅,卻又樸實無華的料理 Back translation: He ate it, it is a delicate, elegant but austere and unfussy cuisine Duration: 04:20 Reading speed: 4.5 CPS	Symbolic descriptor (Economy)	Semantic addition

In this example, although the subtitler could have resorted to direct translation (樸實 [austere]) and produced a shorter phrase, the term 'austere' has been rendered through a four-character idiom, 樸實無華 [austere and unfussy], revealing once again an attempt at making the TT more idiomatic. Given that the reading speed is 4.5 CPS, the addition of information is not problematic from a technical point of view.

In the previous two examples, it could be argued that the decision making was influenced by the centrality of the descriptors analysed, as well as by the attempt to comply with TL norms and to clarify the opinion of the judges without

adding information not present in the ST. In other cases, however, semantic addition involves including information that is absent in the ST, as illustrated in Examples 25 and 26.

Example no.	Timecode	Subtitles	Descriptor	Translation strategy
25	00:04:02:22 00:04:05:17 00:04:05:20 00:04:10:03	ST: There's cardamom. For me, that's coffee, TT: 有小豆蔻,對我來說就代表咖啡 Back translation: There is cardamom, for me it means coffee. Duration: 02:15 Reading speed: 5.3 CPS ST: that's chocolate, that's a warm Indian curry. TT: 巧克力,香暖的印度咖哩 Back translation: Chocolate, fragrant, warm Indian curry Duration: 04:08 Reading speed: 2.5 CPS	Sensory descriptor (temperature) -> Sensory descriptor (smell + temperature)	Semantic addition
26	00:23:59:05 00:24:02:07	ST: with pickled red onion and crispy wild rice. TT: 佐醃漬紅洋蔥和香脆野生米 Back translation: Pickled red onion and fragrant, crispy wild rice Duration: 03:02 Reading speed: 3.8 CPS	Sensory descriptor (texture) -> Sensory descriptor (smell + texture)	Semantic addition

In Example 25, an additional sensory descriptor referring to smell (香 [fragrant]) is included to quality the sensory descriptor 'warm', referring to temperature. This descriptor is also added in Example 26, belonging to the same episode, where the challenge involves using various spices, ingredients which are often associated with food-related olfactory experiences. As a result, the subtitles refer

to food experiences that, despite not being reflected in the original, emphasise the content of the programme and support the visual component. It should also be noted that the addition does not have an impact on technical constraints, given that the reading speed of both subtitles complies with existing guidelines (2.5 CPS in Example 25 and 3.8 CPS in Example 26).

Linguistic addition has only been used in this case study in nine instances (10%), being often implemented as a result of systemic differences between English and Chinese, and in order to avoid grammatical errors, as seen in Example 27:

Example no.	Timecode	Subtitles	Descriptors	Translation strategy
27	00:34:09:09 00:34:10:02	ST: I think they're going to be impressed with what I've done TT: 我覺得他們會很喜歡我做的料理 Back translation: I think they will like my dish very much. Duration: 02:05 Reading speed: 6.3 CPS	Symbolic descriptor (Novelty)	Linguistic addition
	00:34:12:15 00:34:15:01	ST: to jazz it up, to make it modern. TT: 因為我增加了趣味及現代感 Back translation: Because I have added fun and modern sense Duration: 02:11 Reading speed: 4.9 CPS		

In this example, the symbolic descriptor 'modern' is transformed into an adjectival phrase, consisting of an adjective (現代 [modern]) and a noun (感 [sense]). Given that the reading speed is 4.9 CPS, the subtitler has more flexibility to reformulate the entire subtitle and to covert both the adjective 'modern' and the phrasal verb

'jazz it up' into nouns in the TL, thus applying "syntactic-semantic considerations" (Díaz-Cintas and Remael, 2007: 178) when organising the content into subtitles in the TT and improving readability.

5.4.3 Substitution

In this case study, approximately 25.4% of the cases (122 instances) are translated using the substitution strategy. As illustrated in Figure 5.19, of the 122 occurrences, affective descriptors are the subcategory that is more frequently substituted (86 cases; 70%) followed by sensory descriptors (25 cases; 20%) and by symbolic descriptors (11 cases; 9%). Figure 5.19 below shows what subcategories are used to replace the different types of descriptors in this case study.

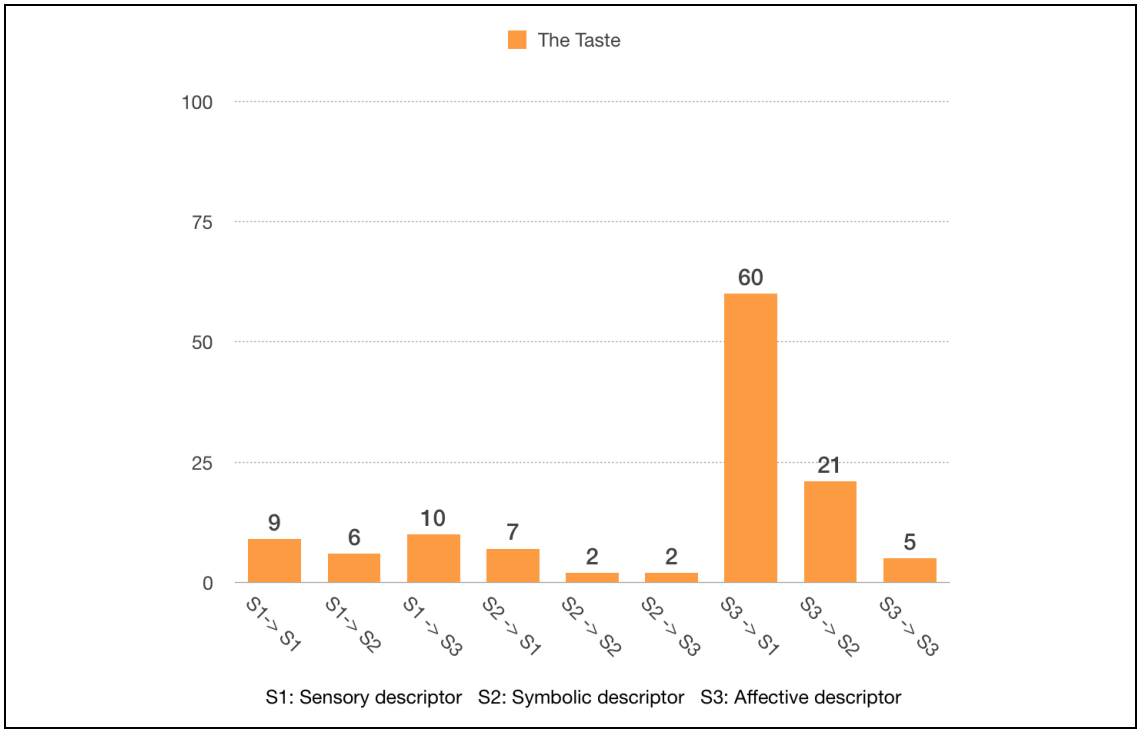

Figure 5.19: Substitution strategy for different descriptors in *The Taste*

This figure reveals that affective descriptors are frequently substituted by sensory descriptors (60 cases) and by symbolic descriptors (21 cases). The former shift is illustrated in Example 28:

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
28	00:21:26:23 00:21:29:23	ST: Blood pudding, it was so rich, so good. Wow. TT: 血香腸很香濃美味 Back translation: Blood sausage is very rich and delicious Duration: 03:00 Reading speed: 2.6 CPS	Affective descriptor (Happiness)-> Sensory descriptor (Taste)	Substitution

The affective descriptor (i.e. good) is substituted by a sensory descriptor (i.e. delicious). The subtitler combines the translation of 'rich' and formulate it into a four-character phrase (i.e. 香濃美味), which not only emphasises both texture and taste, but also makes the meaning more straightforward. This adjustment shows that the subtitler prioritises the meaning and takes the TL convention into consideration. This is also in line with Perego's (2003: 84) observation that subtitles that give more precise descriptions helping the audience process the information easier. In this case study, when the descriptors (all three types) have been replaced by sensory descriptors, they are either replaced by the 'taste' descriptor (55 instance) or by the 'texture' descriptor (16 instances). This result also reflects the focus of the programme—cooking to produce the best taste of the dish, and the fact that these two descriptors are used most frequently in this case study when describing taste.

Example 29 shows another instance of substitution through a different type of descriptor. In this case, the ST affective descriptor ('happiness') is substituted by a symbolic descriptor ('extravagance').

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
29	00:24:17:23 00:24:20:08	ST: If you had a really fantastic Wagyu burger TT: 若有頂級和牛漢堡 Back translation: If there is the top-level beef burger Duration: 02:10 Reading speed: 3.3 CPS	Affective descriptor (Happiness)-> Symbolic descriptor (Extravagance)	Substitution

The fact that the symbolic descriptor used to substitute the original one is closely-related to the challenge being depicted in the programme (cooking a dish using a high-quality cut of meat of their choice) is rather interesting. As a result, the substitution reinforces the value of extravagance instead of conveying the positive tones of the adjective 'fantastic', which is also more vague and general.

The analysis has also revealed interesting examples whereby the ST sensory descriptor is substituted by another descriptor of the same type, as shown in Example 30 below:

Example No.	Timecode	Subtitles	Descriptors	Translation strategy
30	00:18:01:17 00:18:03:20	ST: The bread base, if it's a brioche, is quite… TT: 麵包基底是牛油麵包, 有點… Back translation: The bread base is butter bread, it's a bit Duration: 03:09 Reading speed: 4.1CPS	Sensory descriptor (Taste) -> Sensory descriptor (Texture)	Substitution
	00:18:04:21 00:18:05:23	ST: greasy and buttery. TT: 油膩濃厚 Back translation: Greasy and heavy Duration: 01:02 Reading speed: 3.7 CPS		

Although the descriptor 'buttery' refers to taste and 濃厚 [heavy] refers to texture, both belong to the subcategory of sensory descriptors. The reason behind this shift might be related to the translation of 'brioche' as 牛油麵包 [butter bread] and the fact that the meaning of buttery is already conveyed in the previous subtitle. The use of substitution in this case avoids repetition and adds variety to the use of sensory language in the TT.

5.4.4 Omission

The omission strategy accounted for a small proportion, with only 13 instances (2.7%), affecting solely sensory and affective descriptors (4 and 9 instances respectively). As shown in Section 5.2.4, this strategy is usually implemented when relevant information has been introduced earlier in the programme, or when it is already contained in the dialogue or the visuals. This seems to be the case in Example 31, where one of the contestants is describing the dish he has cooked, using the adjective 'creamy':

Example no.	Timecode	Subtitles	Descriptors	Translation strategy
31	00:34:20:00 00:34:23:14	ST: I've cooked Wagyu beef sirloin with a creamy celeriac puree, TT:我做了和牛沙朗搭配根芹菜泥 Back translation: I made a celery puree with beef sirloin. Duration: 03:14 Reading speed: 3.6 CPS	Sensory descriptor (Texture)	Omission

The sensory descriptor 'creamy' is omitted in the subtitles. Such omission does not seem to be justified solely by temporal constraints, given that the duration of the subtitle is 3 seconds and 14 frames, and the reading speed is only 3.6 CPS, making it possible to include the translation of '綿密的 [creamy]' while complying with existing guidelines. Although it could be argued that this descriptor is conveyed by the image and the term 'puree', the subtitle is less descriptive than the original, and this is relevant given that the contestant is trying to 'sell' his dish to the judges.

This section has described the trends identified with regard to the translation strategies used to subtitle sensory language in *ThT*, revealing interesting trends which will be summarised and contrasted with those identified in *J15* below.

5.5 Sensory language: Comparison of the two case studies

This section begins with a brief summary of the similarities and differences in the two case studies with regard to the types of sensory language and the distribution

of translation strategies. Some insights from the comparison of the two case studies will also be discussed.

5.5.1 Trends in the use of sensory language in both case studies

The first key difference regarding the use of sensory language in *J15* and *ThT* is that the frequency of this feature is higher in the former, with 6.7 examples per minute versus 3.5 in *ThT*. Nevertheless, the findings have highlighted the prevalence of this feature in the audiovisual corpus, corroborating the key role that sensory language plays in cookery programmes. The analysis has also revealed relevant divergences as regards the distribution of the different types of sensory language. As shown in Figure 5.20 and Table 5.6, where only unique types of sensory language in both corpora are considered, whereas sensory descriptors are the most frequent type in both cases, affective descriptors are more prevalent in *ThT* than in *J15*. While *J15* shows a greater proportion of symbolic descriptors, this difference is not as remarkable.

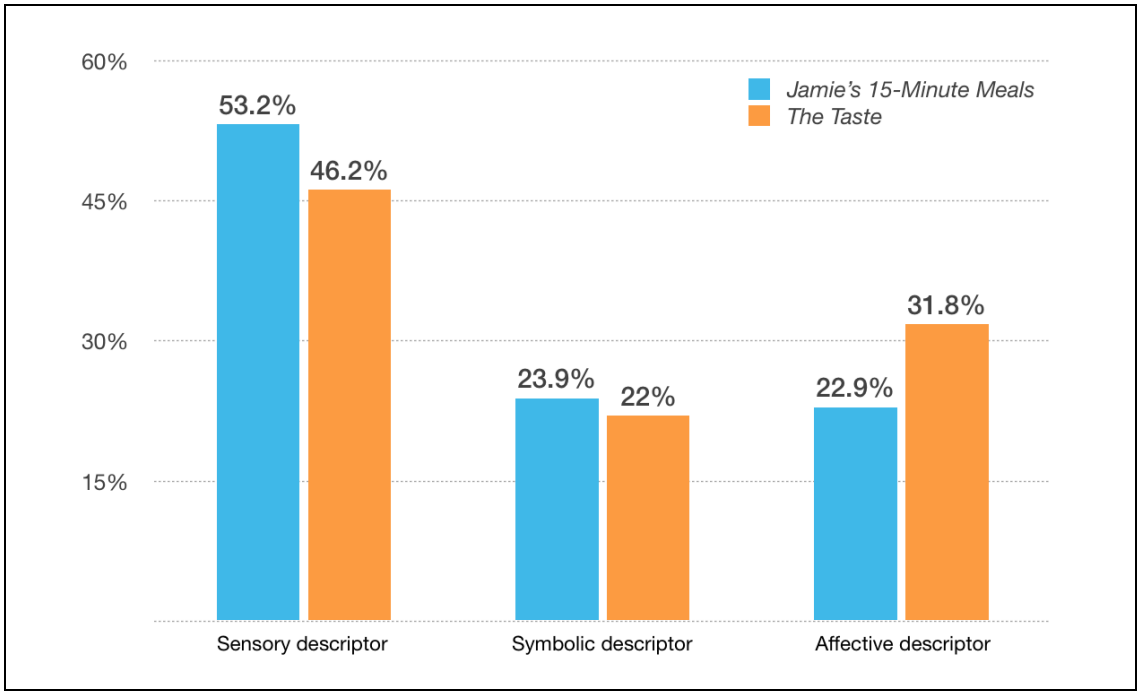

Figure 5.20: Comparison of the types of sensory language used in both case studies – unique types

Table 5.6: Statistics of the types of sensory language used in both case studies - unique types

Types of descriptors	*Jamie's 15-Minute Meals*	*The Taste*
Sensory descriptors - unique	214	132
Symbolic descriptors - unique	96	63
Affective descriptors - unique	92	91
All descriptors-unique total	402	286

As illustrated in Figure 5.21 and Table 5.7, differences as regards the prevalence of affective descriptors in *ThT* and of symbolic descriptors in *J15* remain if we consider all examples of sensory language, while the differences with regard to sensory descriptors are almost unnoticeable.

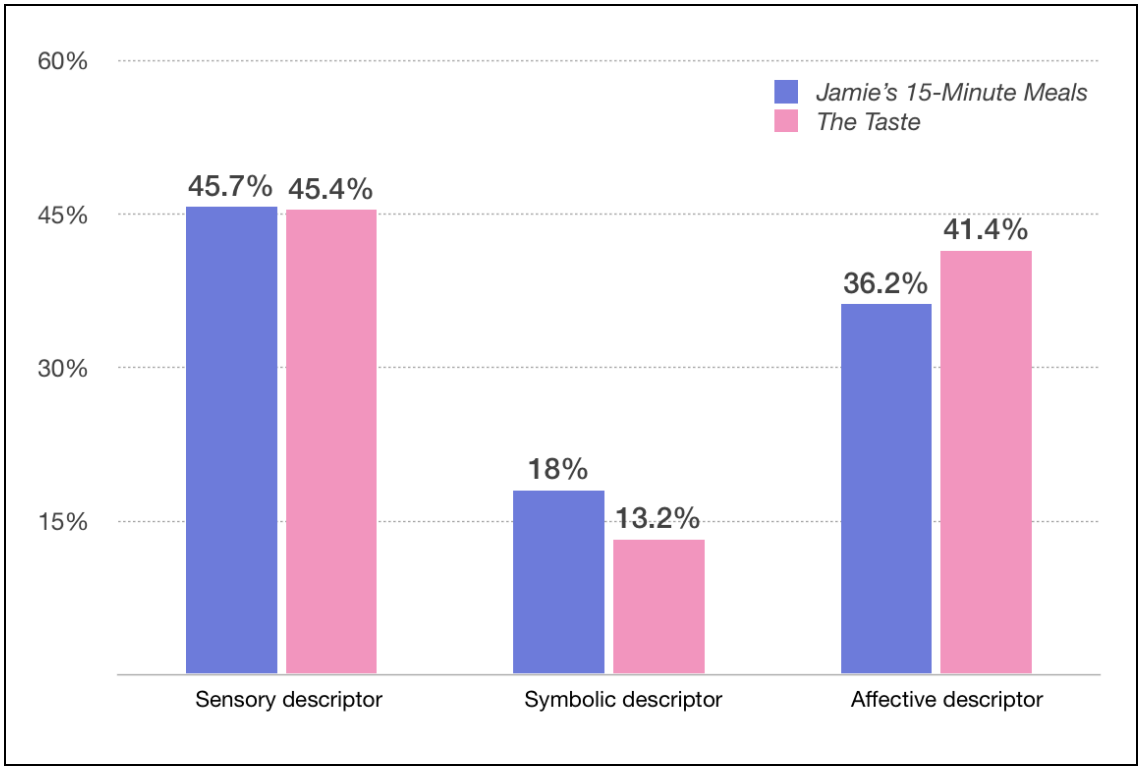

Figure 5.21: Comparison of the types of sensory language used in both case studies - all examples

Table 5.7: Statistics of the types of sensory language used in both case studies - all examples

	Jamie's 15-Minute Meals	*The Taste*
Sensory descriptors	1,459	804
Symbolic descriptors	576	221
Affective descriptors	1,157	650
All descriptors Total	3,192	1,675

As discussed in 5.1 and 5.2 above, the findings regarding the distribution of the different types of sensory language can be explained when considering the format and focus of the cookery programmes being investigated. As a modern-format cookery programme focused on cooking demonstrations, sensory descriptors referring to taste, smell and texture prevail in *J15*. These are also frequent in *ThT*, being resorted to often by both the contestants and guest chefs

when explaining and describing their dishes, and by the judges when assessing them.

While the emphasis placed on quick, easy and healthy recipes in *J15* justifies the frequent use of symbolic descriptors representing these values, the role that authenticity and tradition play in cookery programmes is also materialised in this case study. As shown in Figure 5.22, this role is also realised in *ThT*, with 'tradition' being the most frequent subcategory in both subcorpora.

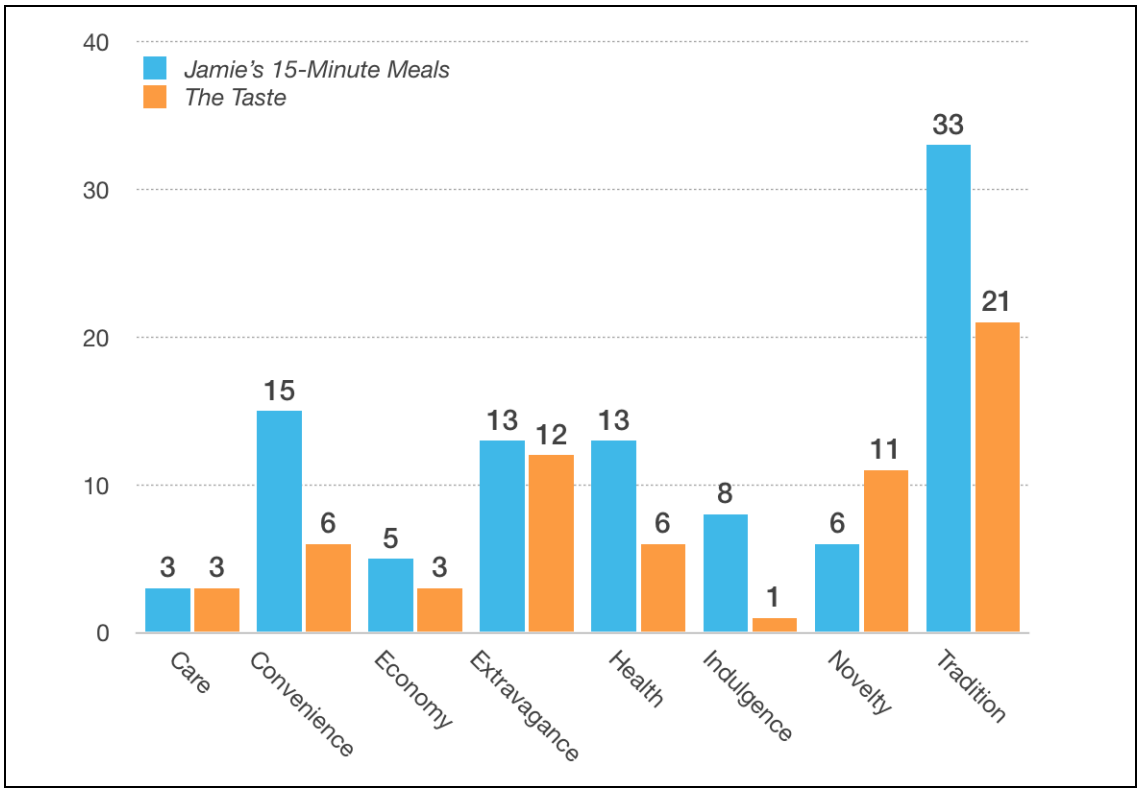

Figure 5.22: Comparison of the distribution of symbolic descriptors in the two case studies

Instead of focusing on Health and Convenience, the symbolic descriptors found in *ThT* foreground the values of Novelty and Extravagance, in line with the focus of the competition, where chefs are asked to innovate and cook with ingredients in a creative way. The relatively common use of descriptors related to

Extravagance to describe either the ingredients or the final presentation of the food (such as ‘delicate’, ‘finest’, ‘luxurious’, ‘posh’ or ‘elegant’) in both *J15* and *ThT,* could be linked to the audience motivation for watching cookery programmes, i.e. to gain inspiration about cooking and tasting food (Caraher et al., 2000; Chen and Wu 2005; Rossato, 2014). In *J15*, these descriptors give the audience the illusion that sophisticated cooking could be achieved easily, whereas in *ThT* the use of these descriptors contributes to the entertainment value of the programme. In addition, symbolic descriptors underlining traditional and authenticity values (i.e. referring to Spanish-inspired or Thai flavouring dishes) highlight the foreignness of some recipes and could also motivate the audience to try new culinary approaches.

Regarding the use of affective descriptors, in addition to the differences in overall frequency discussed above, another aspect that should be noted is the greater number of descriptors conveying negative values in the cooking competition if compared to the modern cookery programme. This finding is easily explained considering the focus of both programmes, especially in the case of *ThT*, where anger, disgust and fear descriptors are used by judges to describe the dishes they dislike. In addition, as a type of reality show, it should be noted that audiences watching cooking competition programmes are also attracted by judges’ harsh criticisms and comments.

5.5.2 Trends in the use of translation strategies in the two case studies

A comparison of the distribution of translation strategies in the two case studies is clearly illustrated in Figure 5.23.

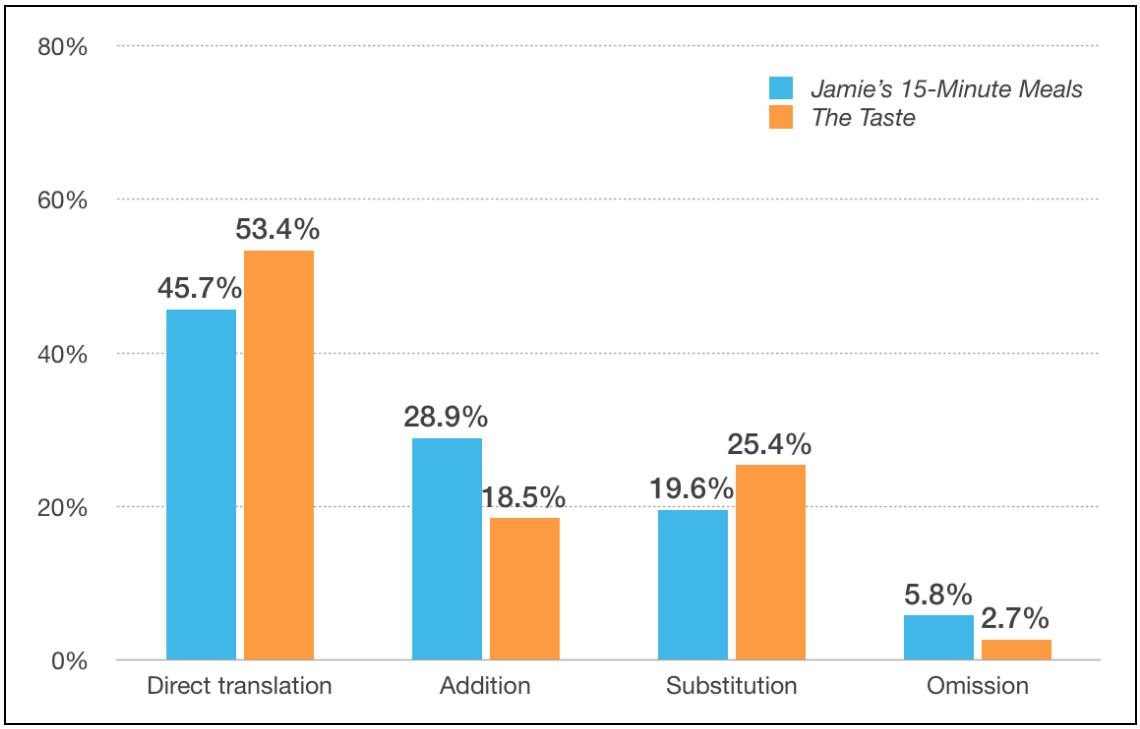

Figure 5.23: Comparison of the translation strategies used

The analysis has revealed similarities as regards the use of direct translation (the most common strategy in both corpora) and omission (the least frequent strategy). As regards the former, the examples provided in both cases studies illustrate that the translation of sensory language can at times be resolved by direct translation without major issues, especially in the case of descriptors that could be considered universal (see Example 2, 3, 20, 21, 22). However, direct translation is not always feasible or deemed the most appropriate strategy, either due to the nature of the sensory language being rendered or to the specificities of subtitling. Originally, it was thought that the latter could have resulted in a frequent use of omission as a strategy to subtitle sensory language. Yet, the analysis has proven the contrary in both case studies, thus highlighting the relevance and centrality of this feature in cookery programmes. The data also show that, even when the

omission strategy is adopted to subtitle sensory language, the meaning of descriptors is often still conveyed by other verbal and non-verbal components in the audiovisual text such as previous dialogue or images (see Examples 16, 17, 31).

By contrast, the major difference between the two case studies lies in the number of additions and substitutions. While the former is used more often in *J15*, the latter is prioritised in *ThT*. This result can be related to the different ratios of sensory and affective descriptors in both case studies: as shown in Figure 5.24, sensory descriptors, which are more frequent in *J15*, are often rendered using the addition strategy (62% of cases in *J15*; 55% of cases in *ThT*), while affective descriptors, which are more prominent in *ThT*, tend to be substituted (66% of cases in *J15*; 70% of cases in *ThT*).

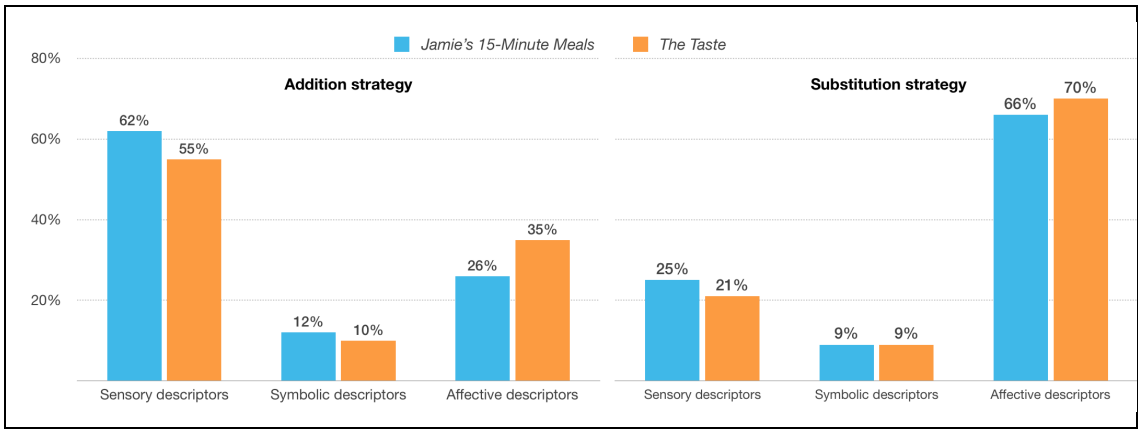

Figure 5.24: Distribution of addition and substitution strategies in the subtitling of sensory language in the two case studies

As regards similarities in the use of substitution, affective descriptors are mainly substituted by sensory descriptors in both case studies (48% and 49% respectively), as shown in Figure 5.25:

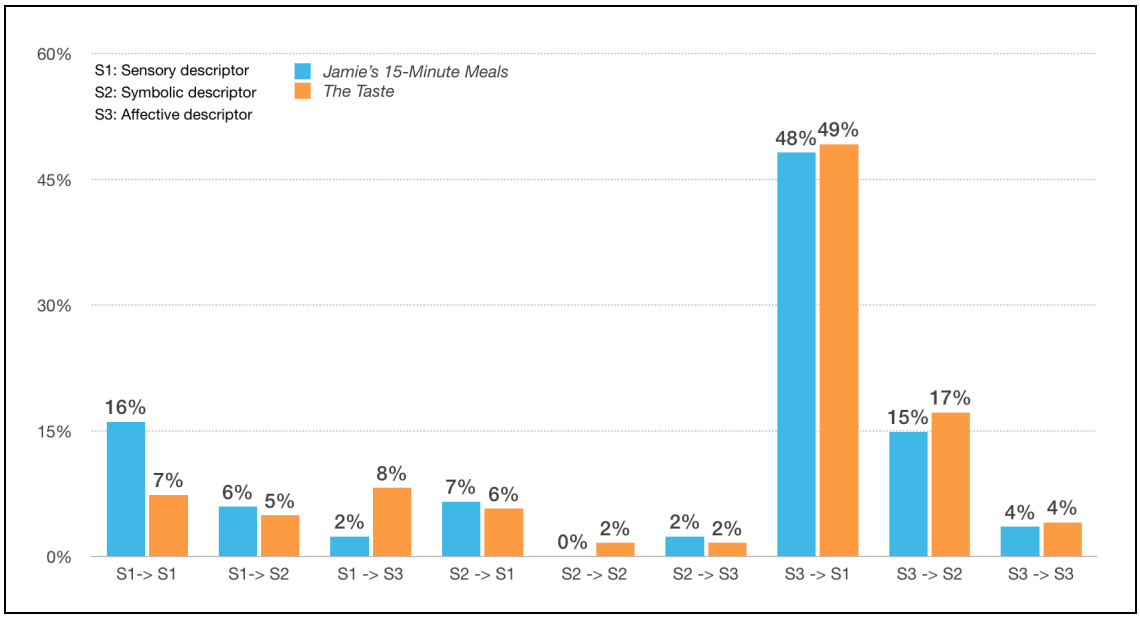

Figure 5.25: Differences and similarities in the use of substitution for the subtitling of sensory language in the two case studies

This figure also reveals divergences between the two case studies in the category of sensory descriptors: while sensory descriptors (S1) are usually replaced by other sensory descriptors in *J15* (S1->S1), in *ThT* they are commonly replaced by affective descriptors (S1->S3). This result also reflects the different focus in the two case studies, with *J15* relying heavily on the description of food and ingredients through sensory descriptors, and *ThT* on personal feedback in the form of affective descriptors.

5.6 Influential factors in subtitling sensory language

The analysis undertaken suggests that subtitlers in both case studies seem to consider similar factors when subtitling sensory language, with the polysemiotic factor playing a paramount role. The examples discussed have highlighted that subtitlers take non-verbal information (e.g. different types of shots, information

pictured at the time that sensory language is uttered) into consideration when making decisions about how to translate sensory language. However, non-verbal information is not used as a substitute of sensory language; instead, sensory language is included in subtitles in order to reinforce and repeat the information conveyed through the visual channel, as seen in Examples 11 and 12. The data also suggest that the image tends to be reinforced through the verbal rendering of sensory language especially when close-up shots take place (see Example 14).

The analysis has also shown that, as any other linguistic item, the subtitling of sensory language can be greatly influenced by the specificities of subtitling, i.e. by media-specific constraints. This refers not only to spatial and temporal constraints, but also to the need to promote readability in subtitles (see Example 27) and to arrange information to enhance comprehension given the limited reading time available and the simultaneous rendering of audio and visual information. As regards spatial and temporal constraints, the analysis has shown that additional information is often provided if these constraints allow the subtitler to do so (as seen in Example 25 and 26). However, the analysis has also revealed cases where this factor is compromised by subtitlers, who might choose to prioritise other factors instead (as seen in Example 23).

The need to maintain cohesion with the rest of the components of the audiovisual text also influences the strategies adopted by subtitlers, with some solutions taking into consideration the focus of the episode in question (e.g. Examples 25 and 26, where the addition strategy is adopted to reinforce the focus of spices of the episode). Another factor that could have influenced the choice of strategies is related to quality standards and therefore to the subtitling situation

(Pedersen, 2011). The analysis has revealed that in some cases subtitlers prioritise TL norms and conventions, probably in an attempt to provide a high-quality translation.[43] This can clearly be seen in the use of four-character phrases/idioms (Wei, 2011; Shih, 2011), as discussed in Examples 9, 11, 14, 15, 24, 28 and 30. The use of synonyms to subtitle the same descriptor could be related to this trend, which could also be motivated by an attempt to enhance the variety and specificity of the TT (see Examples 6-8).

In general, a wide range of factors influence the decisions taken by subtitlers when rendering sensory language, from the genre and format of the audiovisual programme being subtitled to the specificities of the audiovisual text and of subtitling as an AVT mode. However, given the limited size of the corpus investigated and the inability to contact the subtitlers directly, it is not possible to determine the exact influence of each of these factors. Nevertheless, this qualitative overview is useful and could be further developed in future studies.

5.7 Conclusion

This chapter has provided detailed statistical figures of both case studies, paying attention exclusively to sensory language. The result of the analysis has shown that sensory and affective descriptors account for most of the proportion of the overall cases of sensory language and that affective descriptors are repeated most frequently. It has also been revealed that the ratios for each type of

[43] Subtitling quality is an issue of concern because it is also directly related to payment. In SDI Media, subtitling jobs are designated based on the level of quality of the subtitler; this level is related directly to the payment scheme (for example, an advanced level subtitler would be offered a higher rate and more opportunities to work on well-paying projects; Shu-yu Lin, 2019, personal communication, 19th of February).

descriptor are also correlated with the format, focus and content of the cookery programme being analysed. Modern cookery programmes tend to showcase more positive affective descriptors, whereas cooking competition programmes demonstrate positive and negative affective descriptors as both are equality important in reflecting the purpose of the programme.

The most frequently adopted translation strategy is direct translation, while omission is the least favoured. The results not only reflect the nature of sensory language (of great relevance and at times universal), but also suggest potential motivations behind the subtitler's decision-making process. The prevalence of addition and substitution varies in the two case studies and seem to be related to the type of sensory language being subtitled, with affective descriptors being often substituted and sensory descriptors being subtitled through addition strategies. In addition, the analysis has also revealed the potential influence of factors such as polysemiotics, media constraints, the co-text or professional factors. To conclude, the results suggest that when subtitling sensory language, subtitlers often subject themselves to TC norms, tending towards acceptability, in Toury's (1995: 70) terms.

The following chapter will present the results of the analysis of CSRs and the strategies used to subtitle them, as well as relevant trends.

Chapter 6

The subtitling of culture-specific references

The following sections contain an analysis of the CSRs found in the original English dialogue of *J15* and *ThT*, as well as an in-depth, qualitative and quantitative analysis of the strategies adopted by the subtitlers to translate them into Traditional Chinese.

6.1 Culture-specific references in *Jamie's 15-Minute Meals*

In the subcorpus of episodes of *J15*, a total of 2,477 examples of CSRs have been identified. Of those 2,477 occurrences, 615 are unique types, with the remaining 1,862 being repetitions of those 615. It is thus significant that 75% of the cases of CSRs correspond to repetitions. Considering the number of CSRs identified and the length of the corpus (480 minutes), the frequency of CSRs is 5.2 per minute. Such a high frequency shows the prevalence of these items in cookery programmes and highlights the need to investigate them.

As illustrated in Figure 6.1 and

Table 6.1, the CSRs (unique types) identified in the corpus belong to different categories. The majority of the CSRs belong to the category 'name of ingredient', with 314 instances (51.0%), accounting for just over half of the cases identified in this case study. The second-largest group is the category 'name of dish' (146 occurrences; 23.7%), followed by the category 'kitchen utensil', which is found in 69 instances (11.2%). The rest of the categories present relatively low percentages: 'weight and measurement' (22 instances; 3.6%), 'other' (22 instances; 3.6%), 'proper names' (22 instances; 3.6%) and 'culinary verb' (17

instances; 2.8%). The category ‘cut of meat’ is the smallest group, accounting only for 0.5% of the cases (3 instances).

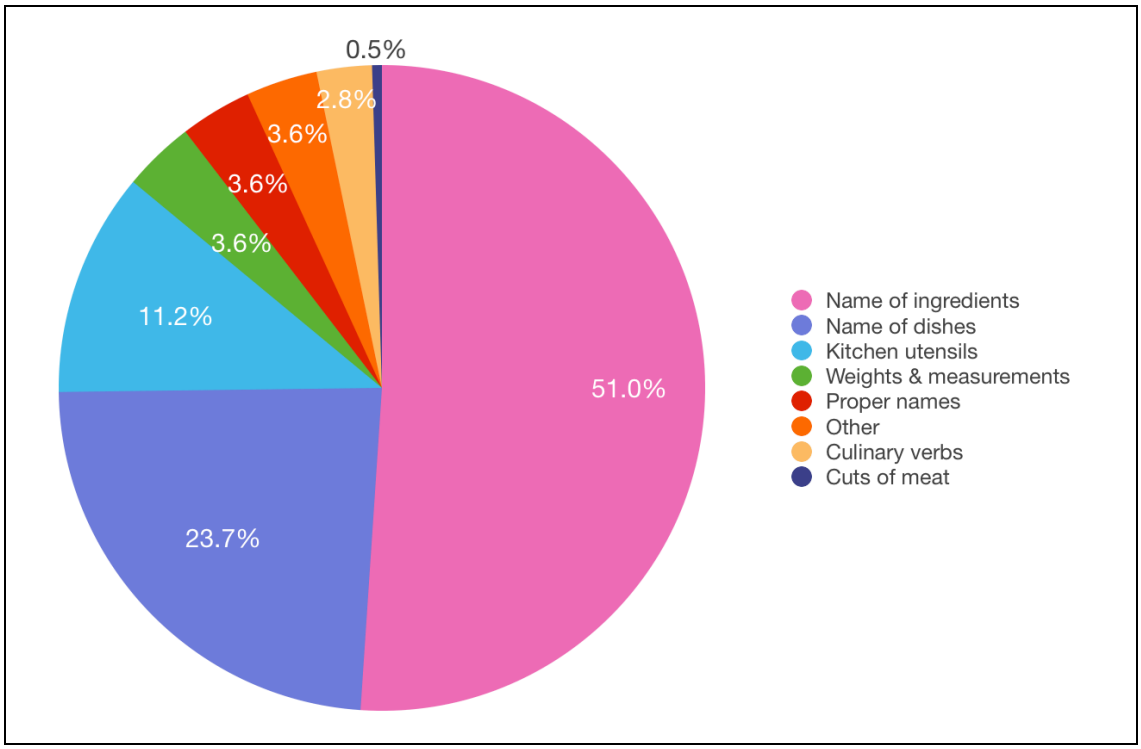

Figure 6.1: Types of culture-specific references in *Jamie’s 15-Minute Meals*

Table 6.1: Statistics of culture-specific references in *Jamie's 15-Minute Meals*

Type	Count
Name of ingredients	314
Name of dishes	146
Kitchen utensils	69
Weights & measurements	22
Proper names	22
Other	22
Culinary verbs	17
Cuts of meat	3
	615

The largest and second-largest groups, i.e. ‘name of ingredient’ and ‘name of dish’, are related to culture-specific recipes and dishes (e.g. ‘stroganoff’, ‘goulash’ and ‘falafel’), or the ingredients used in these dishes (e.g. ‘salted lemon’, ‘rose harissa’ and ‘*tzatziki*’). The number and nature of CSRs found in the corpus reflect the aim of *J15* to introduce and demonstrate how to cook multicultural recipes. The names of some foreign dishes are highly similar to their original language form (e.g. Tunisian *brik*). The multicultural background of this programme is also reflected in the high proportion of CSRs in the category ‘kitchen utensil’. Some instances, such as ‘casserole pot’ and ‘tagine’, are related to the aim of the programme to cook region-specific recipes. Other examples, such as ‘kettle’, ‘garlic crushers’ or ‘tea towel’, are closer to the source (British) or European culture. In addition, some utensils (e.g. ‘potato masher’, ‘spatula’) are probably very common in Western countries because of those countries’ eating habits, but they are still considered culture-specific in the TC (Taiwanese).

The CSRs identified under the category ‘proper names’ are used to refer to geographical information, such as the name of a region (e.g. the Auvergne region of southern France), or human names (e.g. ‘Jools’, the nickname of Jamie Oliver’s wife, Juliette Norton). The geographical information is often introduced alongside the recipe in order to emphasise the authenticity of a certain ingredient or the origin of regional recipes (e.g. ‘Puy lentils’). However, as the focus of the programme is the actual cooking of recipes, particular dishes and their origin are not discussed in detail, hence the lower percentage of this category. The category ‘other’ is mainly related to English idioms (e.g. ‘saved by the bell’), slang (e.g. ‘malarkey’) or other culture-specific expressions (e.g. ‘my Lord’, ‘amigos’).

6.2 Translation strategies for the subtitling of CSRs in *Jamie's 15-Minute Meals*

Having understood the types of CSRs identified in this case study, the present section discusses the translation strategies adopted in subtitling them. The section begins with an overview of the distribution of strategies adopted in the programme and then explores each translation strategy, supported by relevant examples. Figure 6.2 and Table 6.2 illustrates the distribution of each strategy used in this case study. The data below includes only unique types of CSRs, that is, repetitions of these items have not been included. However, if a CSR is translated using different strategies, said strategies have been quantified accordingly, hence the difference between the number of CSRs (615) and strategies (660).

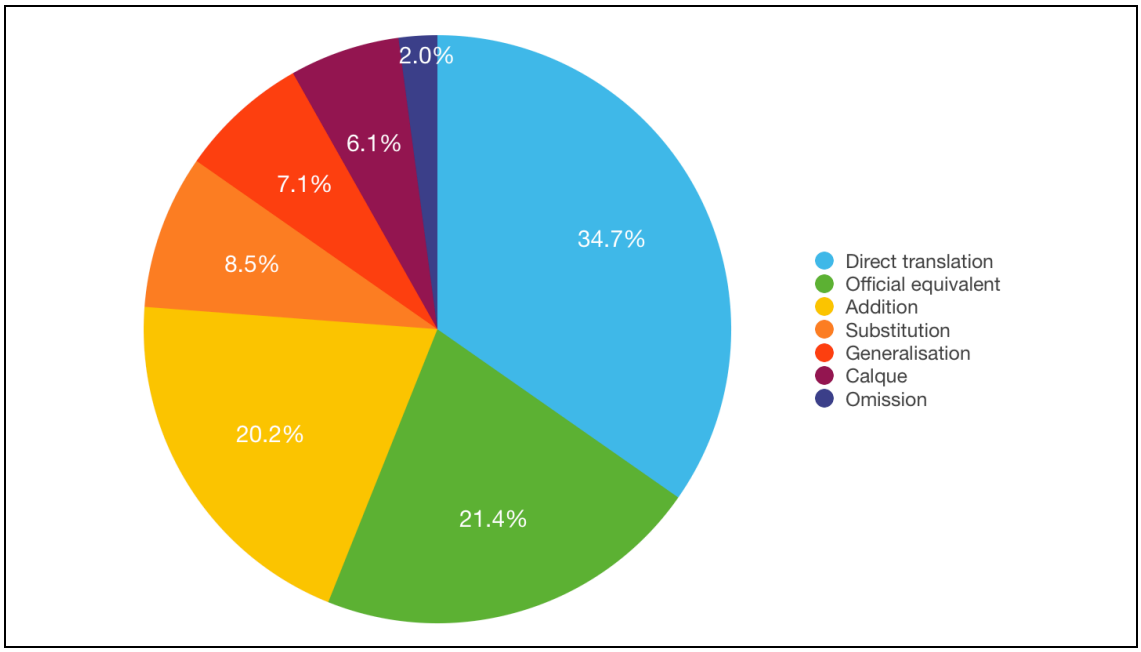

Figure 6.2: Translation strategies used in *Jamie's 15-Minute Meals* for the subtitling of CSRs

Table 6.2: Statistics of translation strategies used in *Jamie's 15-Minute Meals* for subtitling CSRs

Type	Count
Direct translation	229
Official equivalent	141
Addition	133
Substitution	56
Generalisation	47
Calque	40
Omission	14
Total	660

The above pie chart shows that 34.7% of the cases of ECRs are subtitled using a direct translation strategy (229 instances). The second most-common strategy is that of official equivalent (141 instances; 21.4%), followed by addition (133 instances; 20.2%). The numbers of these three strategies are considerably high, as they represent more than three quarters of the cases (76.3%), whereas the remaining four strategies are fairly low and altogether account for 23.7% of the cases: 8.5% for 'substitution' (56 instances), 7.1% for 'generalisation' (47 instances), 6.1% for 'phonetic-calque' (40 instances; 6%) and only 2.0% for omission (14 instances). The retention strategy is not identified from the corpus, which is an expected result as the subtitler has to comply with the client's guideline. These translation strategies will be discussed respectively and supported by relevant examples below.

6.2.1 Direct translation

Direct translation, a strategy that renders the CSR without changing its connotative semantic content, is mainly used to subtitle CSRs belonging to the

categories ‘name of ingredient’ (120 instances; 49%), ‘name of dish’ (68 instances; 28%) and ‘kitchen utensil’ (36 instances; 15%). Example 32 illustrates how this strategy has been prioritised over others (e.g. official equivalent) to translate ‘Swiss chard’.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
32	00:16:03:24 00:16:08:01	ST: And I’m going to add some Swiss chard. Of course, you can use any nice greens. TT: 接著我要加瑞士甜菜 其他蔬菜當然也可以 Back translation: Then I want to add Swiss beets, other vegetables will do, of course. Duration: 04:02 Reading speed: 4.4 CPS	Name of ingredient	Direct translation

In the above example, the vegetable ‘Swiss chard’ is directly translated as 瑞士甜菜 [Swiss beets], instead of using its scientific name 君蓬菜 (i.e. official equivalent), or its common name – 葉用甜菜 [beet leaves]. Although this ingredient can be found in Asia, it has a different appearance, with the chard stalk being white, instead of yellow or dark pink. While Oliver utters the sentence above, a close-up shot of the ingredient is shown, and the audience can see the pink stalk clearly. This might have influenced the subtitler’s decision to enhance the foreignness of the ingredient in the subtitle instead of using a term more familiar to the TA. In addition to being constrained by the image, subtitlers are also somewhat constrained by the original dialogue, a concept which, as discussed in Chapter 3, has been referred to as “vulnerable translation” (Díaz-Cintas and Remael, 2007). Although it is very difficult to determine how much the TA will be able to

understand from the original dialogue, some viewers might identify the word ‘Swiss’. This could be one of the reasons why the subtitler opted for direct translation in this case, given that the reference to the origin of the beet would be absent if the scientific or the common name of this vegetable had been used in the subtitles.

As this example illustrates, direct translation is a source-oriented strategy that highlights the foreignness of the programme being watched. If we consider that the aim of the programme is to demonstrate how to cook foreign recipes (Indian kedgeree in this case), the use of direct translation seems particularly appropriate to maintain and reinforce the foreignness of the recipe. As discussed in Chapter 2, audiences who watch cookery programmes are attracted by these aspects, and are willing to learn more about foreign food cultures. In this regard, direct translation could be said to meet the expectations of the audiences and the function of the cookery programme in the TL.

6.2.2 Official equivalent

The official equivalent strategy is used in 21.4% of the cases in *J15*. As defined in Chapter 4, this strategy involves using a ready-made official TL equivalent or a translation which is either established through common usage or determined by a specific institution. This strategy is mainly used for the subtitling of CSRs belonging to the categories of ‘name of ingredient’, ‘name of dish’, and ‘kitchen utensil’ (128 instances; 83%). Name of ingredients are often subtitled using their scientific name. Whereas in Western languages the scientific name refers to the Latin name of a specific species, in Chinese the scientific name is determined officially and registered in the National Academy for Educational Research

database (http://terms.naer.edu.tw/). For example, the Chinese scientific name of the herb 'bay' is 月桂.

The implementation of this translation strategy does not always involve the use of the Chinese scientific name of an ingredient. It can also involve the adoption of a well-established ready-made translation. This is a strategy used frequently to render CSRs introduced in the TC a long time ago. This is the case of ingredients such as 'olive oil', meals like 'afternoon tea' or utensils such as 'non-stick frying pan', as illustrated in Examples 33, 34 and 35 below.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
33	00:04:56:20 00:04:58:19	ST: After a glug of olive oil in a hot pan. TT: 在熱鍋裡倒入橄欖油 Back translation: Pour olive oil in a hot pan. Duration: 01:24 Reading speed: 4.5 CPS	Name of ingredient	Official equivalent
34	00:08:38:14 00:08:40:18	ST: But, sort of, afternoon tea, that sort of vibe. TT: 類似下午茶之類的感覺 Back translation: Similar to the feeling of having afternoon tea. Duration: 02:04 Reading speed: 4.6 CPS	Name of dish	Official equivalent
35	00:03:29:24 00:03:32:22	ST: So pan is on. Large non-stick pan. TT: 鍋子放上去, 大的不沾鍋 Back translation: Put the pan on, big non-stick pan. Duration: 02:23 Reading speed: 4.1 CPS	Kitchen utensil	Official equivalent

Example 33 refers to olive oil, a kind of cooking oil originating from the Mediterranean region, which has been exported to different regions around the

world due to its high quality and nutritional benefits. In Taiwan, olive oil is mainly imported from Spain and Italy. The translation strategy originally used to render this ingredient into Traditional Chinese was that of direct translation through the term 橄欖油 [olive oil]. However, given that this translation has now been used for a very long time and it is rather well known, it can now be deemed an example of official equivalent.

Example 34 refers to afternoon tea, which is a typical British meal served from the late afternoon to the early evening. Afternoon tea was first introduced in Taiwan during the 1990s and, as done in the case of 'olive oil', the term was originally directly translated to the TL as 下午茶 [afternoon tea]. This translation has been continuously used until the present day without change.

Example 35 refers to a non-stick pan, which normally indicates a pan with Teflon coating. This kind of cookware was first introduced in Taiwan around the 1980s, when most Taiwanese households still used iron-based cookware. 'Non-stick' was literally translated as 不沾 to emphasise this property, and the resulting translation is now considered an official equivalent widely used to indicate cookware with a non-stick coating. As the discussion so far has shown, the transculturality of the CSRs analysed above is an important factor to consider in order to understand why official translation has been used as a translation strategy in this case study.

Official translation is also commonly used to subtitle CSRs belonging to the subcategories 'weights and measurements' (7 instances 5%) and 'proper names' (6 instances; 4%). As regards the former, although both Britain and Taiwan have culture-specific units of measurement (e.g. Imperial system in Britain), both cultures are also familiar with the metric system, which tends to be

used widely in cookery programmes. In addition, the temperature scale used in both countries is the Celsius scale. As a result, a conversion between units of measurement is not necessary and official equivalent is used to subtitle these types of CSRs; for instance, ‘gram’ is translated as 公克 and ‘200 degrees’ is translated as 攝氏 200 度’. As for the use of this strategy for the subtitling of ‘proper names’, this involves the translation of country names which, in most cases, have an official translation in Traditional Chinese which can be easily adopted. For example, ‘Russia’ is translated as 俄羅斯.

Although Pedersen considers that the strategy of official translation is not source-oriented nor target-oriented, the use of this strategy involves complying with TL norms and conventions. This is to assure the audience will recognise the CSRs included in the cookery programme and be able to replicate the recipe if necessary.

6.2.3 Addition

The addition strategy is chosen in 20.2% of the cases to translate CSRs in this case study. As defined in Chapter 4, this strategy provides additional information and makes the translation more specific. The usage of said strategy can be further divided into two circumstances:

1) Specifying the information for clarification, while the translation also becomes more specific.
2) Adding extra information that is not included in the ST.

In the first circumstance, the addition is implemented in order to convey a clearer and more precise message via subtitling. As discussed in Chapter 3, subtitling involves a change from spoken to written mode and, such change might motivate the use of specific translation strategies. In Example 36, for instance, the original is vaguer, resorting to ellipsis, which is a common feature of spontaneous speech.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
36	00:04:34:16 00:04:37:00	ST: To work with that 28-centimetre pan. TT: 一定要搭配 28 公分平底鍋 Back translation: Duration: 02:09 Reading speed: 5 CPS	Weight and Measurement	Addition
	00:04:37:03 00:04:37:22	ST: Really important. TT: 非常重要 Duration: 00:19 Reading speed: 5.2 CPS		
	00:04:38:00 00:04:39:14	ST: Don't go putting it in a 32. TT: 不要用 32 公分 Back translation: Don't use 32 centimetres. Duration: 01:14 Reading speed: 4.4 CPS		

The dialogue above takes place while Oliver is explaining which size of pan the audience should use or avoid in order to reproduce this Yorkshire pudding recipe successfully. While the unit of measurement is mentioned in '28-centimetre pan', it is subsequently omitted later on ('in a 32'), resorting to economy of language. However, the subtitler still specifies the measurement unit (i.e. centimetre) to

maintain textual cohesion and avoid any confusion, especially considering that subtitles should be structured “in such as way that they are semantically and syntactically self-contained” (Díaz-Cintas and Remael, 2007: 172).

The ‘addition’ strategy is also used to include information that is not present in the ST, especially to subtitle the names of ingredients, as seen in Example 37. The ingredient being analysed here is ‘feta’, a type of brine curd cheese which is made using sheep’s or goat’s milk, and it is a specific Greek ingredient (Herbst and Herbst, 2013: 284).

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
37	00:07:21:11 00:07:23:19	ST: 40 grams of feta. TT: 取 40 公克的希臘羊乳酪 Back translation: Take 40 grams of Greek sheep cheese. Duration: 02:08 Reading speed: 4.7 CPS	Name of ingredient	Addition

Example 37 shows that the CSR is supplemented with information regarding the original production place (i.e. Greece) of the ingredient, and the substance it is made of (sheep cheese), which are not specified in the ST. As a result, the use of this strategy maintains the foreignness and authenticity of the ingredient introduced (i.e. feta has been a protected name in the European Union since 2002),[44] but also brings it closer to the TA, probably because Greek cuisine is not

[44] According to the relevant EU legislation, only those cheeses produced in a traditional way in particular areas of Greece, which are made from sheep's milk, or from a mixture of sheep's and up to 30% of goat's milk from the same area, can be called feta (European Commission, 2002: online).

as popular as other Mediterranean cuisines (e.g. Italian, Spanish) in Taiwan. Implementing this strategy often results in a longer rendering, which might not always be possible considering the temporal and spatial constraints of this AVT mode. In this example, however, the current reading speed is 5 CPS, which adheres to SDI Media's guidelines.

The analysis has shown that the addition strategy is often implemented to make sure that critical information in a specific recipe is understood by the TA, and also that the recipe can be reproduced. As shown in Example 37 above, by providing additional information on an ingredient, the audience can have a better idea about how to source this ingredient or how to find a similar alternative. While long explanations and footnotes can be provided in this regard in cookbooks, such information needs to be provided in a concise way in cookery programmes, complying with subtitling temporal and spatial constraints.

6.2.4 Substitution

The substitution strategy is used in around 8.5% of the cases of CSRs identified in this subcorpus. These cases belong to two types:

1) Cultural substitution: the CSR is replaced by another CSR which is from either the SC or the TC (39 instances; 70%).
2) Situational substitution: the CSR is replaced by a non-CSR term that could fit into the context wherein the subtitle appears (17 instances; 30%).

Cultural substitution is mainly adopted in the categories 'name of ingredient', 'name of dish', 'weights and measurement' and 'kitchen utensil'. It should be noted that these CSRs do not refer exclusively to the SC (Britain). However, these CSRs are substituted by the CSRs from the TC in the Traditional Chinese subtitles, as illustrated in Example 38.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
38	00:02:46:19 00:02:50:15	ST: We're going to go over to our large casserole pot here. TT: 我們要用這個大砂鍋 Back translation: We want to use this big clay pot. Duration: 03:21 Reading speed: 2.3 CPS	Kitchen utensil	Cultural substitution

The above example refers to the 'casserole pot', which is a piece of cookware with "a deep, round, ovenproof container with handles and a tight-fitting lid. It can be glass, metal, ceramic or any other heatproof material" (Herbst and Herbst, 2013: 137). It is very common cookware in the United States and Continental Europe. The subtitler uses 大砂鍋 (big clay pot) as a replacement, which is more commonly used as cookware for cooking stew dishes or hotpots in the TC. Given that both utensils work in a similar way and are appropriate for the ingredient being cooked by Oliver (i.e. celeriac), this strategy could be considered appropriate. However, it should be noted that, in the video, the audience can clearly see that the casserole pot which Oliver uses is a cast iron casserole pot (See Figure 6.3) and not a clay pot, which is normally translated as 鑄鐵鍋 [cast iron pot] in Traditional Chinese.

Figure 6.3: Screenshot of *Jamie's 15-Minute Meals*: Substitution of 'casserole pot'

In addition, this type of cookware is also known as a Dutch oven and has become rather common in the TC over the past 10 years, being greatly imported into Taiwan and promoted in several specialised cookbooks. Thus, the subtitler could have used this alternative instead, especially as this would also comply with technical constraints (i.e. reading speed) and would reinforce semiotic cohesion. However, in this case the subtitler adopts a target-oriented strategy and brings the subtitle closer to the TA, even if that means providing a translation that contradicts the information conveyed through the image.

Another type of substitution is 'situational substitution', which accounts for 30% of the cases (17 instances). A relevant example is shown in Example 39, where the CSR analysed is *koftas*, a dished made with minced meat and shaped like a ball.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
39	00:00:50:18 00:00:56:13 […] 00:02:04:18 00:02:06:21 […] 00:10:10:15 00:10:13:10	ST: Today, my kick-arse, build'em-yourself lamb koftas in pitta pockets packed full of flavour. TT: 今天的絕妙好菜我要自己組合 有多重滋味的羊肉袋餅 Back translation: Today's wonderful dishes I want to combine the multiple flavoured lamb pocket bread. Duration: 05:20 Reading speed: 3.9 CPS ST: First job, let's make our koftas. TT: 第一項工作,先來做羊肉串 Back translation: First job, first to make lamb skewer. Duration: 02:03 Reading speed: 5.6 CPS ST: Delicious and delightfully kick-arse koftas. TT: 美味又令人愉悅的羊肉袋餅 Back translation: Delicious and pleasing lamb pocket bread. Duration: 02:20 Reading speed: 4.2 CPS	Name of dish	Situational substitution

In the example above, the translation of *kofta* as 羊肉袋餅 (lamb pocket bread) seems to be influenced by the fact that the CSR is uttered while the camera shows a close-up shot of the final presentation of the dish. The focus of the scene seems to be the whole dish rather than the ingredient (i.e. *kofta*) (see Figure 6.4). Thus, in this case, the substitution is undertaken to highlight visual information from the situation in which the subtitle takes place. Indeed, the term '*kofta*' appears 11 times in total in the dialogue and is sometimes translated through addition (i.e. 羊肉串 [lamb skewer]).

Figure 6.4: Screenshot of *Jamie's 15-Minute Meals*: Substitution of '*kofta*'

The analysis of this strategy suggests that cultural substitution involves replacing CSRs in the original with TC references, which have a high degree of similarity to the original CSRs. When this degree of similarity is not present, situational substitution, relying heavily on non-verbal information, or other strategies (e.g. addition) would be considered more appropriate.

6.2.5 Generalisation

Generalisation is adopted in 7.1% of the cases and is subdivided into two types:

1) Paraphrase: the CSR is replaced by a less-specific phrase and the result of the translation is also more general (32 instances; 67%).
2) Using a superordinate term: the CSR is replaced by a superordinate term, resorting to hypernym or meronymy (15 instances; 33%).

Example 40 below illustrates a case of paraphrase, used to subtitle the CSR 'kettle', which is a typical household gadget in Britain, defined as "a container or device in which water is boiled, having a lid, spout, and handle" (Oxford Dictionary, 2019: online).

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
40	00:12:41:00 00:12:44:05	ST: As per usual with 15-Minute Meals, we got the kettle on. We got two pans on. TT: 跟以往一樣,我們一邊煮水 一邊預熱兩個鍋子 Back translation: As always, we boil water while warming up two pots. Duration: 03:05 Reading speed: 6.2 CPS	Kitchen utensil	Generalisation (Paraphrase)

As the example shows, the CSR referring to the kitchen utensil has been omitted and the paraphrase 'boil water' has been used instead. Given that the reading speed is 6.2 CPS, the strategies available to the subtitler are constrained by time and space (e.g. resorting to addition and including an explanation of this kitchen gadget would not be possible). The solution provided by the subtitler works in the context in which this subtitle is shown, with Oliver explaining the preparation of the recipe and that having the water boiled could ease the preparation. In addition, given that the subtitle appears in a whole-kitchen scene where Oliver uses his hand to slightly point to the kettle (see the red box in Figure 6.5), even if the CSR is generalised, it is still present in the non-verbal information conveyed from the screen.

Figure 6.5: Screenshot of *Jamie's 15-Minute Meals:* Generalisation of 'kettle'

Another type of generalisation is that of using a hypernym in rendering the CSR, as seen in Example 41:

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
41	00:11:20:11 00:11:22:19	ST: And what's really good, if you've got fussy fish eater. TT:更棒的是,如果你吃魚很怕麻煩 Back translation: Even better, if you have trouble eating fish. Duration: 02:08 Reading speed: 6 CPS	Other	Generalisation (Superordinate term)
	00:11:22:23 00:11:25:10	ST: You can do that old classic thing from Top Cat. TT: 那你可以學卡通裡的經典動作 Back translation: Then you can learn the classic movements in cartoons. Duration: 02:12 Reading speed: 5.2 CPS		

In the above example mention is made to ‘Top Cat’, a famous American cartoon which was first released in the 1960s. This cartoon was not broadcast in Taiwan until 2016, when a subtitled DVD version was released and was translated as 金牌賤貓 [golden cheap cat] (Sky Digi Entertainment Co., 2016). Since *J15* was broadcast in Taiwan in 2013, the subtitler probably considered that the TA would not be familiar with this CSR. In addition, given that this CSR is not central to the scene, the meaning of the original is transferred through a hypernym, which also fits in the context in which the dialogue is uttered.

6.2.6 Calque

In this case study, all instances are identified as the phonetic calque, a strategy that uses TL characters to transcribe the CSR phonetically is used in 38 (6.1%) of the CSRs identified in this case study. The use of this strategy seems to be particularly common to subtitle the names of ingredients, while a few cases are found in the ‘proper name’ and ‘kitchen utensil’ categories. An example worth commenting upon, involving the original CSR ‘garam masala’, is illustrated in Example 42:

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
42	00:02:18:22 00:02:21:14	ST: And then the key spice here is garam masala. TT: 關鍵香料是伽蘭瑪莎拉 Back translation: The key spice is Jia-lan-ma-sa-la. Duration: 02:17 Reading speed: 3.7 CPS	Name of ingredient	Phonetic calque
	00:02:21:17 00:02:24:24	ST: It basically means the sort of market spice seller's mix. TT: 基本上這是指 市場香料販子混製的香料 Back translation: Basically, this refers to the spice that is mixed by the market spice seller. Duration: 03:07 Reading speed: 5.1 CPS		
	00:02:25:02 00:02:29:10	ST: But, generally, it's a mix of three, four, five different spices. TT: 通常由三至五種不同香料組成 Back translation: Usually consisting of three to five different spices. Duration: 04:08 Reading speed: 3 CPS		
	00:02:29:13 00:02:32:12	ST: There's a little bit of cumin, coriander seeds, fennel. TT: 一點小茴香,芫荽籽,茴香 Back translation: A little bit of cumin, coriander seeds, fennel. Duration: 02:24 Reading speed: 4 CPS		

Garam masala is a kind of ground spice containing mixed black pepper, cinnamon, cloves, coriander, cumin, cardamom, dried chillies, fennel, mace, nutmeg and other spices (Herbst and Herbst, 2013: 318). Garam masala may differ slightly from seller to seller, but this definition gives the idea of the numerous different spices used in this mix. This example is interesting because, given that there is enough space and time to do so (the reading speed is around 3.7 CPS) the subtitler could have opted for an addition strategy and render the CSR as 印度綜合香料 [Indian mix spices]. Instead, the subtitler opts for phonetic calque and transcribes the term as 伽蘭瑪莎拉; these characters are skilfully selected to reproduce the sounds of the original term, so viewers are able to refer to it in their own language if they wanted to purchase the ingredient themselves. Even though the use of this strategy does not offer any indication of the ingredients of garam masala, this information is provided later on in the dialogue by Oliver, and could have even made the above-mentioned alternative redundant.

The phonetic calque strategy is clearly source-oriented, with the resulting translation being a combination of words that do not necessarily have any meaning in the TL, thus reading rather unnaturally in the TL. In other words, this strategy intensifies the foreignness of the ingredient and the distance between the audience and the text, which also enhances the authenticity of the recipe. As Cheng (2013: 69-70) contends, the regularity of phonetically transcribing the name of an object is still under research; however, she argues that the basic rule when implementing this strategy lies in using characters that represent positive meaning, prosperous imagination and honourable impression. This suggests that it is a strategy that requires careful-thought and research on the part of the

subtitler, which should also consider that the resulting term will be read (and not just heard) by viewers.

6.2.7 Omission

Omission is used in 2.0% of the cases of CSRs identified, with only 14 instances recorded. As was the case with sensory language, this finding reveals the centrality and relevance of CSRs in this type of programme. Bearing in mind that *J15* aims to provide cooking instructions and introduce recipes, omitting measurements and units, name of ingredients, dishes and utensils could result in unclear cooking instructions. However, this might be necessary due to time and spatial constraints, as seen in Example 43:

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
43	00:04:56:20 00:04:58:19	ST: After a glug of olive oil in a hot pan. TT: 在熱鍋裡倒入橄欖油 Back translation: Pour olive oil in a hot pan. Duration: 01:24 Reading speed: 4.5 CPS	Weight & measurement	Omission

The CSR here refers to an informal non-specific measurement: 'glug'[45] indicates "an amount of liquid poured from a bottle and also indicates a hollow gurgling sound" (Oxford Dictionary, 2019: online). If the CSR had been directly translated

[45] This term is categorised as a CSR due to the fact that the description of the sound of liquids differs from culture to culture (e.g. 咕嚕咕嚕 [gu-ru-gu-ru] in Chinese; ぽこぽこ [po-ko-po-ko] in Japanese). Since the term is used to describe a hollow gurgling sound of pouring a liquid in English, it can be deemed exclusive to English-speaking regions.

in the TT (e.g. 在熱鍋裡倒入一定量的橄欖油 [pour an amount of olive oil in a hot pan]), the reading speed would increase from 4.5 CPS to 6.6 CPS, and would not be in compliance with the suggested guidelines. Given that the measurement is non-specific and that the amount of olive oil poured is illustrated in the image (see Figure 6.6), which roughly explains the amount needed for the recipe, the omission of the CSR does not result in a loss of meaning. In addition, given that the information is conveyed visually, it could be argued that this is not really a case of full omission.

Figure 6.6: Screenshot of *Jamie's 15-Minute Meals:* Omission of 'glug of oil'

Thus far, this section has explored the translation strategies used in *J15*, with said exploration supported by applicable examples from the corpus. In the next section, I will discuss the distribution of CSRs and the translation strategies implemented in the second case study, *ThT*.

6.3 Culture-specific references in *The Taste*

ThT includes 1,786 CSRs, with 649 cases being unique types and the remaining 1,137 being repetitions. The repetition percentage thus stands at around 64%, which is rather high. Considering the number of subtitles (4,347) and CSRs (1,786), as well as the length of the subcorpus (480 minutes), it can be established that an average of 3.7 CSRs appear per minute. This figure confirms the high density of CSRs in this cookery programme. As illustrated in Figure 6.7 and Table 6.3, the CSRs (unique types) identified in the corpus belong to different categories. The majority of the CSRs belong to the categories 'name of dish' (e.g. fish and chips, Eton mess), with 261 instances (40.1%), and 'name of ingredient' (e.g. samphire, langoustine), with 246 instances (37.9%), accounting for 78% of the cases identified in this case study. The third-largest group is the category 'proper names', with 70 occurrences, accounting for 10.8% of the cases, followed closely by the category 'other' (51 instances), which represents 7.9% of the cases. The remaining categories, including 'professional title' (9 instances; 1.4%), 'kitchen utensil' (6 instances; 0.9%), 'weight and measurement' (3 instances; 0.5%) and 'cut of meat' (3 instances; 0.5%) are rarely identified in the programme. These categories altogether account for less than 3% of the cases, while the category 'culinary verbs' is absent in *ThT*.

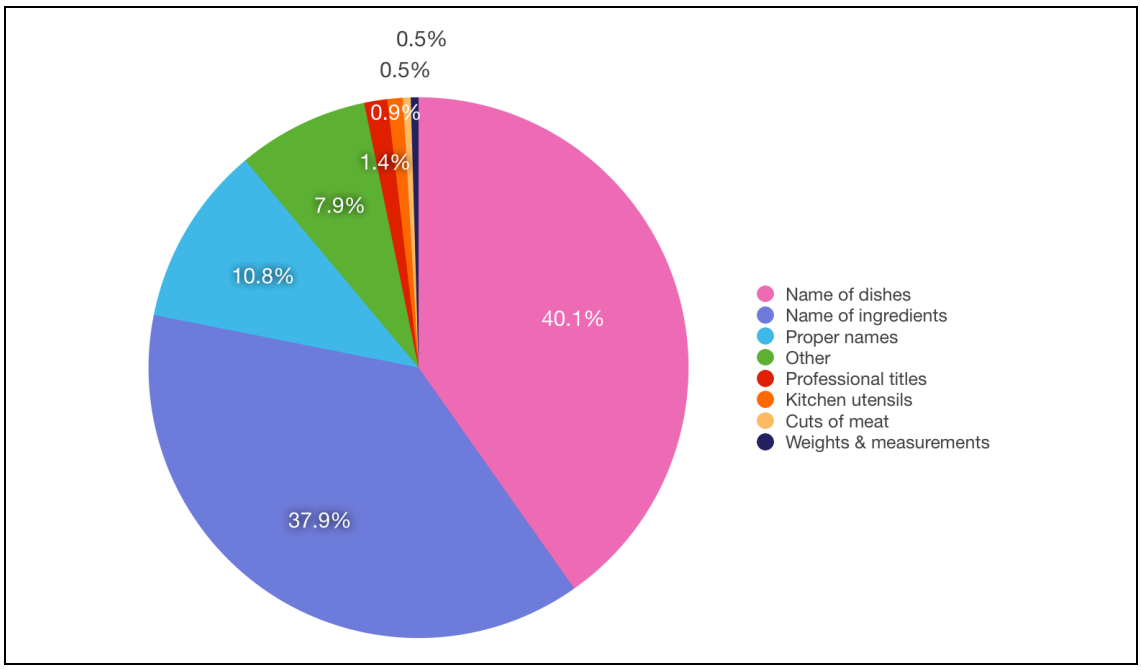

Figure 6.7: Types of culture-specific references in *The Taste*

Table 6.3: Statistics of culture-specific references in *The Taste*

Type	Count
Name of dishes	261
Name of ingredients	246
Proper names	70
Other	51
Professional titles	9
Kitchen utensils	6
Cuts of meat	3
Weights & measurements	3
Total	649

The distribution of the types of CSRs reflects the nature of the programme and the centrality of specific CSRs, such as name of dishes and ingredients. Throughout the competition, contestants are not only required to cook different dishes and handle different ingredients, but also to discuss them while they are being prepared and to present them to the judges. As regards the category

‘proper names’, these refer mainly to the names of other celebrity chefs (e.g. Richard Corrigan), the names of contestants (e.g. Debbie) or the names of celebrities (e.g. Madonna). In a few instances, these references are the names of institutions (e.g. Michelin) or geographical references (e.g. Blackpool). Unlike *J15*, *ThT* features guest chefs as judges, who are duly introduced by referring to their personal achievements (e.g. how many Michelin stars they have been awarded), their culinary style, and their restaurants. This is a possible explanation for the higher proportion of proper names identified in this case study, as more emphasis is place on specific people. In this case study, the category ‘other’ includes mainly culture-specific linguistic expressions, such as culture-specific idioms, emotionally-charged language, as well as references to literature or religions. Most of the cases of emotionally-charged language identified in the corpus are uttered in French (e.g. *putain*, *merde*) by Ludo Lefebvre, and accounts for roughly one third of the total of cases identified in this ‘other’ category, which is surprisingly high. Some cases of the emotionally-charged language are uttered in English, however, these cases are beeped off due to the censorship. The data in the ‘other’ category reveals that several of the CSRs identified in the cookery programme are not necessarily related to food or cooking, which suggests that the focus of this programme is broader.

The low occurrence of categories such as ‘kitchen utensil’, ‘weight and measurement’ or ‘cut of meat’ is also understandable considering that cooking competition programmes focus on contestants competing against each other in terms of cooking proficiency, instead of explaining cooking procedures in detail.

6.4 Translation strategies for the subtitling of CSRs in *The Taste*

The following is an analysis of the translation strategies used by subtitlers to render the CSRs found in *ThT* into Traditional Chinese. The pie chart in Figure 6.8 and the statistic in Table 6.4 shows an overall breakdown of the 652 instances of translation strategies which have been adopted in this case study.

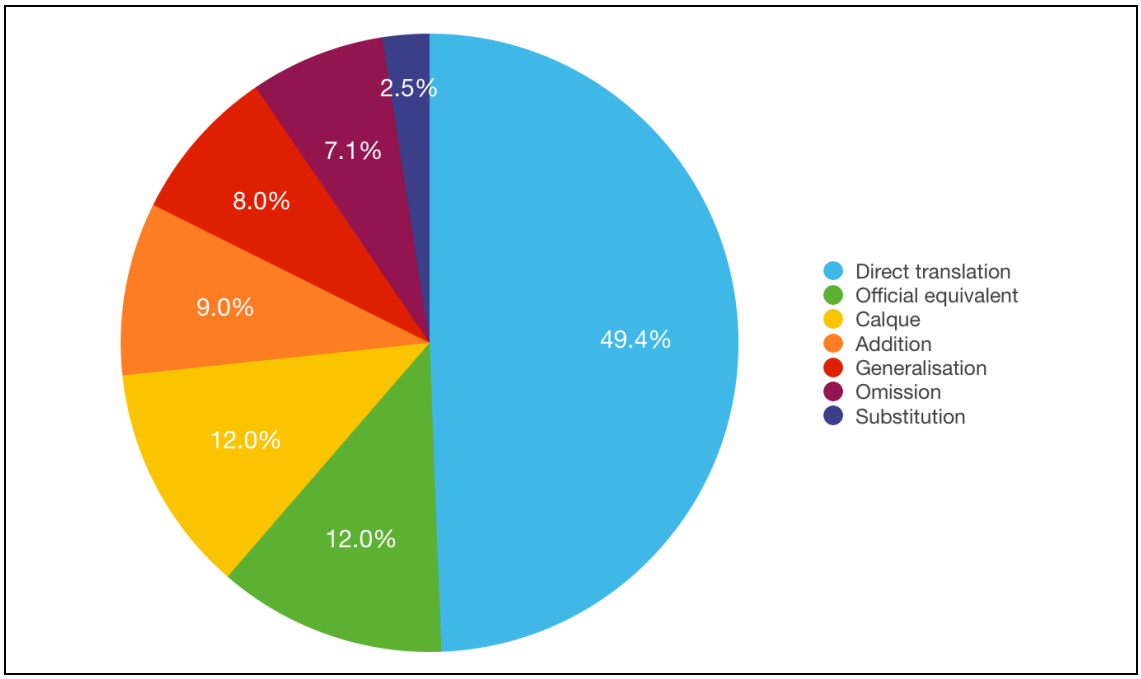

Figure 6.8: Translation strategies used in *The Taste* for the subtitling of CSRs

Table 6.4: Statistics of translation strategies used in *The Taste* for the subtitling of CSRs

Type	Count
Direct translation	322
Official equivalent	78
Calque	78
Addition	59
Generalisation	53
Omission	46
Substitution	16
Total	652

The pie chart confirms that the most frequent strategy is that of direct translation, which makes up 49.4% of the cases, with 322 instances. The phonetic calque strategy and the official equivalent strategy each make up 12.0% of the cases, with 78 instances each. Whereas the substitution strategy shows the lowest count, being found in 16 instances (2.5%), the remaining strategies make up nearly one quarter of the total population: addition with 59 instances (9.0%), generalisation with 53 instances (8.0%), and omission with 46 cases (7.1%). Once again, the retention strategy is not found with any instances, as the subtitler expectedly adhere to SDI Media's guideline. In the following sections, these strategies will be explored and discussed alongside relevant examples.

6.4.1 Direct translation

Direct translation is used 49.4% instances of this case study, and is frequently used to subtitle CSRs belonging to the categories of 'name of dish' (171 instances; 53%) and 'name of ingredient' (124 instances; 39%). An example of the use of this strategy to subtitle 'Scotch egg' is shown in Example 44 below:

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
44	00:21:16:12 00:21:19:13	ST: And I'm encasing it the way you would a Scotch egg. TT: 但我要包起來,類似蘇格蘭蛋 Back translation: But I want to wrap it up, similar to a Scottish egg. Duration: 03:01 Reading speed: 4.2CPS	Name of dish	Direct translation

A Scotch egg normally consists of a hard-boiled egg wrapped in sausage meat, coated in breadcrumbs and deep-fried. According to Ayto (2012: 329) this dish probably originates in the recipe published in Meg Dods' *Cook and Housewife's Manual* in Edinburgh in 1826. In addition to the option chosen by the subtitler (蘇格蘭蛋 [Scottish egg]) this dish is sometimes translated including information about the cooking method, and using the strategy of addition: 蘇格蘭炸蛋 [Scottish deep-fried egg]. Although adopting the latter strategy would have been feasible from a technical point of view (i.e. reading speed would not have exceeded the recommended values), this solution is equally understood by the TA and leaves more time for them to focus on the screen rather than spending their time reading the subtitles.

6.4.2 Official equivalent

Official equivalents are used in 12.0% of the instances in this case study. This strategy is majorly implemented in the category 'name of ingredient' (55 instances; 71%), and used to translate CSRs such as '*Wagyu* beef', 'quail egg' or 'Cointreau'. In addition, it is also implemented to translate other categories (23 instances; 29%), including 'weight and measurement', 'proper names' and 'other', as seen in Example 45.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
45	00:22:19:22 00:22:23:08	ST: Yea, though I walk through the valley of the shadow of chocolate… TT: 我雖然行過巧克力的幽谷 Back translation: I have travelled through the valley of chocolate. Duration: 03:11 Reading speed: 3.1 CPS	Other	Official equivalent
	00:22:24:08 00:22:25:17	ST: I shall fear no evil. TT: 也不怕遭害 Back translation: Not afraid of being victimised. Duration: 01:09 Reading speed: 3.6 CPS		

The above example shows a CSR which is extracted from the Christian Old Testament, Psalms 23:4. The words are uttered by one of the judges (i.e. Anthony Bourdain), when he is expressing his opinion on the challenge of the episode – using chocolate to make a dessert – which he is not fond of. The original sentence ends with 'the shadow of death', but here Bourdain produces a twist and changes it to 'the shadow of chocolate', summarising his opinion on the challenge and his personal preference.

As Bourdain does in the original, the subtitler resorts to the translation of this sentence from the official Traditional Chinese version of the Bible[46] (我雖然行過死蔭的幽谷，也不怕遭害 [Yea, though I walk through the valley of the shadow of death]), replacing the word 'death' with 'chocolate'. Although it could be argued

[46] In Taiwan, there exist two published versions of the Bible: the Chinese Union Version, published in 1912, and the Chinese New Version, published in 1992. However, the translation of this original quote remains the same in both versions.

that some viewers might not be able to identify the reference, especially as Christianity is a minority religion in Taiwan, this reference could also go unnoticed in the SC. In addition, the semantic content of the original CSR is transmitted through the use of an official equivalent, which is also consistent with the information portrayed on the screen: Bourdain uses the quote from the Bible to make a sarcastic comment, which is met with laughter from the other two judges.

6.4.3 Calque

This strategy is used overall in 12.0% of the cases of CSRs found in this subcorpus, and all the instances are phonetic calques. This strategy is used very frequently to subtitle 'proper names' (36 instances; 46%). Indeed, most of the names of the chefs, contestants and judges are translated using this strategy, as illustrated in Example 46 below regarding the transliterating of the name of the British judge, Nigella Lawson.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
46	00:00:04:08 00:00:08:11	ST: Awarding-winning food writer and culinary superstar Nigella Lawson. TT: 得獎美食作家兼料理巨星奈潔拉羅森 Back translation: Award-winning food writer and culinary superstar Nai-jie-la Luo-sen. Duration: 04:03 Reading speed: 3.8 CPS	Proper name	Phonetic calque

In the subtitles, Nigella Lawson's name has been phonetically transcribed as 奈潔拉羅森. When doing so, these five characters have been carefully selected to correspond to each syllable and aim to avoid any possible negative ambiguity.

This is a very common approach when translating proper names, especially those of geographical areas/regions, human beings and other entities (Cheng, 2013: 29).[47] Given that the retention strategy is not recommended according to SDI Media's guidelines (see Chapter 3), the use of phonetic calques seems to be the most appropriate strategy to render the names of the judges, which are critical in the programme, while following TL conventions and client instructions. In addition, adopting this strategy also helps the viewer to simulate the actual pronunciation of the name of the chef, which could be helpful if they wanted to look up actual recipes online or cookbooks in bookstores.

This strategy is also used frequently to render names of ingredients (in 26 instances; 33%) and names of dishes (16 instances; 21%). An illustration of the former is shown in Example 47, where a phonetic calque is used to render the term '*Ibérico*', which refers in this case to the meat of specific Spanish pigs, raised solely in the Southwest of the Iberian Peninsula and considered to be of higher quality (Herbst and Herbst, 2013: 380). This CSR thus indicates the origin of the ingredient, but also its quality.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
47	00:22:22:12 00:22:23:23	ST: We've got some Ibérico pork, TT: 伊比利豬肉 Back translation: Iberian pork. Duration: 01:11 Reading speed: 3.4 CPS	Name of ingredient	Phonetic calque

[47] This type of reference includes the name of companies, products, medicines, food and beverage, military terminologies, measurement units and technical terminologies (Cheng, 2013: 66).

By using the phonetic calque (i.e. 伊比利) the subtitler highlights the foreignness and authenticity of the ingredient being used. The use of this strategy is also determined by the image and the fact that a close-up shot is shown when this ingredient is introduced, thus ruling out the use of other strategies such as substitution. As discussed above, the use of this strategy is commonly found in the case of the 'name of ingredients' or ‘proper names’, maybe because it helps viewers to simulate the actual pronunciation so that they can purchase them in the supermarket or carry out additional research.

6.4.4 Addition

The addition strategy is chosen in 9.0% of the cases of CSRs found in *ThT*. Among these, approximately 53% of the cases are found in the category ‘name of dish’, 30% of the cases are present in the ‘name of ingredient’ category, and the remaining 17% are found in the categories ‘proper name’, ‘cut of meat’ and ‘other’. As discussed in section 6.2.3, the usage of this strategy can be further divided into two groups:

1) Specifying the information for clarification, while the translation also becomes more specific.
2) Adding extra information that is not included in the ST.

The first scenario takes often place when addition is used to subtitle the name of dishes. This is illustrated in Example 48 below, where a contestant explains she

is cooking the Sicilian speciality *caponata*, a dish consisting of sliced aubergine, celery, onion and tomato (Ayto, 2012: 62).

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
48	00:10:22:13 00:10:25:09	ST: I'm making a Sicilian caponata. TT: 我要料理西西里茄子蕃茄燉菜 Back translation: I want to cook Sicilian aubergine tomato stew. Duration: 02:21 Reading speed: 4.5 CPS	Name of dish	Addition

As this example show, the subtitler has taken advantage of the fact that the dialogue is uttered at a slow pace (with the final reading speed being 4.5 CPS) and has included additional information that might not be clear to viewers who are not familiar with the dish being cooked. Although this information is not made explicit in the ST, it is conveyed by the name of the dish. In other cases, however, subtitles include information that is clearly not present in the ST, as illustrated in Example 49 and Example 50 below:

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
49	00:00:56:09 00:00:58:00	ST: He's very rock-and-roll. TT: 他非常厲害 Back translation: He is very powerful. Duration: 01:16 Reading speed: 3 CPS		
	00:00:58:04 00:00:59:21	ST: He's the Keith Richards of food. TT: 他是料理界的摇滚巨星凯斯理察 Back translation: He is like Keith Richards, the rock-and-roll superstar of the culinary industry. Duration: 01:17 Reading speed: 8.3 CPS	Proper name	Addition

This dialogue is uttered by Nigella Lawson when introducing Anthony Bourdain, who is also one of the judges in *ThT*. As discussed previously, Lawson's speech style is rather sophisticated and poetic. In this example, she uses a metaphor to describe Bourdain's skills as a chef, comparing him to Keith Richards. Instead of maintaining this figure of speech, the subtitler has decided to explain it, including the additional information 'the rock-and-roll superstar' to the proper noun 凯斯理察 (prounced as kǎi sī lǐ chá'; Keith Richards). As a result of this addition, the subtitle reading speed reaches 8.3 CPS, thus exceeding the suggested reading speed of 5 CPS. The implementation of this decision suggests the subtitler considered this CSR to be transcultural, yet an explanation was probably included for the sake of clarity, even if that resulted in technical parameters not being complied with.

In Example 50 below, the addition strategy is implemented presumably to highlight the originality of the dish being described, Eton mess, which a typical

British dessert. Adding the information of the dessert also helps the TAs understand what type of CSR refers to.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
	00:09:29:03 00:09:30:11	ST: You know what Eton mess is? TT: 你知道英國的伊頓雜糕嗎? Back translation: Do you know the Eton mess cake in the UK? Duration: 01:11 Reading speed: 8.3 CPS		
50	00:09:30:14 00:09:31:22	ST: No. Meringues and strawberries. TT: 不知道 蛋白霜和草莓 Back translation: Don't know. Meringues and strawberries. Duration: 01:08 Reading speed: 6.8 CPS	Name of dish	Addition

As Herbst and Herbst (2013: 274) explain, 'Eton mess' is an "English dessert consisting of pieces of meringue, whipped cream and fruit, usually strawberries but sometimes bananas or other fruit. It is traditionally served at Eton College, at one of the school's annual cricket matches". While the name of the dish has been kept in the TT through a phonetic calque, to make sure the audience understands the CSR information about its origin (i.e. the UK) and the type of food/dish it is (i.e. cake/dessert) has been added. As happened in the previous example, this strategy results in the recommended reading speed being exceeded considerably (8.3 CPS). In addition, this subtitle slightly overlaps with the following utterance, having also an impact on the synchronisation between dialogue and subtitles.

The examples of addition discussed above have illustrated its use as a strategy to convey the original CSR and thus the authenticity and foreignness of the dish or the original reference, while bringing it closer to the TA. Interestingly, this is sometimes done breaching subtitling guidelines, particularly at the expense of reading speed.

6.4.5 Substitution

The substitution strategy is only implemented in 2.5% of the cases. Most of these cases concern cultural substitution (14 instances; 88%), since situational substitution is only found in 12% of the cases (2 instances). Thus, the examples in this subchapter will focus on the former. Example 51 illustrates how the CSR 'bird's-eye', which is a type of chili which originated in Mexico (DeWitt and Bosland, 2009: 455) is substituted in the subtitles with 朝天椒 (facing heaven chili), one of the varieties of chili pepper commonly used in the Chinese cuisine (Institute of Botany, 1978: online).

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
51	00:11:39:08 00:11:41:05	ST: Perfect. I took the seeds out of the bird's-eye. TT: 完美… 是,我把朝天椒的籽拿出來了 Back translation: Perfect... Yes, I took the seeds out of the facing heaven chili. Duration: 01:22 Reading speed: 8.5 CPS	Name of ingredient	Cultural substitution

The use of substitution in this example helps to comply with technical constraints better than through the use of other strategies (e.g. addition), especially considering that the current reading speed is 8.5 CPS. Substitution is also used in this corpus to subtitle idiomatic expressions, which could also be deemed CSRs. This is the case with Example 52 below, where Anthony Bourdain uses the US English idiom (in someone's wheelhouse) when encouraging contestants to be creative, but without overdoing it.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
52	00:07:20:10 00:07:23:22	ST: Avoid getting right into Richard's wheelhouse. TT: 避免在關公面前耍大刀 Back translation: Avoid playing a big knife in front of Guan Gong. Duration: 03:12 Reading speed: 2.8 CPS	Other	Cultural substitution
	00:07:24:01 00:07:25:19	ST: And getting all competitive with him. TT: 與理查較勁 Back translation: To compete with Richard. Duration: 01:18 Reading speed: 2.9 CPS		

In this example, Richard refers to Richard Corrigan, a famous, award-winning British chef, whose name has been substituted in the subtitle by '*Guan Gong'*, a famous general in Chinese history who achieved legendary performance when using a pole weapon with a reclining moon blade. With the phrase 在關公面前耍大刀 [playing a big knife in front of Guan Gong] contestants are warned of not showing off their skills before the master. This example is particularly interesting

because the subtitler could have opted for other translation strategies while complying with technical constraints, such as paraphrasing, using another idiom in the TL, i.e. 避免自不量力 [avoid being presumptuous], or an addition such as 避免在理查面前賣弄本領 [avoid showing off in front of Richard]. In this case, thus, there seems to be a clear attempt at bringing the TT closer to the TA, an approach which seems to be exceptional throughout the corpus.

6.4.6 Generalisation: paraphrase and superordinate term

The generalisation strategy is adopted in 8.0% of the cases and the examples found could be further divided into two subcategories:

1) Translation through paraphrase, with the translation becoming less specific (30 instances; 57%).
2) Translation through a superordinate term (e.g. hypernym) (23 instances; 43%).

In respect of the first subcategory, this strategy is implemented with various categories, including that of 'proper names', 'professional titles', 'name of ingredients', 'name of dish', as well as 'other'. In Example 53 the proper name 'Baghdad' is subtitled with the more general expression as 戰場 [battlefield], instead of using the official translation for the name of the city. Uttered by Anthony Bourdain this reference serves as a metaphor to indicate that the working atmosphere of Ludo Lefebvre's team is hostile, as can be seen from the video.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
53	00:10:13:08 00:10:14:17	ST: It's Baghdad over there. TT: 那邊像戰場一樣 Back translation: Over there like a battlefield. Duration: 01:09 Reading speed: 5.1 CPS	Proper name	Generalisation (Paraphrase)

The use of hypernyms is relatively common in the rendering of ingredient names (13 instances; 59%), as seen in Example 54.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
54	00:33:43:21 00:33:45:06	ST: It didn't need the clementine. TT: 其實不需要小柑橘 Back translation: actually, no need for small citrus. Duration: 01:05 Reading speed: 6.6 CPS	Proper name	Generalisation (Superordinate term)

In the above example, instead of using the direct translation of the common name 克里曼丁紅橘 to subtitle the CSR 'clementine', the subtitler resorts to the hypernym, 小柑橘 [small citrus]. The dialogue is uttered by Nigella Lawson as she comments on the contestant's dish. Due to the fact that the term 'clementine' is specified as 克萊門氏曼小柑橘 in the previous subtitle (see Figure 6.9), the subtitler seems to take the advantage of semiotic cohesion and generalise the translation in Example 54.

Figure 6.9: Screenshot of *The Taste*: Generalisation of 'clementine'

6.4.7 Omission

The omission strategy is used in 7.1% of the cases, with 48 instances identified. The analysis has revealed that this strategy is mostly used in the category 'name of dish', as shown in Example 55 and Example 56.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
55	00:17:35:10 00:17:38:04	ST: Ludo has chosen Debbie's savoury chocolate sauce. TT: 路多選了黛比的鹹巧克力醬 Back translation: Ludo has chosen Debbie's savoury chocolate sauce. Duration: 02:19 Reading speed: 4.3 CPS	Name of dish	Omission
	00:17:38:08 00:17:40:23	ST: With anchovy and foie gras on brioche. TT: 搭配鯷魚和鵝肝配牛油麵包 Back translation: With anchovy and foie gras with butter bread. Duration: 02:15 Reading speed: 4.6 CPS		
	00:17:41:02 00:17:42:18	Text on screen: (Debbie chocolate and red wine sauce anchovy, foie gras, brioche). TT: (路多隊,黛比) Back translation: (Ludo's team, Debbie). Duration: 01:16 Reading speed: 4.8 CPS		

Example 55 refers to the omission of on-screen hard-titles. When this information is included in the subtitles, the Chinese text is are provided in brackets (see Figure 6.9 above). However, in this case, the caption has only been rendered partly, as the description of the dish cooked by the contestant has been omitted. This omission is clearly due to technical constraints: the duration of the subtitle is 1 second and 16 frames, which provides only limited space for around 8 characters. However, information is not fully omitted, given that the contestant's dish is showed on screen. On other occasions, however, on-screen captions are completely omitted, as illustrated in Example 56.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
56	00:23:05:02 00:23:08:00	ST: (Justin Junior Sous Chef) I'm doing a take on a cold smoked salmon. TT: 我要料理改良的冷燻鮭魚 Back translation: I want to cook an improved cold smoked salmon. Duration: 03:23 Reading speed: 3.7 CPS	Professional title	Omission

The above example appears in a scene where one of the contestants is describing what he is going to cook for the challenge. Since this is the first time he is interviewed separately, his first name and occupation are included on screen. However, the on-screen text coincides with the dialogue, putting the subtitler in a difficult position in terms of deciding which information should be kept (Díaz-Cintas and Remael, 2007: 91). In this case, as happens in similar examples found in the corpus, the dialogue is given priority over the on-screen text.

When implementing the omission strategy, the subtitler considers not only the information transmitted visually, but also the co-text. As shown in Example 57 below, the CSR 'Tabasco' is omitted the second time it appears in the dialogue. As a result, the subtitle complies with the recommended reading speed (which would have been exceeded if the CSR had been kept), without affecting its readability.

Example no.	Timecode	Subtitles	Type of CSR	Translation strategy
57	00:12:26:07 00:12:28:12	ST: Add a bit of Tabasco slowly. Slowly! TT: 加一點塔巴斯哥辣醬,慢慢加 Back translation: Add a bit of Tabasco sauce, slowly. Duration: 02:05 Reading speed: 5.9 CPS	Name of ingredient	Omission
	00:12:30:02 00:12:31:22	ST: Ok. That's quite a lot of Tabasco there. TT: 好的,已經很多了 Back translation: Ok, it's already a lot. Duration: 01:20 Reading speed: 4.4 CPS		

The above examples (Example 55, Example 56 and Example 57) have revealed the close relation between omission and subtitling-specific constraints (i.e. space and temporal constraints), illustrating how this strategy can be implemented so as to reinforce semiotic cohesion and without having a negative impact on the meaning.

6.5 Culture-specific references: Comparison of the two case studies

This section begins with a brief summary of the similarities and differences in the two case studies with regard to the types of CSRs identified, as well as to the translation strategies used to subtitle them.

6.5.1 Trends in the use of culture-specific references in both case studies

Researching the use of CSRs in cookery programmes enhances our understanding of how these items materialise in this type of audiovisual texts,

and promotes more detailed classifications of cultural specificity in culinary contexts. As expected, and as illustrated in Figure 6.10 below, in both case studies the analysis has revealed that a large number of the CSRs identified are strongly related to food itself, with names of ingredients and dishes being the two most common types of CSRs in the corpus.

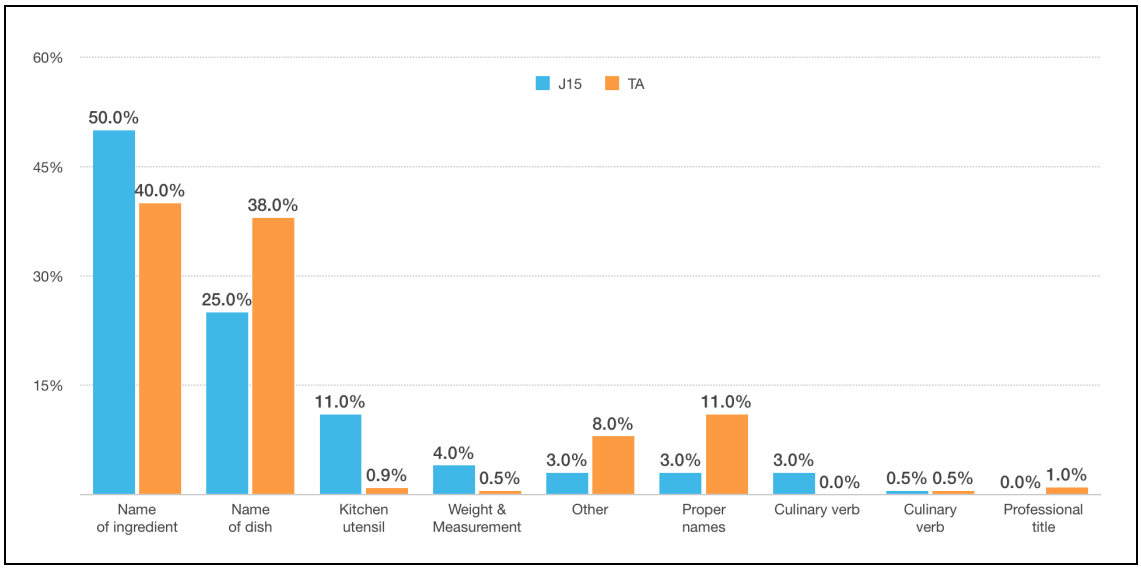

Figure 6.10: Comparison of the types of CSRs used in both case studies – unique types

In addition to the prevalence of name of dishes and ingredients in the corpus, the above bar chart shows interesting differences and trends that have been mentioned throughout the analysis and are summarised below:

- Given the focus of *J15* on detailed cooking demonstrations, some categories are more prominent, especially if compared to *ThT*. This is the case with name of ingredients, kitchen utensils and weight and measurements.

- Given the focus of *ThT* on the specific dishes cooked by contestants and on the contestants and judges themselves, some categories are more prominent in this programme, such as name of dishes and proper names. The higher proportion of the category 'Other' in *ThT* could also be explained by the broader focus of this programme, in comparison to *J15*.

The low values recorded for some CSRs that some scholars have highlighted as central in food-related texts are also relevant. This is the case with 'weights and measurement', 'cut of meat', and 'kitchen utensil', which are probably common in other text types such as online food blogs (Diemer and Frobenius, 2013), but do not seem to be as relevant in cookery programmes. Unlike written material, the media-specific limitations of audiovisual material might influence the use of these features in cookery programmes. As such, the purpose of cookery programmes is not to provide detailed recipes to be reproduced by viewers when watching the programme. If the audience wants to do so, they would probably search for this specific recipe online or refer to the cookbook published alongside the programme.

The mode of many fictional audiovisual texts is written to be spoken as if it had not been written (Gregory and Carroll, 1978: 42) and relies on characteristics that are typical of spontaneous conversation, such as vagueness. In addition, the purpose of these texts is to entertain, and this will be difficult to be achieved through long lists of ingredients, weights and measurements, and detailed information about the cooking process. As such, Jamie Oliver uses non-specific measurements (e.g. 'a little bit of'), instead of more specific units. Although this requires further research, it is likely that this also applies to the use

of culinary verbs, a category that is very poorly represented in the corpus (and it is absent in *ThT*), with generic verbs such as 'do', 'make' or 'cook', being prioritised instead.

6.5.2 Trends in the use of translation strategies in both case studies

A comparison of the distribution of translation strategies in the two case studies is illustrated in Figure 6.11 below.

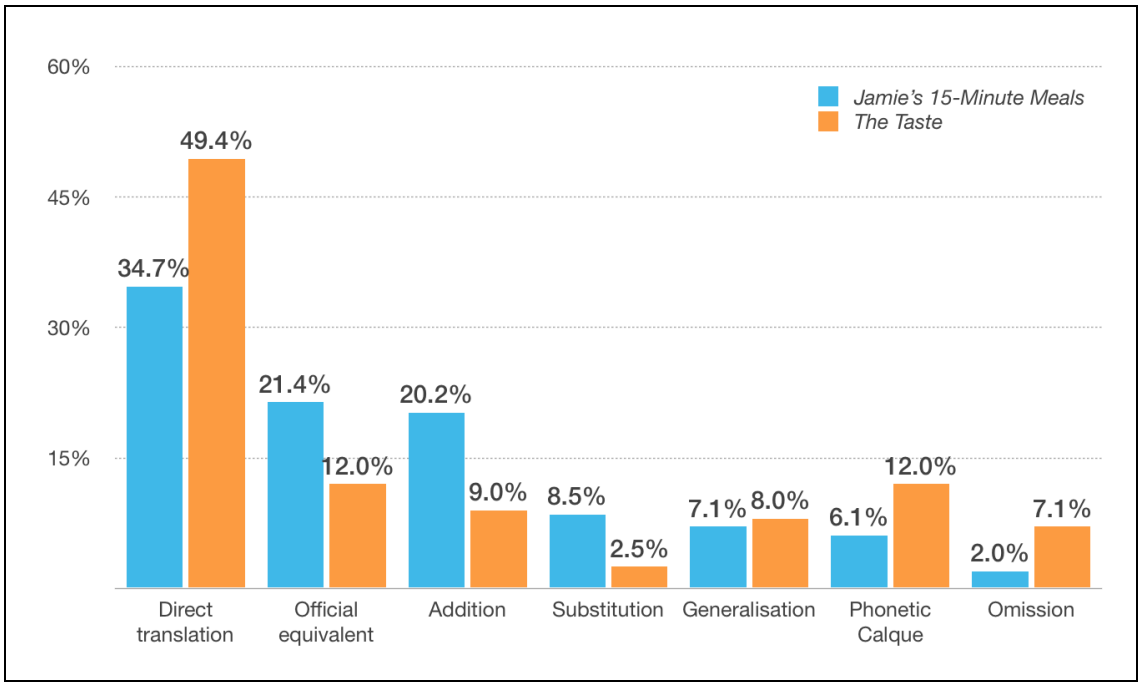

Figure 6.11: Comparison of translation strategies used for the subtitling of CSRs in both case studies

The statistics in the above bar chart illustrate some general trends that have been discussed in the previous subchapters, and which will be summarised below:

- Direct translation is the most frequently used strategy in the two case studies, with percentages being higher in the case of *ThT*. This strategy is followed closely by that of official equivalent, which is more frequent in *J15* than in *ThT*. This result could be related to the transculturality of some CSRs, and the fact that their translation can be resolved without major issues through direct or official equivalents.
- Source-oriented strategies are favoured in the subtitling of CSRs from English into Traditional Chinese. These strategies include direct translation, official equivalent, addition and phonetic calque. These findings are in line with other studies where source-oriented trends for the rendering of CSRs have also been reported (Bywood, 2016; Cheng, 2014; Pedersen, 2011). As such, Pedersen argues that the frequent use of retention plays an important role in the findings of his study, owing to the fact that the TT audience have greater knowledge of the English language and culture. In a similar vein, Díaz-Cintas and Remael (2007: 205) contend that this is also observed in Spain and Italy, and suggest that this could be related to the increasing understanding of the English language and culture. Cheng (2014) also reached a similar conclusion as regards English into Traditional Chinese subtitling, with her findings showing accepted translation[48] as the most frequently used strategy in her corpus, and relating these results to the growing penetration of American and British culture in Taiwan.

[48] Accepted translation in Cheng's research is defined as "a standard translation, a ready-made/pre-existing version of the ECR in the TL" (Cheng, 2014: 248).

- The prevalence of source-oriented strategies in the corpus may suggest that the overall approach taken to subtitle cookery programmes from English into Traditional Chinese leans towards the SC. However, this is not entirely accurate since, as the analysis has shown, these references are often multicultural and do not exclusively refer to the SC. It would thus be more accurate to argue that in the subtitling of cookery programmes from English into Traditional Chinese there is a clear aim at highlighting and recognising the foreignness and authenticity of the recipes, ingredients and food being represented on screen.
- Another key aspect to be considered when interpreting the prevalence of source-oriented strategies is the audience's motivation when watching cookery programmes, which include learning more about local and foreign food cultures (Caraher et al., 2000; Chen and Wu, 2005) and gaining new ideas for recipes (Rossato, 2014). Source-oriented strategies would certainly be more appropriate at satisfying such motivations, as the analysis of examples from both *J15* and *ThT* has revealed. The use of direct translation, phonetic calque and addition often allow subtitlers to maintain the authenticity of the dishes being cooked/presented, as well as to enhance the sense of exoticness appreciated by audiences.
- Despite being less frequent, target-oriented strategies are also implemented through the use of generalisation, substitution and omission. While omission is the least frequent strategy in *J15*, this place is taken by substitution in *ThT*. The analysis has suggested that target-oriented strategies tend to be implemented when the original CSR demonstrates similarities to an existing TC CSR, as was the case with 'casserole pot'

(Example 38) and 'bird's eye chilli' (Example 51), or when the CSR is considered too obscure for the TA (see Example 40, 41 and 52).

When the translation strategies analysed in our corpus are categorised into retentive and interventional strategies, following Pedersen (2011) and Cheng (2014), the results suggest that retentive strategies (including official equivalent, direct translation and phonetic calque) are more frequent (68% vs. 32%) than interventional ones (including addition, generalisation and substitution). As shown in Figure 6.12, these findings are also in line with those reported by Pedersen (2011) and Cheng (2014), despite the disparity between these three studies.[49]

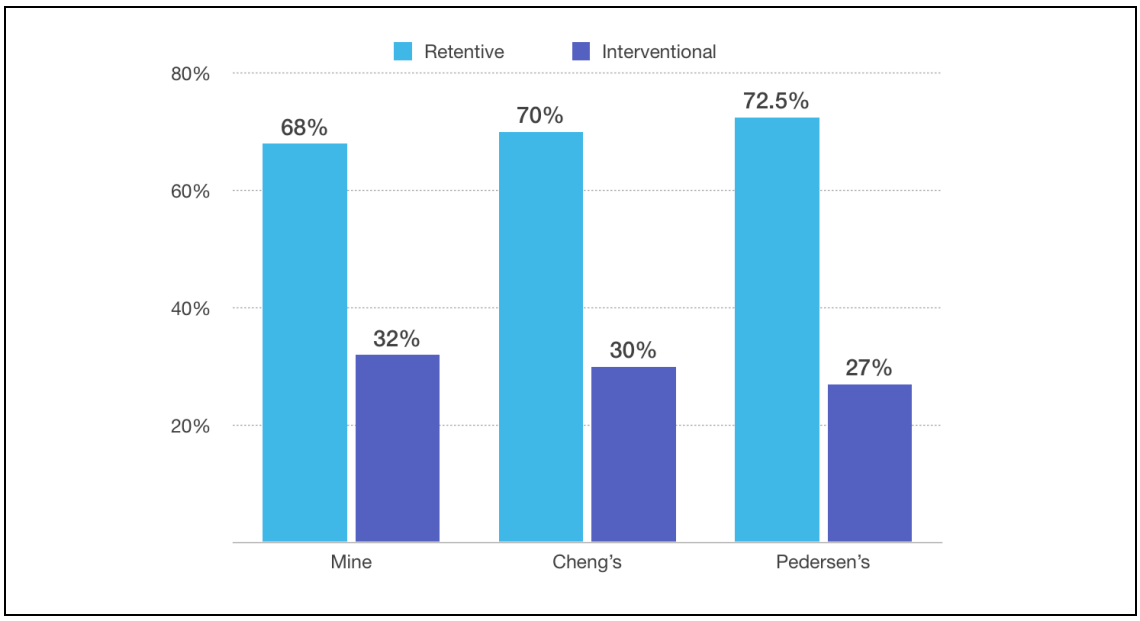

Figure 6.12: Comparison of the distribution of retentive and interventional strategies with similar studies (Pedersen, 2011; Cheng, 2014)

[49] Pedersen's corpus contains 50 films and 50 TV programmes (featuring various genres such as drama, comedy, documentary and reality shows) and Cheng's corpus comprises 35 films (featuring various genres, such as drama, science fiction, comedy).

6.6 Possible influential factors: transculturality, polysemiotics and centrality

The analysis has shown that subtitling is a dynamic process which requires the subtitler's judgement to evaluate priorities and possible limitations together, and then produce the final translation. Among the influential factors discussed in Chapter 4, the analysis has suggested that those which probably exert the greatest influence on subtitlers' decision-making processes are transculturality, polysemiotics and centrality.

As suggested by Pedersen (2011: 109), the level of **transculturality** of a CSR has a great influence on its subtitling process, as it refers to how easily a CSR can be accessed by ST and TT audiences. The analysis has shown that this factor greatly leverages the possibility of the use of direct translation and official equivalent strategies; that is, those CSRs that were well-known in the TC and for which a ready-made translation already existed were translated in the corpus through an official equivalent strategy (e.g. see Examples 33, 34 and 35). In addition, the transculturality factor also exerts an influence on the use of addition as a translation strategy (as seen in Examples 36, 48, 49 and 50). This factor weighs in the subtitler's judgement on adding extra information to explain the CSR to the TT audience, or to provide the geographical information.

However, Pedersen (ibid.) also points out that it is difficult to presume the degree of an audience's familiarity with other foreign cultures. This is also one of the difficulties in subtitling CSRs in food-related texts. As discussed in Chapter 2, in our case, both ST and TT audiences (i.e. British and Taiwanese) are exposed to a combination of their native food culture and other foreign cultures. In the cookery programmes analysed, the issue lies often not in the native culture, but

rather in other cultures, and with how many of these is the TT audience familiar. At the same time, the amount of culinary information audiences are currently exposed to is substantially large, due to the many cookery programmes that are broadcast on television channels both in the UK and in Taiwan, as well as to the input of globalisation and the Internet. As a result, determining whether a reference is transcultural, monocultural or infracultural is rather challenging. This is also the reason why, in this study, CSRs have not been examined based on these categories.

The analysis has also shown that subtitling decisions are greatly influenced by polysemiotic factors, which might determine how much guidance should be offered to a TT audience (Pedersen, 2011: 113). The data from both case studies has shown that the subtitler has tried to take advantage of the polysemiotic interplay, i.e. the interaction between the various signifying codes in the audiovisual text, especially when applying target-oriented strategies (e.g. generalisation and omission, as seen in Examples 40, 43, 53 and 56). In some cases, less guidance has been provided to the audience probably because viewers could receive assistance from verbal or non-verbal information conveyed through other polysemiotic channels. In other cases, however, the subtitler has had to resort to the addition strategy to provide more specific meaning and clarify any potential ambiguity (see Example 36). In this regard, as Zabalbeascoa (2008: 29-30) posits, the subtitler has considered the different relationships established between the information conveyed throughout the audiovisual text (e.g. complementarity, contradiction) and taken a decision accordingly in most cases.

The last factor that seems to exert a relevant influence in the subtitling of CSRs in this study refers to the centrality of the CSRs. Given that the majority of

the CSRs identified in the corpus are highly relevant in the cookery programmes and in most cases are related to food or cooking instructions, they adopt a central position at the macro level (Pedersen, 2011: 124). Consequently, it is not feasible for the subtitler to frequently adopt omissions in rendering these CSRs, as such a strategy could severely affect comprehension and alter the focus of the programme. In addition, the centrality of a specific CSR might determine the decision to disregard time and spatial constraints, as illustrated in Example 50. Likewise, the peripheral position of a CSR might influence the use of strategies such as that of generalisation or substitution, as was the case with Example 41.

To conclude, the analysis has revealed that the decisions taken by subtitlers when translating CSRs in cookery programmes are influenced by a wide range of factors, and that each case needs to be evaluated individually.

6.7 Conclusion

This chapter has provided detailed statistical figures of both case studies, paying attention exclusively to CSRs. The analysis has shown that the majority of the CSRs identified are highly related to the culinary context, with some exceptions related to religion or references to popular culture, for example. In each of the case studies analysed, the distribution of each type of CSR reflects the format, focus and content of the cookery programme. As such, the modern cookery programme contains a higher percentage of names of ingredients, kitchen utensils, weights and measurements, whereas the cooking competition programme exhibits a high proportion of names of ingredients, dishes and proper names, with lower frequencies in the rest of the categories.

In both case studies, direct translation and official equivalent are the two most frequent translation strategies. The strategies implemented for the subtitling of CSRs are overall source-oriented, and subtitlers show higher preference in using retentive strategies than interventional strategies. In addition, the use of some strategies, especially in the case of addition, is often targeted at emphasising the authenticity and the geographical information of dishes and ingredients.

The results have also shown that the subtitler's decision-making process is deeply affected by a wide range of factors and, in particular, by transculturality, polysemiotics and centrality factors. The following chapter will provide a final conclusion to this PhD thesis. To this end, the research questions posed at the beginning of this research will be reviewed and answered. In addition, the limitations of the study will be addressed, and suggestions for future research will also be provided.

Chapter 7

Conclusion

This PhD thesis has investigated the subtitling of cookery programmes from English into Traditional Chinese, focusing on two specific features: sensory language and CSRs. The summary of findings provided in 7.1 shows how the specific aims set at the beginning of this research have been met. As discussed below, this thesis fulfils its original aim by enhancing our understanding of the challenges that CSRs and sensory language pose for subtitlers working from English into Traditional Chinese cookery programmes. In addition, the findings of this study provide a detailed classification for the study of CSRs and sensory language in food-related audiovisual texts, as well as for the study of translation strategies to render these features in cookery programmes in particular.

This research was conducted using an audiovisual corpus of two British cookery programmes, *Jamie's 15-Minute Meals* and *The Taste*, following a theoretical and methodological framework based on DTS and relevant principles and notions developed both within TS (Barambones-Zubiria, 2012; Chaume, 2012; Díaz-Cintas and Remael, 2007; Pedersen, 2011; Zabalbeascoa, 2008; Zanettin, 2012) and within the field of product experience (Desmet and Hekkert, 2007). The focus was thus on researching actual translations to examine the specific issues involved in translating CSRs and sensory language.

In addition to summarising key findings pertaining to the research questions posed at the beginning of this research (1.1.), the following sections will examine the implications of these findings (7.1), highlight the limitations of the

present study and provide suggestions for future research (7.2) in the hope of promoting the development of this topic among the scholarly community.

7.1 Summary of findings pertaining to research questions

What is the nature of culture-specific references and sensory language in cookery programmes created originally in English?

- *Prevalence of CSRs and sensory language in the corpus*

The analysis has shown that the two linguistic features under analysis are prevalent in the corpus, thus confirming their relevance in cookery programmes. In total, the corpus consists of 8,902 subtitles, with 4,263 cases of CSRs (5.2 CSRs per minute in *J15* and 3.7 in *ThT*) and 4,857 cases of sensory language (6.7 examples per minute in *J15* and 3.5 in *ThT*). Although the prevalence of these features is higher in *J15* than in *ThT*, its presence in both case studies is significant. Another interesting finding regards the high frequency with which these items are repeated. Among the 4,263 examples of CSRs found in the corpus, 1,264 cases are unique types, with the remaining being repetitions. Repetition is even higher in the case of sensory language, since only 688 cases of the 4,857 are unique types.

- *Distribution of CSRs determined by the focus and format of cookery programmes*

Results have shown that the majority of the CSRs found in the corpus belong to the categories of 'names of ingredients' (49% in *J15*; 38% in *ThT*) and 'names of

dishes' (25% in *J15*; 40% in *ThT*). This result was expected, and reflects the fact that both case studies rely heavily on food-related information. The analysis has also revealed that the distribution of CSRs is determined by the focus and format of the cookery programmes being analysed. As modern cookery programmes focus on culinary processes and instructions, some categories, such as 'names of ingredients', 'kitchen utensils' and 'weights and measurements' are higher if compared to the results of the cooking competition format. Given that the latter has a broader focus, CSRs from the categories 'names of the dishes', 'proper names' and 'other' are more frequent.

- *Suitability of the classification of CSRs*

Pedersen's CSR classification has proven to be a useful heuristic tool in this study, as it offers enough flexibility to be further refined according to the stated aims and the needs of this research. The categorisation of the CSRs found in the corpus according to the adapted classification presented in Chapter 4 was straightforward and did not present major issues, especially as regards overlapping between categories. However, the analysis has shown that some categories are not particularly frequent in cookery programmes (e.g. cuts of meat). Although this finding should be corroborated in further studies, the reason for this probably lies in the differences between food-related written texts, that allow more space to present detailed culinary information, and audiovisual texts, which have more specific media constraints and, in the specific case of cookery programmes, a broader focus.

- Multiculturality of CSRs.

The qualitative analysis has suggested that the CSRs found in the corpus do not necessarily belong to the SC, but are multicultural. This result is in line with the discussion provided in Chapter 2, which underlined the multicultural background of food cultures in Taiwan and in the UK and the broad cultural focus of cookery programmes. This factor further complicates the translation of CSRs in these texts, given that familiarity with a wide range of food cultures (and not only with the SC and TC) is required.

- *Distribution of sensory language determined by the nature, focus and format of cookery programmes*

The majority of the examples of sensory language found in the corpus belongs to the group of sensory descriptors in both case studies (45.7% in *J15*; 45.4% in *ThT*), followed by affective descriptors (36.2% in *J15*; 41.4% in *ThT*). In line with the discussion provided in Chapter 2, these results indicate that food consumption experiences are most frequently verbalised through descriptions of physical sensations and emotional experiences.

Another interesting finding is that the ratio and the diversity of sensory language are also related to the programmes' formats and focus, especially as regards the use of affective and symbolic descriptors. Firstly, the cooking competition programme demonstrates a higher ratio and variety of affective descriptors than does the modern cookery programme. The former presents a greater variety in terms of negative emotional descriptors, whereas the latter contains more positive emotional descriptors. Secondly, the use of symbolic descriptors reflects the programmes' focus. The high frequency of descriptors

representing values within the categories of ‘health’, and ‘convenience’ in *J15* is in line with the focus of this cookery programme. Likewise, the higher frequency within the categories of ‘novelty’ and ‘extravagance’ registered in *ThT* reflects its focus on creativity and innovation. Interestingly, the results in the subcategory of symbolic descriptors also seem to match current trends in the food industry, with a constant emphasis on authenticity and tradition (Danezis et al., 2016). This is suggested by the fact that most of the symbolic descriptors belong to the subcategory of ‘tradition’ in both cases studies.

- *Suitability of the classification of sensory language*

The methodological framework used to classify the examples of sensory language found in the corpus was instrumental and, as the analysis and results show, allowed for a systematic classification. Drawing on different studies from the field of product experience and, in particular, on Warde’s (1997) concept of binary social trends and Ekman and Cordaro's (2011) category of emotions, a useful and actionable analysis model for the study of sensory language in food-related text was designed and systematically implemented.

Which strategies are used when subtitling culture-specific references and sensory language in cookery programmes from English into Traditional Chinese?

- *Prevalence of source-oriented strategies in the translation of CSRs*

The analysis of both case studies has demonstrated a clear trend for using source-oriented strategies (82% of the cases in *J15* and 82% of the cases in *ThT*) in the subtitling of CSRs from English into Traditional Chinese, with target-oriented strategies being less favoured by subtitlers (18% of the cases in *J15* and 18% of the cases in *ThT*). These findings are in line with other studies where source-oriented trends for the rendering of CSRs have also been reported (Bywood, 2016; Cheng, 2014; Pedersen, 2011).

Among all source-oriented strategies, direct translation was used most often (35% in *J15* and 49% in *ThT*), followed closely by that of official equivalent, which was more frequent in *J15* (21%) than in *ThT* (12%). The least popular strategy in *J15* was omission (2% of the cases); by contrast, substitution was the least popular strategy in *ThT* (2% of the cases).

- *Focus on foreignness and exoticness when subtitling CSRs*

The previous trend needs to be interpreted in a broader sense given that these strategies are not always oriented towards the SC, but rather towards other cultures, thus favouring foreignness and exoticness. This result is also in line with the discussion in Chapter 2, foregrounding the audience's willingness to learn about foreign food culture and to gain new inspiration when watching cookery programmes.

- *Prevalence of direct translation in the subtitling of sensory language*

With regard to the subtitling of sensory language, both case studies demonstrated a significant trend towards adopting a direct translation strategy

(46% of the cases in *J15* and 53% of the cases in *ThT*). The analysis in both cases studies has illustrated that the translation of sensory language can at times be resolved by direct translation without major issues, especially in the case of descriptors that could be considered universal. By contrast, the omission strategy was used least frequently (6% in *J15*, 3% in *ThT*), probably due to the centrality of sensory language. In this regard, the qualitative analysis has shown that, even when the omission strategy was adopted, sensory language was still conveyed via other verbal or non-verbal channels.

- *Relationship between sensory descriptors and translation strategies in the case of sensory and affective descriptors*

The major difference between the two case studies resided in the number of uses of addition and substitution strategies, which can be related to the different ratios of sensory and affective descriptors in both case studies. Sensory descriptors, which were more frequent in *J15*, were often rendered using the addition strategy (62% of cases in *J15*; 55% of cases in *ThT*), while affective descriptors, which were more prominent in *ThT*, tended to be substituted (66% of cases in *J15*; 70% of cases in *ThT*).

- *Frequent use of substitution of affective descriptors with sensory descriptors*

In both case studies, affective descriptors were mainly substituted by sensory descriptors in both case studies (48% and 49% respectively). This shift could be explained by the more explicit nature of subtitles, with the aim of making sure that

meaning is conveyed clearly to the TA. Affective descriptors represent one's emotions or preferences towards food, being more subjective and vague; by contrast, sensory descriptors are more objective and explicit. In addition, the analysis has shown that the focus on taste is reinforced as a result of this type of substitution, given that those sensory descriptors used to substitute affective ones mainly belong to the subcategory of taste.

- *Substitution strategy determined by the focus of the cookery programme*

The analysis has revealed divergences between the two case studies in the use of the substitution strategy for sensory descriptors. While sensory descriptors were usually replaced by another sensory descriptor in *J15*, in *ThT* they were commonly replaced by an affective descriptor. This result also reflects the different focus in the two case studies, with *J15* relying heavily on the description of food and ingredients through sensory descriptors, and *ThT* on personal feedback in the form of affective descriptors.

Which factors influence the subtitling of culture-specific references and sensory language in cookery programmes from English into Traditional Chinese?

- *Factors influencing the subtitling of sensory language: polysemiotics, media-specific constraints and TL conventions*

When subtitling sensory language, decisions are often influenced by polysemiotic factors, media-specific constraints and TL conventions. Regarding the first factor,

subtitlers pay significant attention to non-verbal content, including types of shots and on-screen captions. While some examples have revealed a preference towards repeating the information that is conveyed visually, others have shown how subtitling decisions emphasise the content of the programme and support the visual component, even when this information is not reflected in the original.

With regard to media-specific constraints, the analysis has shown that the subtitling of sensory language can be greatly influenced by the specificities of subtitling. While additional information on sensory language is often provided if spatial and temporal constraints allow the subtitler to do so, the recommended reading speed might be exceeded to make sure semantic meaning is transferred fully. In addition, the decisions taken by subtitlers to render sensory language are influenced by the need to promote readability and to enhance comprehension given the limited reading time available and the simultaneous rendering of audio and visual information (i.e. affecting how information is arranged within subtitles).

Another factor that seems to have influenced the choice of strategies is related to quality standards and therefore to the subtitling situation. The analysis has revealed that TL norms and conventions are sometimes prioritised. This can clearly be seen in the use of four-character idioms to subtitle specific descriptors, as well as in the use of synonyms to subtitle the same descriptor.

- *Factors influencing the subtitling of CSRs: transculturality, polysemiotics and centrality of CSRs*

When subtitling CSRs, the qualitative analysis has illustrated how subtitlers seem to be influenced by polysemiotics, as well as by the transculturality and

the centrality of CSRs. Firstly, the level of transculturality of a CSR seems to affect the subtitler's decision to use direct translations, official equivalents or additions. Polysemiotic influence is observed when the subtitler intervenes in the translation in order to uphold or strengthen the connection between the subtitles and the images. For example, the data from both case studies has shown that the subtitler has tried to take advantage of polysemiotic interplay, i.e. the interaction between the various signifying codes in the audiovisual text, especially when applying target-oriented strategies (e.g. generalisation and omission). This factor seems to be more pronounced in this exploration than it was in Pedersen's (2011) and Cheng's (2014) studies. This is probably due to the nature of cookery programmes, in which the visual channel often carries important information. Given that the majority of the CSRs identified in the corpus are highly relevant in the cookery programmes analysed and in most cases are related to food or cooking instructions, they adopt a central position and favour the use of specific strategies (e.g. direct translation) instead of others (e.g. omission). In addition, the centrality of a specific CSR might determine the decision to disregard time and spatial constraints.

7.2 Limitations of the study and suggestions for further research

Given that this is the first implementation of the methodological framework used to classify the examples of sensory language, further improvements are possible. For example, in hindsight, a pilot study or initial testing of the corpus could have been conducted to discover some of the potential limitations and establish a more solid hypothesis from the beginning. As Saldanha and O'Brien (2013: 62) argue, this would entail adopting a more deductive approach, which could have resulted

in a more focused analysis and yielded more contrastive results. Nevertheless, the approach taken was considered appropriate given the exploratory nature of this study, especially in the case of sensory language.

Another improvement could involve the revision of the current categories of affective descriptors to make them more detailed. A more precise index of human emotions could help us to understand the emotional content indicated by the sensory language more appropriately. For instance, the subcategory 'happiness' can be considered to be too general and the framework might be improved with the inclusion of additional categories such as 'excitement', 'satisfaction' or 'boredom'.

Although the current classification of symbolic descriptors based on Warde's (1997) binary systems provides actionable analytical criteria to investigate different social values in cookery programmes, this sub-classification could be reviewed and developed further to reflect more up-to-date food trends. Over the past twenty years, an increasing number of food trends has emerged in society, and some of them might not be clearly reflected in Warde's classification. An example is the 'fair trade'[50] trend. A fair-trade product might be more expensive, but the higher price is an attempt to protect and improve the employers' working conditions. This notion differs from the concept of consuming luxurious food. Whereas this was not considered necessary in this research, future works that aim to examine this particular type of descriptor might consider

[50] Fair trade is concerned with better prices, decent working conditions, local sustainability, and fair terms of trade for farmers and workers in the developing world (Fairtrade Foundation, 2019).

exploring on-going social food trends and integrating these somehow in their classification.

As regards further research, it would be interesting to prove the applicability of the framework developed for the study and classification of sensory language. This framework has been designed with subtitling and cookery programmes in mind, and it would be interesting to examine whether the current classification is feasible for analysing other types of food-related texts (e.g. wine testing sheets). In addition, the framework could be used to explore other AVT modes, such as dubbing or voiceover.

Considering the wide variety of material available in the market, an obvious next step for this work would be to increase the size of the corpus by adding more cookery programmes with the same or different formats with regard to the translation of CSRs and sensory language. It would also be of benefit to research programmes subtitled by other companies to see if the results are similar. In addition, this research could be expanded to include other language pairs in an attempt to investigate whether there is a tendency to use more foreignising (source-oriented) translation strategies to translate CSRs in the context of food, whether direct translation is prioritised in the case of sensory language, and even whether omission is as poorly represented as was the case in this study for both CSRs and sensory language.

Both the existing literature and some of the examples analysed throughout this study have suggested that the use of sensory language can be culture bound and that there is a close relationship between CSRs and sensory language. Investigating this systematically and in depth would shed light onto the nature of sensory language and on how the use of different descriptors might vary across

languages and cultures. However, a larger corpus (potentially including original texts in the TL analysed) and a narrower focus on sensory language would be needed.

This research would have benefited from interviews with subtitlers to have more insight into this decision-making process. This has not been possible due to the material used (SDI media was contacted, but it was not possible to retrieve information about specific subtitlers), but further studies might benefit from such an approach. Reception studies is one of the other relevant aspects that is worth considering for further research in this field. Analysing how the translation of CSRs and sensory language is perceived by audiences would be of great interest. In a broader sense, it would be beneficial to conduct research to investigate audiences' motivations and perceptions regarding cookery programmes, especially in the case of those translated from different languages and cultures.

Given that the translation of food-related texts in general and cookery programmes in particular is still an underexplored area, studies delving into other features (e.g. swearwords, marked speech and the use of language to build a particular chef's personality) would also be welcome. There is indeed great potential for the ideas presented here to be developed further, considering that cookery programmes and sensory language are both relatively new objects of study, and many concepts and methodologies could be established and improved. In this regard, it is hoped that this doctoral research has made a contribution to the knowledge of subtitling practices from English into Traditional Chinese in cookery programmes, and that both the methodology and the findings presented will inspire other academics and scholars to engage in research in this field.

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Appendix 1: Corpus 0 food-related TV programmes available in Taiwan[51]

No.	Program Title		Country	Genre	Content	Year
	Title	Translation				
1	**A Cook Abroad**	名廚出國去	United Kingdom	Popular Entertainment	Food; Travel	2015
2	**Bobby Chinn Cooks Asia**	鮑比秦亞洲上菜	United Kingdom	Popular Entertainment	Food; Cooking	2009
3	**Heston's Fantastical Food**	魔幻大廚赫斯頓	United Kingdom	Popular Entertainment	Food; Cooking	2012
4	**Heston's Great British Food**	赫斯頓英倫盛宴	United Kingdom	Popular Entertainment	Food; Travel	2013
5	**Home Cooking Made Easy**	名模家常菜	United Kingdom	Popular Entertainment	Food; Cooking	2011
6	**Hot & Dangerous With Omid Djalili**	火辣辣大挑戰	United Kingdom	Popular Entertainment	Food; Travel	2014
7	**How to Cook Like Heston**	米其林大廚學堂	United Kingdom	Popular Entertainment	Food; Cooking	2011
8	**Jamie at Home**	家庭煮夫奧利佛	United Kingdom	Popular Entertainment	Food; Cooking	2007
9	**Jamie Cooks Summer**	奧利佛夏宴	United Kingdom	Documentary	Food; Cooking	2011
10	**Jamie & Jimmy's Food Fight Club**	料理鬥陣俱樂部	United Kingdom	Popular Entertainment	Food; Cooking	2012
11	**Jamie's 15 Minute Meals**	奧利佛 15 分鐘上菜	United Kingdom	Popular Entertainment	Food; Cooking	2012
12	**Jamie's 30 Minute Meals**	奧利佛 30 分鐘上菜	United Kingdom	Popular Entertainment	Food; Cooking	2010
13	**Jamie's Chef**	奧利佛挑主廚	United Kingdom	Reality TV	Food; Cooking	2007
14	**Jamie's Christmas With Bells On**	奧利佛耶誕大餐	United Kingdom	Popular Entertainment	Food; Cooking	2011
15	**Jamie's Comfort Food**	奧利佛療癒食譜	United Kingdom	Popular Entertainment	Food; Cooking	2014
16	**Jamie's Family Christmas**	奧利佛耶誕煮意	United Kingdom	Popular Entertainment	Food; Cooking	2009

[51] The information is retrieved from the television broadcast timetable from April 2014 to May 2016 (Niotv.com, 2004).

17	**Jamie's Fish Suppers**	奧利佛餐餐有魚	United Kingdom	Popular Entertainment	Food; Cooking	2011
18	**Jamie's Great Britain**	奧利佛大英食典	United Kingdom	Popular Entertainment	Food; Travel	2011
19	**Jamie's Great Italian Escape**	奧利佛出走義大利	United Kingdom	Popular Entertainment	Food; Travel	2005
20	**Jamie's Kitchen**	奧利佛廚房	United Kingdom	Reality TV	Food; Cooking	2002
21	**Jamie's Oliver Happy Days Live**	奧利佛歡樂時光	United Kingdom	Popular Entertainment	Food; Cooking	2002
22	**Jamie's School Dinner**	校園主廚奧利佛	United Kingdom	Reality TV	Food; Cooking	2005
23	**Jamie's Super Food**	奧利佛健康吃	United Kingdom	Popular Entertainment	Food; Cooking	2015
24	**Jamie's Return to School Dinner**	奧利佛校園再出擊	United Kingdom	Reality TV	Food; Cooking	2006
25	**Jimmy's Food Factory**	吉米的食品工廠	United Kingdom	Documentary	Food	2009
26	**Junior Bake Off**	烘焙小子	United Kingdom	Reality TV	Cooking	2011
27	**Junior MasterChef**	小小廚神	United Kingdom	Reality TV	Cooking	2013
28	**Lee Chan's World Food Tour**	世界美食之旅	United Kingdom	Popular Entertainment	Food; Travel	2015
29	**Lorraine's Fast, Fresh And Easy Food**	名模輕鬆上菜	United Kingdom	Popular Entertainment	Food; Cooking	2012
30	**Lorraine's Last Minute Christmas**	蘿倫的輕鬆佳節大餐	United Kingdom	Popular Entertainment	Food; Cooking	2011
31	**Lorraine Pascale: Baking Made Easy**	名模烘焙坊	United Kingdom	Popular Entertainment	Food; Cooking	2011
32	**Lorraine Pascale: How To Be A Better Cook**	名模廚師到我家	United Kingdom	Popular Entertainment	Food; Cooking	2014
33	**Marco's Great British Feast**	馬可的英式大餐	United Kingdom	Popular Entertainment	Food; Cooking	2008
34	**MasterChef**	廚神當道	United Kingdom	Reality TV	Cooking	2010
35	**Mega Food**	超級倉廚實戰	United Kingdom	Documentary	Food	2013
36	**My Cypriot Kitchen**	我的賽普勒斯廚房	United Kingdom	Popular Entertainment	Food; Cooking	2011

37	**My Greek Kitchen**	我的希臘廚房	United Kingdom	Popular Entertainment	Food; Cooking	2006
38	**Nigella's Christmas Kitchen**	奈潔拉的耶誕廚房	United Kingdom	Popular Entertainment	Food; Cooking	2006
39	**Nigella Express**	奈潔拉輕鬆煮	United Kingdom	Popular Entertainment	Food; Cooking	2007
40	**Nigella Feasts**	奈潔拉的宴客菜	United Kingdom	Popular Entertainment	Food; Cooking	2006
41	**Nigella Kitchen**	廚房女神奈潔拉	United Kingdom	Popular Entertainment	Food; Cooking	2010
42	**Nigellissima**	奈潔拉義級棒	United Kingdom	Popular Entertainment	Food; Cooking	2012
43	**Nigel Slater's Simple Supper**	奈潔史萊特輕鬆做晚餐	United Kingdom	Popular Entertainment	Food; Cooking	2009
44	**Oliver's Twist**	奧利佛挑美食	United Kingdom	Popular Entertainment	Food; Cooking	2002
45	**Ravinder's Kitchen**	拉芬妲的異國廚房	United Kingdom	Popular Entertainment	Cooking	2013
46	**Save With Jamie**	奧利佛省錢上菜	United Kingdom	Popular Entertainment	Cooking	2013
47	**Simply Nigella**	奈潔拉的小食光	United Kingdom	Popular Entertainment	Food; Cooking	2015
48	**Take Away My Takeaway**	外賣旅行團	United Kingdom	Reality TV	Food; Travel	2007
49	**The Fabulous Baker Brothers**	烘焙兄弟	United Kingdom	Documentary	Cooking	2012
50	**The Naked Chef**	原味主廚奧利佛	United Kingdom	Popular Entertainment	Food; Cooking	2001
51	**The Spice Trail**	香料之路	United Kingdom	Documentary	Food; Travel	2011
52	**The Taste UK**	決戰英國好味道	United Kingdom	Reality TV	Food; Cooking	2014
53	**Willie's Wonky Chocolate Factory**	巧克力夢工廠	United Kingdom	Documentary	Food	2008
54	**Anthony Bourdain: No Reservations**	波登不設限	United States	Popular Entertainment	Food; Travel	2005
55	**Amazing Eats**	美食大口吃	United States	Popular Entertainment	Food; Travel	2012
56	**Ariana's Persian Kitchen**	愛上波斯料理	United States	Popular Entertainment	Food; Cooking;	2015

57	**Around The World In 80 Plates**	決戰全球餐廳	United States	Reality TV	Food; Travel	2012
58	**Bakery Boss**	蛋糕天王幫幫忙	United States	Reality TV	Food; Cooking	2013
59	**Best Food Ever**	美國美食榜	United States	Documentary	Food; Travel	2010
60	**Best In Chow**	速食爭霸戰	United States	Reality TV	Food; Travel	2013
61	**Bizarre Foods with Andrew Zimmern**	古怪食物	United States	Reality TV	Food; Travel	2006
62	**Brew Masters**	精品啤酒大師	United States	Documentary	Food; Travel	2010
63	**Cake Boss**	蛋糕天王	United States	Popular Entertainment	Food; Cooking	2009
64	**Cake Boss: Next Great Baker**	決戰蛋糕天王	United States	Reality TV	Food; Cooking	2010
65	**Candy Queen**	糖果天后	United States	Reality TV	Food	2011
66	**DC Cupcake Special**	蛋糕天后新花樣	United States	Popular Entertainment	Food; Cooking;	2013
67	**Eat: The Story of Food**	舌尖上的故事	United States	Popular Entertainment	Food; Travel	2014
68	**Exploring The Vine**	戀上葡萄酒	United States	Documentary	Food; Travel	2010
69	**Fabulous Cakes**	夢幻蛋糕	United States	Reality TV	Food; Cooking;	2010
70	**Fast Food Mania**	狂愛速食	United States	Reality TV	Food; Travel	2012
71	**Fearless Chef**	勇廚闖天下	United States	Reality TV	Food; Travel	2015
72	**Food Detectives**	食物偵查隊	United States	Documentary	Food; Travel	2008
73	**Food Fighters**	料理擂台	United States	Reality TV	Cooking	2013
74	**Food Lovers Guide To The Planet**	環球美食通	United States	Popular Entertainment	Food; Travel	2008
75	**Food Paradise**	美食天堂	United States	Popular Entertainment	Food; Travel	2007
76	**Hell's Kitchen**	地獄廚房	United States	Reality TV	Food; Cooking	2005
77	**Hungry Brothers**	烘焙兄弟餓勢力	United States	Reality TV	Food; Travel	2014

78	**Into The Drink**	暢飲人生	United States	Reality TV	Food; Travel	2010
79	**Island Feast with Peter Kuruvita**	美味島遊	United States	Reality TV	Food; Cooking; Travel	2012
80	**Jamie's American Food Revolution**	奧利佛美國飲食大革命	United States	Reality TV	Food	2010
81	**Kitchen Boss**	蛋糕天王來掌廚	United States	Popular Entertainment	Food; Cooking	2011
82	**Last Call Food Brawl**	宵夜大車拼	United States	Reality TV	Cooking	2013
83	**Man v. Food**	一起挑戰美食堂	United States	Reality TV	Food; Travel	2008
84	**Man Finds Food**	搜索美食堂	United States	Reality TV	Food; Travel	2015
85	**Money On The Menu**	外送隨堂考	United States	Reality TV	Food	2010
86	**Pressure Cook**	廚師求生錄	United States	Reality TV	Cooking	2007
87	**Restaurant Bobby Chinn**	鮑比開餐廳	United States	Popular Entertainment	Food; Cooking	2010
88	**Rocco Gets Real**	洛可的食用烹飪	United States	Reality TV	Food; Cooking	2008
89	**Samantha Brown's Asia**	珊曼莎暢遊亞洲	United States	Reality TV	Food; Travel	2010
90	**Straight to the source: Korean Food**	韓國料理新鮮上菜	United States	Popular Entertainment	Food; Cooking; Travel	2014
91	**Street Food Around The World**	走跳舌尖的巷弄美食	United States	Reality TV	Food; Travel	2014
92	**Take Home Chef**	帥哥廚師到我家	United States	Reality TV	Food; Cooking	2005
93	**The Kimchi Chronicles**	泡菜美食盛典	United States	Documentary	Food, Cooking, Travel	2011
94	**The Mind Of A Chef**	大廚異想世界	United Stated	Reality TV	Food; Cooking	2012
95	**Tasty India**	品味新印度	United States	Documentary	Food; Travel	2014
96	**The Chopping Block**	紐約餐廳圓夢大戰	United States	Reality TV	Food	2009
97	**The Originals with Emeril**	艾默洛的美國原味	United States	Reality TV	Food; Travel	2011

98	**Taste of America**	美國好滋味	United States	Popular Entertainment	Food; Travel	2005
99	**The Taste**	決戰好味道	United States	Reality TV	Food; Cooking	2013
100	**Ultimate Cake Off**	蛋糕爭霸戰	United States	Reality TV	Food; Cooking;	2009
101	**United States Of Bacon**	培根王國	United States	Reality TV	Food; Travel	2012
102	**World Café**	街頭小吃	United States	Reality TV	Food; Travel	2014
103	**Chef Abroad**	邁可的世界厨房	Canada	Documentary	Food; Travel	2007
104	**David Rocco's Dolce India**	甜蜜印度	Canada	Popular Entertainment	Food; Travel	2014
105	**David Rocco's Dolce Vita**	甜蜜義大利	Canada	Popular Entertainment	Food, Travel	2004
106	**Eat Street**	街頭餐車美食秀	Canada	Reality TV	Food; Travel	2011
107	**Everyday Exotic**	料理每日一變	Canada	Popular Entertainment	Food; Cooking	2010
108	**Glutton For Punishment**	老饕接招	Canada	Reality TV	Food	2007
109	**The Great Food Revolution**	食物大革命	Canada	Documentary	Food	2009
110	**The Illegal Eater**	私藏美味	Canada	Reality TV	Food; Travel	2013
111	**Word Of Mouth**	名廚私房菜	Canada	Popular Entertainment	Food; Cooking; Travel	2015
112	**World's Weirdest Restaurants**	全球怪餐廳	Canada	Reality TV	Food; Travel	2012
113	**You Gotta Eat Here!**	非吃不可！	Canada	Reality TV	Food; Cooking; Travel	2012
114	**Ainsley Eats The Streets**	街頭美食通	Australia	Reality TV	Food; Travel	2015
115	**Amazing Eats**	美食大口吃	Australia	Reality TV	Food; Cooking; Travel	2012
116	**Culinary Asia**	飲食亞洲	Australia	Documentary	Food; Travel	2009
117	**Crash My Kitchen**	家常菜大升級	Australia	Popular Entertainment	Food; Cooking	2015
118	**Discovering Korean Food**	韓國好滋味	Australia	Popular Entertainment	Food; Travel	2016

119	**Donna Hay: Fast, Fresh, Simple**	料理快易通	Australia	Popular Entertainment	Cooking	2011
120	**Kylie Kwong: My China**	凱莉的中國滋味	Australia	Documentary	Food; Cooking; Travel	2015
121	**East Bites West**	亞洲主廚英倫行	Australia	Reality TV	Food; Cooking; Travel	2014
122	**Italian Food Safari**	義式美食輕鬆做	Australia	Documentary	Food; Cooking; Travel	2010
123	**Jamie's Big Feastival**	奧利佛美食節	Australia	Popular Entertainment	Food; Cooking	2012
124	**Luke Nguyen's France**	盧克的法國味	Australia	Popular Entertainment	Food; Travel	2014
125	**Luke Nguyen's Vietnam**	越南家鄉味	Australia	Reality TV	Food; Travel	2010
126	**Luke Nguyen's United Kingdom**	盧克的英國味	Australia	Reality TV	Food; Travel	2015
127	**Marion's Thailand**	瑪莉恩的泰國家鄉菜	Australia	Reality TV	Food; Travel	2012
128	**Poh's Kitchen**	寶玲的藝術廚房	Australia	Popular Entertainment	Food; Cooking	2014
129	**Recipes That Rock**	搖滾上菜	Australia	Popular Entertainment	Food; Cooking	2013
130	**Shane Delia's Spice Journey**	尚恩的香料之旅	Australia	Reality TV	Food; Travel	2013
131	**Tom's Istanbul Delights**	密境奇遇土耳其	Australia	Documentary	Food; Travel	2015
132	**The Flying Winemaker**	釀酒師最對味	Australia	Documentary	Food	2014
133	**Luke Nguyen's Greater Mekong**	吃遍湄公河	Australia	Documentary	Food; Travel	2012
134	**Luke Nguyen's Memories Of The Mekong**	回味湄公河	Australia	Documentary	Food; Travel	2015
135	**Mexican Fiesta With Peter Kuruvita**	墨西哥美味導遊	Australia	Popular Entertainment; Documentary	Food; Travel	2014
136	**Nomad Chef**	大地廚男	Australia	Popular Entertainment	Food; Cooking; Travel	2014
137	**Luke Nguyen's Memories Of Vietnam**	越南家鄉味	Australia	Popular Entertainment	Food; Travel	2010

138	**Luke Nguyen's Memories Of France**	盧克回味法國	Australia	Popular Entertainment	Food; Travel	2014
139	**Thai Street Food With David Thompson**	街頭泰美味	Australia	Popular Entertainment	Food; Travel	2009
140	**Unti E Bisunti**	料理黑手黨	Australia	Reality TV	Food; Cooking; Travel	2015
141	**When Patrick Met Kylie: A Love of Food Story**	義大利美味邂逅	Australia	Popular Entertainment	Food; Travel	2013

Appendix 2: Corpus 1 British cookery programmes

No	Program title		Country	Genre	Content	Original year of broadcast	Format	Programme availability
	Title	Translation						
1	**Bobby Chinn Cooks Asia**	鮑比秦亞洲上菜	UK	Popular Entertainment	Food; Cooking	2009	Traditional	TV Broadcast
2	**Heston's Fantastical Food**	魔幻大廚赫斯頓	UK	Popular Entertainment	Food; Cooking	2012	Traditional	TV Broadcast
3	**Home Cooking Made Easy**	名模家常菜	UK	Popular Entertainment	Food; Cooking	2011	Traditional	TV Broadcast
4	**How to Cook Like Heston**	米其林大廚學堂	UK	Popular Entertainment	Food; Cooking	2011	Traditional	TV Broadcast
5	**Jamie at Home**	家庭煮夫奧利佛	UK	Popular Entertainment	Food; Cooking	2007	Traditional	TV Broadcast
6	**Jamie Cooks Summer**	奧利佛夏宴	UK	Popular Entertainment	Food; Cooking	2011	Traditional	TV Broadcast
7	**Jamie & Jimmy's Food Fight Club**	料理鬥陣俱樂部	UK	Popular Entertainment	Food; Cooking	2012	Traditional	TV Broadcast
8	**Jamie's 15 Minute Meals**	奧利佛15分鐘上菜	UK	Popular Entertainment	Food; Cooking	2012	Modern	TV Broadcast
9	**Jamie's 30 Minute Meals**	奧利佛30分鐘上菜	UK	Popular Entertainment	Food; Cooking	2010	Modern	TV Broadcast
10	**Jamie's Chef**	奧利佛挑主廚	UK	Reality TV	Food; Cooking	2007	N/A	DVD
11	**Jamie's Christmas With Bells On**	奧利佛耶誕大餐	UK	Popular Entertainment	Food; Cooking	2011	Traditional	TV Broadcast
12	**Jamie's Comfort Food**	奧利佛療癒食譜	UK	Popular Entertainment	Food; Cooking	2014	Traditional	TV Broadcast
13	**Jamie's Family Christmas**	奧利佛耶誕煮意	UK	Popular Entertainment	Food; Cooking	2009	Traditional	TV Broadcast
14	**Jamie's Fish Suppers**	奧利佛餐餐有魚	UK	Popular Entertainment	Food; Cooking	2011	Traditional	TV Broadcast
15	**Jamie's Kitchen**	奧利佛廚房	UK	Reality TV	Food; Cooking	2002	N/A	DVD
16	**Jamie's Oliver Happy Days Live**	奧利佛歡樂時光	UK	Popular Entertainment	Food; Cooking	2002	N/A	DVD
17	**Jamie's School Dinner**	校園主廚奧利佛	UK	Reality TV	Food; Cooking	2005	N/A	DVD
18	**Jamie's Super Food**	奧利佛健康吃	UK	Popular Entertainment	Food; Cooking	2015	Traditional	TV Broadcast
19	**Jamie's Return to**	奧利佛校園再出擊	UK	Reality TV	Food; Cooking	2006	N/A	DVD

	School Dinner							
20	**Junior Bake Off**	烘焙小子	UK	Reality TV	Cooking	2011	Competition	TV Broadcast
21	**Junior MasterChef**	小小廚神	UK	Reality TV	Cooking	2013	Competition	TV Broadcast
22	**Lorraine's Fast, Fresh And Easy Food**	名模輕鬆上菜	UK	Popular Entertainment	Food; Cooking	2012	Modern	TV Broadcast
23	**Lorraine's Last Minute Christmas**	蘿倫的輕鬆佳節大餐	UK	Popular Entertainment	Food; Cooking	2011	Modern	TV Broadcast
24	**Lorraine Pascale: Baking Made Easy**	名模烘焙坊	UK	Popular Entertainment	Cooking	2011	Traditional	TV Broadcast
25	**Lorraine Pascale: How To Be A Better Cook**	名模廚師到我家	UK	Popular Entertainment	Food; Cooking	2014	Traditional	TV Broadcast
26	**Marco's Great British Feast**	馬可的英式大餐	UK	Popular Entertainment	Food; Cooking	2008	Traditional	TV Broadcast
27	**MasterChef**	廚神當道	UK	Reality TV	Cooking	2010	Competition	TV Broadcast
28	**My Cypriot Kitchen**	我的賽普勒斯廚房	UK	Popular Entertainment	Food; Cooking	2011	Traditional	TV Broadcast
29	**My Greek Kitchen**	我的希臘廚房	UK	Popular Entertainment	Food; Cooking	2006	Traditional	TV Broadcast
30	**Nigella's Christmas Kitchen**	奈潔拉的耶誕廚房	UK	Popular Entertainment	Food; Cooking	2006	Traditional	TV Broadcast
31	**Nigella Express**	奈潔拉輕鬆煮	UK	Popular Entertainment	Food; Cooking	2007	Modern	TV Broadcast
32	**Nigella Feasts**	奈潔拉的宴客菜	UK	Popular Entertainment	Food; Cooking	2006	Traditional	TV Broadcast
33	**Nigella Kitchen**	廚房女神奈潔拉	UK	Popular Entertainment	Food; Cooking	2010	Traditional	TV Broadcast
34	**Nigellissima**	奈潔拉義級棒	UK	Popular Entertainment	Food; Cooking	2012	Traditional	TV Broadcast
35	**Nigel Slater's Simple Supper**	奈潔史萊特輕鬆做晚餐	UK	Popular Entertainment	Food; Cooking	2009	Traditional	DVD
36	**Oliver's Twist**	奧利佛挑美食	UK	Popular Entertainment	Food; Cooking	2002	Traditional	DVD
37	**Ravinder's Kitchen**	拉芬妲的異國廚房	UK	Popular Entertainment	Cooking	2013	Traditional	TV Broadcast
38	**Save With Jamie**	奧利佛省錢上菜	UK	Popular Entertainment	Cooking	2013	Modern	TV Broadcast
39	**Simply Nigella**	奈潔拉的小食光	UK	Popular Entertainment	Food; Cooking	2015	Modern	TV Broadcast
40	**The Fabulous Baker Brothers**	烘焙兄弟	UK	Documentary	Cooking	2012	Traditional	TV Broadcast

41	**The Naked Chef (Season 3)**	原味主廚奧利佛	UK	Popular Entertainment	Food; Cooking	2001	Traditional	DVD
42	**The Taste UK**	決戰英國好味道	UK	Reality TV	Food; Cooking	2014	Competition	TV Broadcast